Rog dizajn dnevi: Več kot mi
Rog Design Days: More Than Us

Rog Expo

25. 11. 2026–
27. 2. 2027







CENTER



Uvodnik

Rog dizajn dnevi vsako leto novembra povežejo vodilne mednarodne kreativce, mnenjske voditeljice, aktivistke in družbene inovatorje. V enem tednu ustvarjanja, izmenjave drznih idej in neformalnega druženja se oblikuje posebna skupnost ljudi, ki deli vrednote in stremi k temu, da s konkretnim delovanjem naslavlja pereče izzive – in jih tudi rešuje.

Letos gremo še korak dlje in si zastavljamo vprašanje o tem, kaj se zgodi, ko človek ni več v središču oblikovanja. Morda nekaj podobnega temu, kar doživijo astronavti ob pogledu na Zemljo iz vesolja: kognitivni preklop, ki razkrije, kako globoko smo povezani – med seboj, z drugimi vrstami in s planetom, ki nam omogoča življenje.

Z osredotočenjem na človeka smo se naučili, da ne vidimo širše slike. Milijarde živali, rastlin in ekosistemov, ki omogočajo naša življenja, pogosto razumemo zgolj kot surovine ali vire, ki so nam na voljo za uporabo. Ta miselna disociacija ni nevtralna, temveč je podlaga za oblikovanje celotnih industrij. Omogoča nam, da se nam izkoriščanje zdi nekaj samoumevnega.

V času, ko se svet krha pod pritiskom ekoloških kriz, tehnoloških prelomov in vse bolj napetih geopolitičnih razmerij, postajajo vprašanja odgovornosti, moči in soodvisnosti vse pomembnejša. Zato se v letošnji izdaji festivala obračamo k praksam, ki temeljijo na skrbi in sobivanju ter k oblikovanju, ki človeka umešča v mrežo odnosov z drugimi bitji in okoljem.

Skozi teme spekulativnega oblikovanja, oblikovanja brez krutosti, umetne inteligence, biotske raznovrstnosti, spola, ekofeminizma in večvrstnega sobivanja letošnji Rog dizajn dnevi raziskujejo, kako lahko oblikovanje preseže ustaljene paradigme ter se bolj empatično odzove na kompleksnost našega skupnega življenjskega prostora.

Obenem se sprašujemo, kakšno vlogo lahko v vse bolj nepredvidljivem svetu odigrajo kulturne institucije kot pomemben del družbene infrastrukture. Medtem ko nas algoritmi zapirajo v informacijske mehurčke podobno mislečih, postajajo fizični prostori, kot je Center Rog, še toliko dragocenejši. Ne le kot prostori srečevanja, temveč kot analogna okolja raznolikosti, kjer se povezujejo ljudje z različnimi izkušnjami, znanji in pogledi na svet. Prav iz teh pogosto naključnih srečanj lahko nastajajo nove ideje, odnosi in oblike sodelovanja. Ko se v ozračju polikrize poglabljajo družbene delitve, je še pomembneje ustvarjati pogoje, v katerih lahko ti odnosi prerastejo v zaupanje in skupno delovanje.

Meta Štular
kuratorka festivala Rog dizajn dnevi



Intro

Every November, Rog Design Days brings together leading international creatives, thought leaders, activists, and social innovators. Through a week of creative exchange, bold ideas, and informal encounters, a unique community takes shape, bringing together people who share common values and collective action to address and solve the pressing challenges of our time.

This year, we're taking things a step further and asking what happens when humans are no longer at the centre of design. Perhaps it is somewhat comparable to what astronauts experience when looking at Earth from space, a cognitive shift that reveals just how deeply interconnected we are–with one another, with other species, and with the planet that facilitates the sustainability of all life.

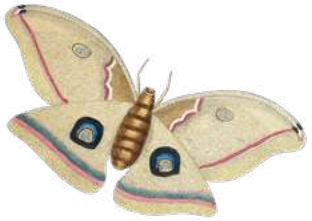
By focusing solely on humans, we have lost sight of the bigger picture. The countless animals, plants, and ecosystems that sustain life are often regarded merely as sources of raw materials or resources to be exploited. This way of thinking is not neutral–it underpins the design of entire industries and allows exploitation to be taken for granted.

At a time when the world is fracturing under the pressure of ecological crises, rapid technological transformations and increasingly tense geopolitical relations, questions of responsibility, power, and interdependence are becoming ever more important. In response, this year's festival turns towards practices rooted in care and coexistence, and forms of design that recognise humans as part of a wider web of relationships with other living beings and the environment.

Through the themes of speculative design, cruelty-free design, artificial intelligence, biodiversity, gender, ecofeminism, and multispecies cohabitation, this year's Rog Design Days investigates how design can move beyond established paradigms and respond more empathetically to the complexity of our shared environment.

At the same time, we are asking what role cultural institutions can play as an essential part of social infrastructure in an increasingly unpredictable world. As algorithms confine us to information bubbles that reinforce our existing views, physical spaces such as Center Rog become more and more valuable. They are not simply places to meet, but spaces where people with different experiences, knowledge, and worldviews can come together. It is often through these unexpected encounters that new ideas, relationships and forms of collaboration emerge. At a time when social divisions are deepening, creating the conditions for such encounters to develop into trust and collective action is more important than ever.

Meta Štular
Curator of Rog Design Days



RogExpo 2026
Več kot mi

V duhu osrednje teme festivala Rog dizajn dnevi 2026 *Več kot mi* letošnja pregledna tematska razstava produkcije Centra Rog odpira pogled na svet, v katerem človek ni edino merilo. Ob zavedanju krhkosti ekosistemov, posledic podnebnih sprememb in prepletenosti vseh oblik življenja je naš odnos do narave tudi vprašanje odgovornosti, sobivanja in prihodnosti. Izbrani projekti presegajo oblikovanje, namenjeno izključno človeku, ter v ospredje postavljajo druga živa bitja, ekološke mreže in naravne cikle.

Močno so zastopani projekti, nastali v Zelenem labu. Nekateri raziskujejo potencial biomaterialov, njihovo rast, spreminjanje in razgradnjo. Drugi izhajajo iz sposobnosti rastlin, organizacije živih sistemov, značilnosti naravnih virov in ekoloških znanj. Raziskujejo tudi, kako lahko regenerativni procesi postanejo del oblikovanja in kako jih lahko z oblikovanjem spodbujamo.

V predstavljenih delih narava ni le vir surovin, motiv ali estetski navdih, temveč kompleksen sistem odnosov, od katerega smo odvisni, čeprav ga pogosto obravnavamo kot nekaj zunanjega. Rastline, glive, mikroorganizmi, živali, voda, prst in drugi elementi okolja soustvarjajo ključne pogoje našega bivanja in obstoja. Razumevanje teh povezav odpira vprašanje, kako lahko oblikovanje upošteva potrebe, ritme in značilnosti drugih živih bitij, ki običajno niso vključena v krog njegovih neposrednih uporabnikov.

Ti premisleki dobivajo različne materialne oblike, od oblikovanja hranilnih kopenskih grebenov za regeneracijo prsti in raziskovanja koreninskih sistemov z namenom reinterpretacije vloge tekstila in oblačil do uporabe alg, micelija in drugih biomaterialov kot alternativ tradicionalnim materialom v produktnem oblikovanju. Nekateri projekti opozarjajo na probleme, drugi iščejo konkretne rešitve za prilagajanje urbanih prostorov podnebnim spremembam ali preizkušajo ekološka načela v arhitekturi, oblikovanju tekstilij, nakitu, keramiki in kulinariki.

Razstava združuje dela lokalnih in mednarodnih ustvarjalk in ustvarjalcev, uporabnic in uporabnikov produkcijskih laboratorijev, udeleženk in udeležencev izobraževalnih programov, študentk in študentov, rezidentk in rezidentov ter mentoric in mentorjev. Njihove prakse se razlikujejo po izhodiščih, materialih in metodah, povezuje pa jih raziskovanje novih možnosti ustvarjanja. V delovnem okolju Centra Rog se ideje razvijajo skozi neposreden stik z materiali, eksperimentiranje s tehnologijami, izmenjavo znanja in sodelovanje med različnimi področji. Proces izdelave je tudi prostor učenja o materialih, njihovem izvoru, lastnostih in vplivu na okolje.

Naslov *Več kot mi* zato ne označuje zgolj širjenja pogleda onkraj človeške skupnosti, temveč spodbuja tudi premislek o mestu, ki smo si ga v svetu dodelili. Kaj pomeni oblikovati, če v središče ne postavimo samo človekovih potreb in želja? Razstava ne ponuja enotnega odgovora, izpostavlja pa, da vsaka oblikovalska odločitev posega v svet, ki si ga delimo z drugimi oblikami življenja, ne glede na to, ali njihove potrebe upoštevamo ali ne. *Več kot mi* tako vabi k premiku perspektive: od posameznika k skupnosti, od izdelka k procesu in od človeka kot središča k svetu, ki ga soustvarjajo številne oblike življenja.

Alja Fir in Anja Radović
kuratorki razstave RogExpo

RogExpo 2026
More Than Us

Reflecting the central theme of Rog Design Days 2026, *More Than Us*, this year's thematic exhibition, showcasing Center Rog's production, explores a world in which a human is no longer the central metric. By recognising the fragility of ecosystems, the impact of climate change, and the interconnectedness of all forms of life, our relationship with nature transforms into an urgent dialogue on responsibility, coexistence, and our collective future. The selected projects move beyond the boundaries of design tailored solely for human convenience, instead prioritizing our coexistence within ecological networks, natural cycles, and the lives of other species.

Projects that were developed in the Green Lab are strongly represented throughout the exhibition. Some explore the potential of biomaterials, tracking their growth, transformation, and decomposition. Others are inspired by the capabilities of plants, the organization of living systems, the properties of natural resources and ecological knowledge. Together, they investigate how regenerative processes can become an integral part of design and how design can help sustain them.

In the featured works, nature shifts from a mere source of raw materials, motif, or aesthetic inspiration into a complex system of relationships on which we depend, despite our tendency to treat it as something external. Plants, fungi, microorganisms, animals, water, soil, and other environmental elements co-create the essential conditions for human life and existence. Understanding these connections invites us to rethink how design can account for the needs, rhythms, and traits of non-human beings–those traditionally left out of the design process.

These reflections take on diverse material forms. From designing nourishing land reefs for soil regeneration, exploring root systems to redefine textiles and clothing, to utilizing algae, mycelium, and other biomaterials as alternatives to conventional resources used in product design. Some projects highlight pressing ecological challenges, while others seek practical solutions for adapting urban spaces to climate change or to integrate ecological principles into architecture, textile design, jewellery, ceramics and culinary arts.

The exhibition brings together works by local and international creatives, users of the production labs, participants in educational programmes, students, residents, and mentors. While their practices differ in approach, material, and methodology, they are united by an exploration of new creative possibilities. At Center Rog, ideas take shape through direct engagement with materials, experimentation with technologies, knowledge exchange, and cross-disciplinary collaboration. The process of *making* also serves as a tool to learn about materials, their origins, properties, and environmental impact.

The title *More Than Us* therefore not only invites us to broaden our perspectives beyond human communities, it also serves as a challenge to radically rethink our place within the living world. What does design look like when human needs and desires are no longer at the very centre? The exhibition offers no single answer but highlights that every design decision affects the world we share with other forms of life, whether or not we take their needs into account. *More Than Us* invites a shift in perspective: from the individual to the community, from the product to the process, and from human-centric to a world shared and shaped by all living beings.

Alja Fir and Anja Radović
Curators of RogExpo



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Arhitektura kot živa infrastruktura
Building Bytes: Growing Architecture

Koncept in mentorstvo
Concept and mentorship
Virginia San Fratello

Tehnološka podpora
Technical support
Brigita Gantar
Tomo Per
Anja Radović

Udeleženci
Participants
Valeria Citterer
Pavle Golijanin
Jan Kozinc
Dragana Lukić
Jelena Popović
Milica Popović
Peter Šuligoj
Nina Vuga

- kamenina
- stoneware

13 × 9 cm
modul: opeka
module: brick

60 × 46 cm
segment stene
wall section

@artraba

- Rog delavnica
  Rog Workshop

Dvodnevni mojstrski tečaj pod mentorstvom ameriške arhitektke in oblikovalke Virginie San Fratello je bil posvečen raziskovanju možnosti povezovanja digitalne izdelave, keramike in živih sistemov. Izhodiščno vprašanje je bilo, kako zasnovati modularne gradbene elemente, ki poleg konstrukcijske vloge podpirajo ekološke procese in se odzivajo na svoje okolje. Udeleženci so v skupinah zasnovali modularne keramične elemente in izdelali njihove prototipe s 3D-tiskom gline ter raziskovali njihovo povezovanje v večje fasadne strukture, namenjene ozelenitvi z različnimi rastlinami. Avtorica programa je v ta namen ustvarila dve spletni odprtokodni orodji za lažje oblikovanje modularnih opek. S preizkušanjem različnih oblik, usmeritev tiskanja in možnosti sestavljanja so raziskovali, kako lahko digitalno izdelani keramični elementi presežejo tradicionalno gradbeno funkcijo in postanejo del žive infrastrukture.

VIRGINIA SAN FRATELLO je arhitektka, oblikovalka notranjih prostorov in predavateljica, ki vodi Oddelek za oblikovanje na Državni univerzi San José ter deluje kot partnerica v studiih Rael San Fratello in Emerging Objects. Za svoje ustvarjanje na področju digitalnega oblikovanja je prejela nagrado National Design Award, njen studio pa je prejel tudi priznanje Beazley Design of the Year.

Led by American architect and designer Virginia San Fratello, this two-day masterclass was centred around bringing together digital fabrication, ceramics, and living systems. It began by asking how modular building elements can support ecological processes and respond to their surroundings in addition to their structural roles. The participants worked in groups to design modular ceramic elements. They prototyped them using clay 3D printing and explored how they could be assembled into larger facade structures that could support the growth of a variety of plants. San Fratello developed two open-source online tools to facilitate the design of modular bricks. Participants investigated how digitally fabricated ceramic elements could go beyond conventional building functions to become part of a living infrastructure by testing different shapes, print orientations, and assembly methods.

VIRGINIA SAN FRATELLO is an architect, interior designer and educator who chairs the Department of Design at San José State University and is a partner at Rael San Fratello and Emerging Objects. She was the recipient of a National Design Award for her work in digital design, and her studio also received the Beazley Design of the Year award.



Biogeneza / Biogenesis

Jovana Gunjova

Mentorstvo na fakulteti
Academic mentorship
prof. Elena Fajt
prof. dr. Marija Gorjanc
asist. Sara Valenci

Tehnološka podpora
Technical support
Sašo Jakob
Julija Karas
Maruša Ramšak

- agar
- želatina
- koruzni škrob
- voda
- rastlinski glicerin
- živilska barvila
- kakav v prahu
- 100 % bombažna tkanina
- bombažni sukanec

- agar
- gelatine
- corn starch
- water
- vegetable glycerine
- food colouring
- cocoa powder
- 100% cotton fabric
- cotton thread

različne dimenzije
various dimensions

@guyovana

● Rog projekt
Rog Project

Projekt preučuje možnosti uporabe bioplastike kot alternative konvencionalnim materialom v modi in oblikovanju. V ospredje postavlja vprašanje, kako razvijati materiale z upoštevanjem njihovega življenjskega cikla in vpliva na okolje. Rezultat je eksperimentalna zbirka vzorcev, izdelanih iz naravnih sestavin. S spreminjanjem receptur, razmerij sestavin, debeline nanosa, barve in pogojev sušenja nastajajo materiali različnih tekstur, prosojnosti in prožnosti. Krčenje, gubanje, razpoke in deformacije niso razumljeni zgolj kot napake, temveč kot odzivi materiala in izhodišča za nadaljnje raziskovanje. Namesto dokončnega izdelka projekt razkriva proces nastajanja materiala, od eksperimentiranja z recepturami do opazovanja njegovega sušenja, spreminjanja in staranja.

Projekt je nastal v okviru magistrske naloge z naslovom *Razvoj bioplastike za trajnostno usmerjeno modno kolekcijo Biogeneza* na Naravoslovnotehniški fakulteti. Razvoj v Zelenem labu je potekal v okviru partnerstva Centra Rog z Univerzo v Ljubljani.

JOVANA GUNJOVA je magistrska študentka Oblikovanja tekstilij in oblačil na NTF. Osredotoča se na eksperimentiranje in uporabo biomaterialov, predvsem bioplastike, v sodobni modi. Z ročnimi tehnikami in razvojem novih materialov raziskuje odnos med telesom, naravo in oblačilom. Posebej jo zanimajo biorazgradljivost, organske strukture in oblikovanje brez odpadkov.

The project investigates bioplastics as an alternative to conventional materials in fashion and design. It asks how materials can be developed with attention to their lifecycle and environmental impact. The result is an experimental collection of samples made from natural ingredients. Varying the recipes, ingredient ratios, application thickness, colour, and drying conditions produces materials with different textures, translucency, and flexibility. Shrinkage, wrinkling, cracking, and deformation are not treated as flaws but as material responses and starting points for further research. Rather than presenting a finished product, the project reveals the process of making a material, from experimenting with recipes to observing how it dries, changes, and ages.

The project was developed as part of the master's thesis *Development of Bioplastic for Sustainability Oriented Fashion Collection Biogenesis* at the Faculty of Natural Sciences and Engineering. Development in the Green Lab took place through Center Rog's partnership with the University of Ljubljana.

JOVANA GUNJOVA is a master's student in Textile and Fashion Design at the Faculty of Natural Sciences and Engineering. She focuses on experimentation and the use of biomaterials, particularly bioplastics, in contemporary fashion. Through handcraft techniques and the development of new materials, she explores the relationship between the body, nature, and clothing. Her interests include biodegradability, organic structures, and zero-waste design.



Dom za tiste, ki jih ne vidimo
Home for the Ones We Don’t See

Belén Villán Fernández

- kamenina
- oksidi
- glazura

- stoneware
- oxides
- glaze

različne dimenzije
various dimensions

@belenvillan.ceramics

● Rog uporabnica
Rog Member

Keramične posode za fermentacijo so ustvarjene kot življenjski prostor za mikroorganizme, ki nas obdajajo, a jih s prostim očesom ne vidimo. Fermentacija temelji na sodelovanju različnih mikrobnih skupnosti, ki v ustreznih pogojih razgrajujejo in preoblikujejo hrano ter tako podaljšujejo njeno obstojnost. Človek zagotovi ustrezno okolje in sestavine, mikroorganizmi pa opravijo preobrazbo. Različne oblike posod ponazarjajo raznolikost mikrobnih skupnosti in pogojev, v katerih uspevajo. Na zunanji površini posod so s sitotiskom odtisnjene mikroskopske podobe in imena posameznih mikroorganizmov. Glazure in oksidi ustvarjajo teksture, ki spominjajo na rast in razraščanje mikrobnih kolonij. Posode razkrivajo življenje, ki ga običajno ne opazimo, čeprav je nepogrešljiv del naše prehrane, teles in okolja.

BELÉN VILLÁN FERNÁNDEZ je španska arhitektka, ki živi in dela v Ljubljani. Poleg arhitekture jo zanimajo tudi produktno oblikovanje in druge ustvarjalne prakse, v zadnjih letih pa je pomemben del njenega ustvarjanja postala keramika. Navdihuje jo povezovanje sodobnih tehnoloških metod z obrtniškimi znanji in starodavnimi tehnikami.

These ceramic fermentation vessels are designed as habitats for the microorganisms that surround us but remain invisible to the naked eye. Fermentation relies on the collaboration of different microbial communities, which break down and transform food under suitable conditions, extending its shelf life. People provide the environment and ingredients; microorganisms carry out the transformation. The vessels’ varied forms reflect the diversity of microbial communities and the conditions in which they thrive. Microscopic images and the names of individual microorganisms are screen-printed onto the vessels’ outer surfaces. Glazes and oxides create textures reminiscent of the growth and spread of microbial colonies. The vessels reveal the life we rarely notice, despite it being an indispensable part of our food, bodies, and environment.

BELÉN VILLÁN FERNÁNDEZ is a Spanish architect living and working in Ljubljana. Alongside architecture, she is interested in product design and other creative practices, with ceramics becoming an important part of her work in recent years. She draws inspiration from combining contemporary technological methods with craft knowledge and ancient techniques.



Druga merila / An-Other Measures

Katarina Šporar

- reciklirano srebro
- sladkovodni biseri

- recycled silver
- freshwater pearls

2,5 × 2,5 × 1,2 cm

@katarinasporar

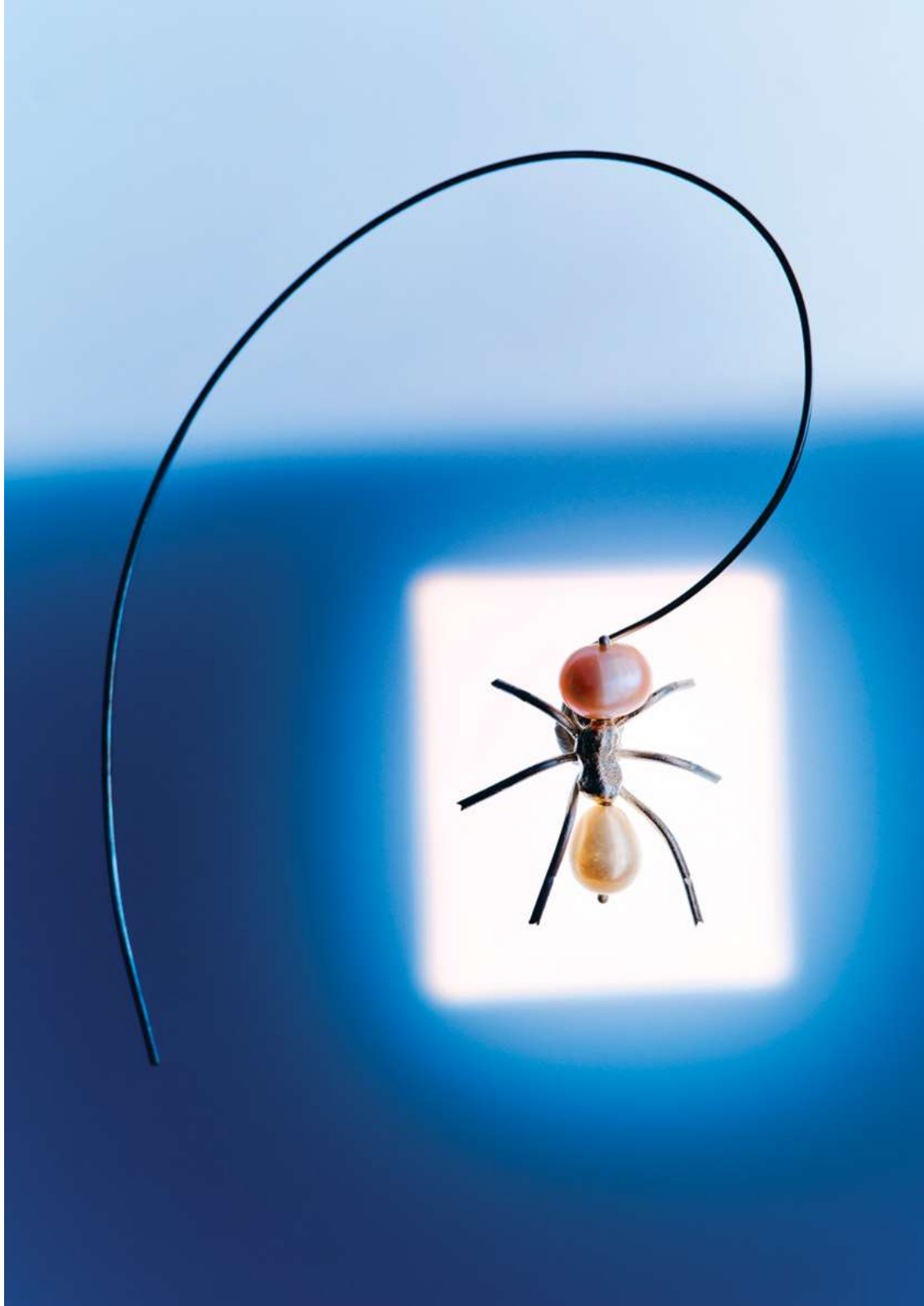
● Rog uporabnica
Rog Member

Mravlje imajo pomembno vlogo v ekosistemih, vendar jih zaradi njihove majhnosti pogosto spregledamo. So del zapletenega sistema odnosov, od katerega je odvisno tudi naše življenje. Nakit izhaja iz vprašanja, kako bi se naš odnos do narave spremenil, če bi več pozornosti namenili bitjem, ki jim običajno ne pripisujemo velikega pomena. Mravlje, oblikovane iz recikliranega srebra in dopolnjene z biseri iz starega nakita, pridobijo status dragocenega predmeta, ki ob nošenju pritegne pozornost. Tako se odpre vprašanje, kako bi razumeli svoje mesto v svetu, če ljudje sebe ne bi več postavljali v središče, temveč bi se prepoznali kot del širšega prepleta živih bitij.

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. Trenutno jo najbolj navdihujejo oblike iz narave, zlasti manjša bitja, ki jim kot dele telesa vdela okrasne kamne. Deluje tudi kot mentorica v Labu za nakit.

Ants play an important role in ecosystems, yet their small size means they are often overlooked. They belong to a complex web of relationships on which our own lives also depend. This jewellery asks how our relationship with nature might change if we paid more attention to the creatures we usually consider insignificant. Made from recycled silver and embellished with pearls from old jewellery, the ants become precious objects that draw attention when worn. This raises the question of how we might understand our place in the world if we no longer put humans at its centre, instead recognising ourselves as part of a broader web of living beings.

After graduating in art history and French, KATARINA ŠPORAR worked as a translator and curator before her search for a creative language of her own led her to making jewellery from precious metals. She is currently most inspired by natural forms, particularly small creatures, incorporating decorative stones as parts of their bodies. She is also a mentor in the Jewellery Lab.



Eksperiment TEBE – ekstrudirane steklenice
TEBE – The Extruded Bottles Experiment

Rok Oblak (Salto Dionys)

Tehnološka podpora
Technical support
Barbara Gogala
Urban Magušar
Miloš Ojdanić

- lokalna in reciklirana glina
- organski odpadki
- micelij

- local and recycled clay
- organic waste
- mycelium

različne dimenzije
various dimensions

@salto.dionys

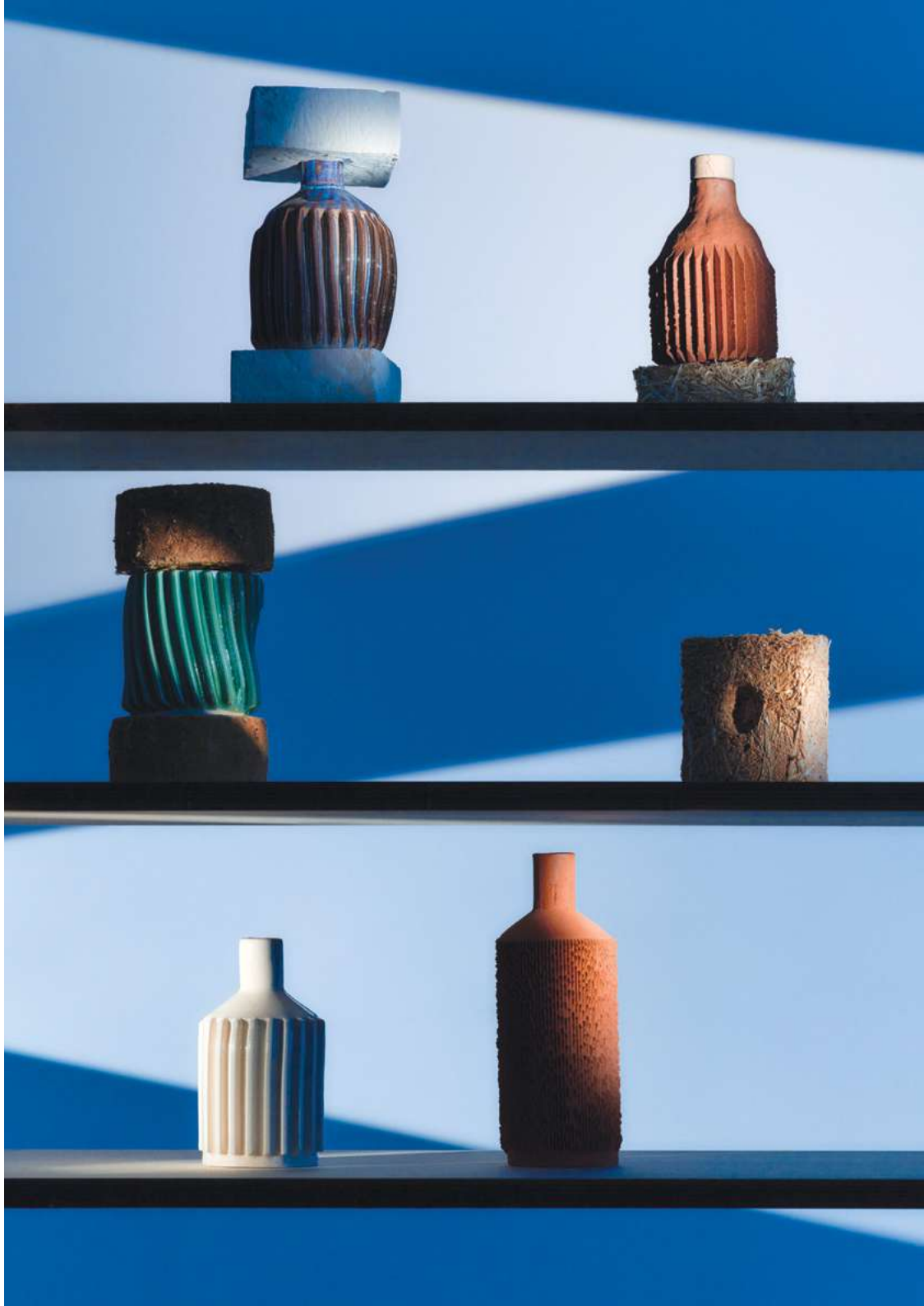
● Rog uporabnik
Rog Member

Projekt se osredotoča na razvoj maloserijskih keramičnih steklenic za vrhunske pijače, olja in parfume ter sekundarne embalaže iz lokalnih organskih in proizvodnih odpadkov. Izhaja iz vprašanja, kako lahko lokalne surovine nadomestijo standardizirane materiale in izdelkom dodajo izrazito materialno ter geografsko identiteto. Steklenice nastajajo z ekstrudiranjem lokalnih glin, katerih mineralna sestava, barva, tekstura in odziv na žganje sooblikujejo končni izdelek. Glina in drugi materiali v projektu niso razumljeni zgolj kot surovine, temveč kot dejavni soustvarjalci oblikovalskega procesa. Embalaža je narejena iz papirne pulpe, žagovine in micelija, pri čemer so v središču raziskovanja možnosti povezovanja odpadnih materialov z naravnimi procesi. Projekt tako vzpostavlja povezave med človekom, lokalnim okoljem in živimi sistemi ter raziskuje kroženje materialov, v katerem odpadek enega procesa postane vir za drugega. V sodelovanju Zelenega in Keramičarskega laba nastaja kotiček za preizkušanje glin in glazur. Zbrana spoznanja so predstavljena v dveh javno dostopnih delovnih zvezkih na spletni strani projekta, namenjenih izmenjavi znanja in spodbujanju nadaljnjih raziskav.

ROK OBLAK je samostojni ustvarjalec in mentor v Zelenem labu, ki se ukvarja z razvojem inovativnih izdelkov iz naravnih materialov in biokompozitov. Ustanovil je znamko Salto Dionys, sodeluje v kolektivu Krater in vodi delavnico Levo, kjer razvija izdelke, ki povezujejo naravo, oblikovanje in raziskovanje materialov.

This project focuses on developing small-batch ceramic bottles for premium drinks, oils and perfumes, alongside secondary packaging made from local organic and production waste. It asks how local raw materials can replace standardised materials and give products a distinctive material identity and sense of place. The bottles are made by extruding local clays, whose mineral composition, colour, texture, and response to firing help shape the final product. Clay and the other materials are not merely used as raw resources but are treated as active co-creators in the design process. Packaging made from paper pulp, sawdust, and mycelium explores how waste materials can be combined with natural processes. The project connects people, their local environment, and living systems, investigating material cycles in which waste from one process becomes a resource for another. A dedicated area for testing clays and glazes is being developed through collaboration between the Green and Ceramics Labs. The findings can be found in two publicly accessible workbooks on the project's website, supporting knowledge exchange and further research.

ROK OBLAK is an independent maker and Green Lab mentor who develops innovative products from natural materials and biocomposites. He founded the Salto Dionys brand, is a member of the Krater collective, and runs the Levo workshop, where he develops products combining nature, design, and material research.



Glivna čipka / Fungal Lace

Klekljarsko društvo Ljubljana in Zeleni lab
Ljubljana Bobbin Lace Society and the Green Lab

Koncept
Concept
Simona Strgulc Krajšek

Mentorstvo
Mentorship
Julija Karas
Maruša Ramšak

Udeleženke
Participants
Kaja Dečman
Matejka Jakob Oven
Majda Jurkovič
Tina Koder Grajzar
Marjetka Kolbl
Tatjana Mizori Zupan
Jerneja Osenčič
Irena Podobnik
Marjana Regvar
Ines Štular

- micelij glive *Ganoderma resinaceum*
- gojišče PDA
- agar
- petrijevka
- kalup iz pleksi stekla
- bombažni sukanec

- *Ganoderma resinaceum* mycelium
- PDA culture medium
- agar
- Petri dish
- acrylic mould
- cotton thread

različne dimenzije
various dimensions

● Rog krožek
Rog Meetup

Poskusi izdelave čipke iz glivnega micelija so rezultat krožka *Glivna čipka*, ki je potekal v sodelovanju Klekljarskega društva Ljubljana in Zelenega laba. Izhodišče raziskovanja je bila podobnost med nitmi klekljane čipke in hifami, tankimi nitmi, iz katerih je zgrajen micelij gliv. Udeleženke so preizkušale gojenje gliv v tekočih in na trdnih gojiščih, uporabo različnih kalupov ter načine nanašanja micelija. Z dodatki so v gojiščih skušale doseči večjo prožnost materiala in natančnejše oblikovanje vzorcev, vendar so ti pogosto zavirali rast gliv. Razvoj so oteževale tudi okužbe s plesnimi in razraščanje hif zunaj predvidenih oblik. Nastale čipke tako niso le rezultat načrtovanega oblikovanja, temveč tudi rasti gliv, ki je ni bilo mogoče povsem nadzorovati. Raziskava razkriva možnosti in omejitve sodelovanja z živimi organizmi, katerih odzivi in rast pomembno vplivajo na končno obliko izdelka.

KLEKLJARSKO DRUŠTVO LJUBLJANA se zavzema za ohranjanje tradicionalnih tehnik klekljanja, hkrati pa raziskuje možnosti za njihovo uporabo v sodobnem kontekstu. Člani in članice vseh generacij se tedensko srečujejo na klekljarskem krožku v Centru Rog, kjer si izmenjujejo izkušnje, ideje in tehnike.

These experiments in making lace from fungal mycelium emerged from the *Fungal Lace* meetup, a collaboration between the Ljubljana Bobbin Lace Society and the Green Lab. The starting point was the resemblance between the threads of bobbin lace and hyphae, the fine filaments that make up fungal mycelium. Participants tested cultivation in liquid and on solid media, different moulds, and different methods of applying mycelium. They added substances to the culture media to improve flexibility and achieve more precise patterns, but these often inhibited fungal growth. Mould contamination and hyphae growing beyond the intended forms also complicated development. The resulting lace thus reflects both deliberate design and fungal growth that could not be fully controlled. The research reveals the possibilities and limitations of collaborating with living organisms, whose responses and growth significantly influence the final form.

The LJUBLJANA BOBBIN LACE SOCIETY is committed to preserving traditional bobbin-lace techniques while exploring their use in contemporary contexts. Members of all generations meet weekly at Center Rog's lace-making meet-up to exchange experiences, ideas, and techniques.



In Vivo. Ukoreninjena svetloba
In Vivo. Rooted Light

Camila Mejía & Erik Wälz (Atelier Mejía / Wälz)

Tehnološka podpora
Technical support
Tauan Bernardo
Julija Karas
Grega Matjan
Tomo Per
Maruša Ramšak
Gregor Stražar

- organski vzorci iz gojenih in posušenih koreninskih struktur ovsa
- pleksi steklo
- 3D-tiskani kalupi iz PLA in PET

- organic samples made from cultivated and dried oat-root structures
- plexiglass
- moulds made from 3D-printed PLA and PET

različne dimenzije
various dimensions

@ateliermejiawaelz

● Rog rezidenca
Rog Residency

Svetlobna instalacija raziskuje inteligenco rastlin in njihove odnose z okoljem ter drugimi organizmi. Jekleno ogrodje v obliki drevesa spominja na preplet korenin, vej in nevronskih struktur. V prozorne fluorescentne okvirje so umeščeni gojeni koreninski vzorci, ki so rezultat bioloških procesov rasti in prilagajanja. Delo spodbuja razmislek o rastlinah kot aktivnih organizmih, ki zaznavajo spremembe in sodelujejo v ekoloških mrežah. Odpira vprašanje različnih oblik inteligence in komunikacije zunaj človeka. Svetlobni sistem se odziva na prisotnost in gibanje obiskovalcev. Svetlobne poti, ki se po mraku razvejajo od korenin proti krošnji, pa poudarjajo raznolika zaznavanja in odzivanja živih sistemov.

Projekt je nastal v okviru mednarodnega festivala Svetlobna gverila 2026, ki ga organizira zavod Forum Ljubljana. Postavitev na temo *Raznolikosti* je nastala v koprodukciji s Centrom Rog in je bila na ogled v Parku izbrisanih.

ATELIER MEJÍA / WÄLZ je umetniški tandem, ki sta ga ustanovila Camila Mejía in Erik Wälz. Camila Mejía je kolumbijska novomedijska umetnica, ki živi in ustvarja v Nemčiji. Erik Wälz je nemški medijski umetnik, scenograf in dokumentarni filmski ustvarjalec. Skupaj snujeta novomedijske projekte oziroma avdiovizualne prostorske instalacije, pri čemer združujeta umetniško raziskovanje z znanstveno radovednostjo.

This light installation explores plant intelligence and plants' relationships with their environment and other organisms. Its tree-shaped steel frame evokes an interweaving of roots, branches, and neural structures. Cultivated root patterns, resulting from biological processes of growth and adaptation, are set within transparent fluorescent frames. The work encourages us to consider plants as active organisms that sense change and participate in ecological networks. It raises questions about forms of intelligence and communication beyond the human. The lighting system responds to visitors' presence and movement. After dark, paths of light branch out from the roots towards the crown, highlighting the diverse ways in which living systems perceive and respond.

The project was created for the international festival Lighting Guerrilla 2026, organised by Forum Ljubljana. Responding to the theme *Diversities*, the installation was co-produced with Center Rog and exhibited in Park izbrisanih.

ATELIER MEJÍA / WÄLZ is an artistic duo founded by Camila Mejía and Erik Wälz. Camila Mejía is a Colombian new media artist based in Germany. Erik Wälz is a German media artist, scenographer, and documentary filmmaker. Together, they develop new media projects and spatial audiovisual installations, combining artistic research with scientific curiosity.

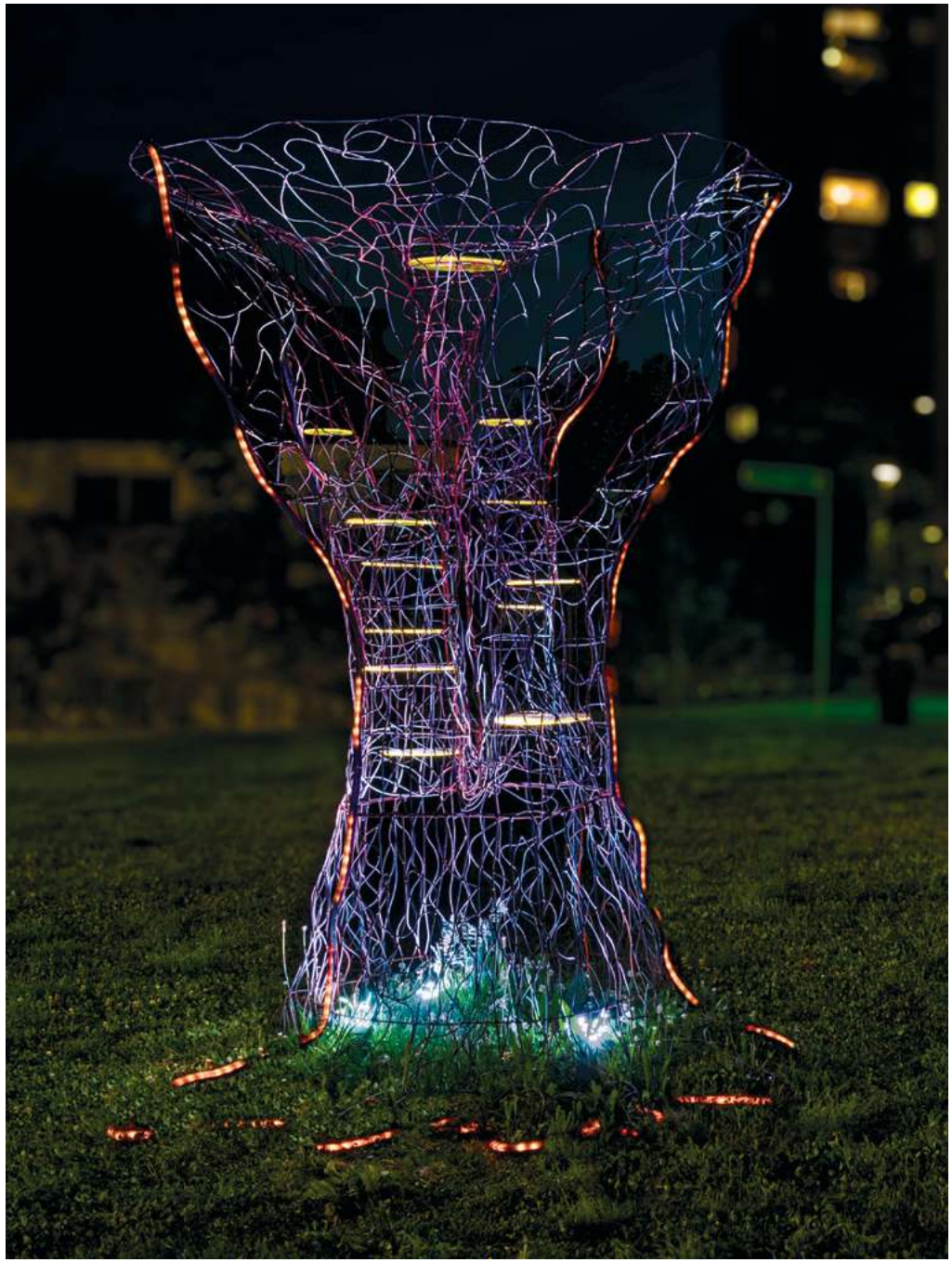


Foto / Photo: DK, arhiv festivala Svetlobna gverila / archive of festival Lighting Guerilla

Instalacija whyNUT / whyNUT installation

Veronika Róza Háló

Tehnološka podpora
Technical support
Tauan Bernardo
Julija Karas
Maruša Ramšak

- orehovo listje
- papir
- naravna veziva
- les

- walnut leaves
- paper
- natural binders
- wood

2,2 × 2,2 × 0,6 m

@veronikarozah

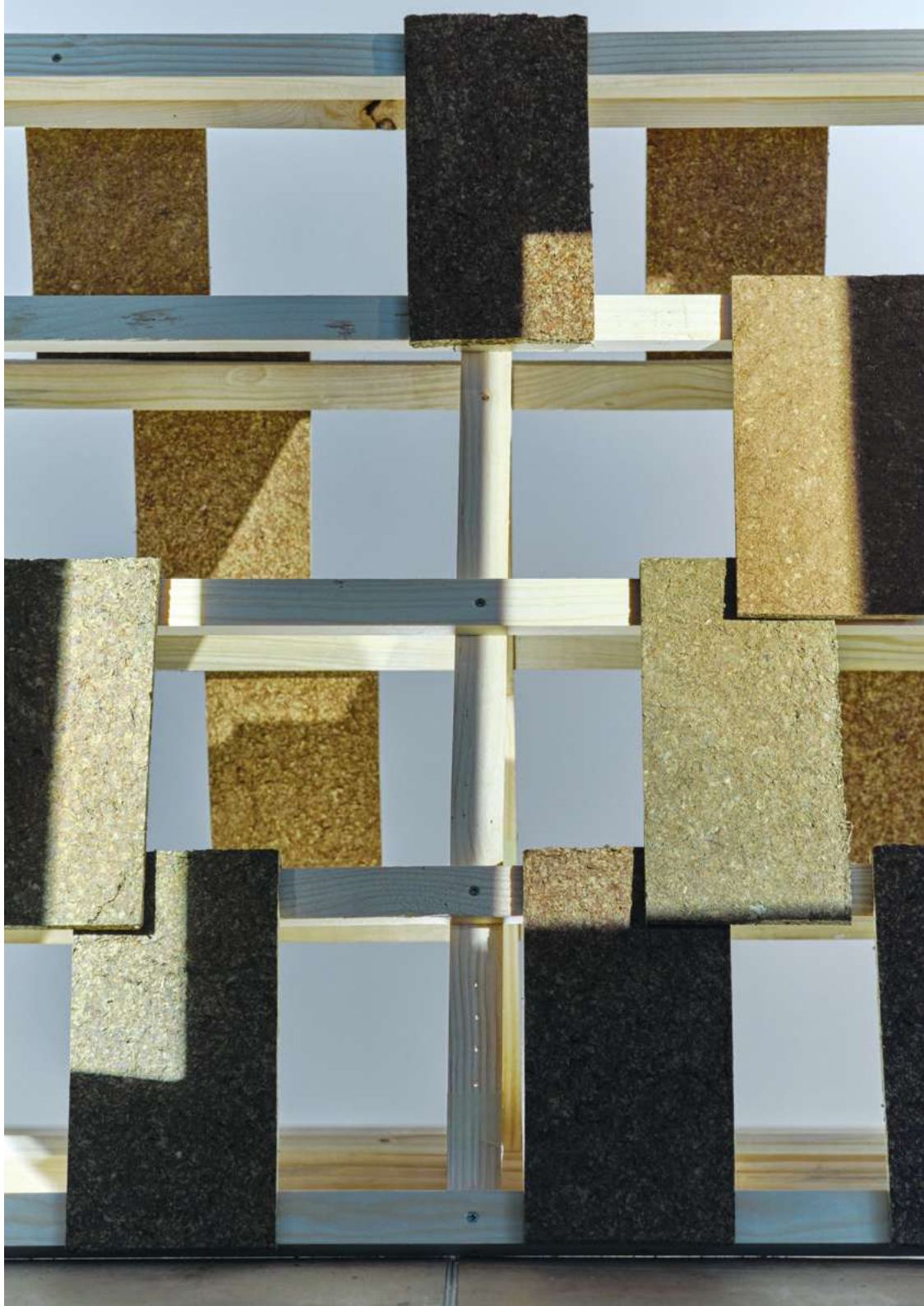
● Rog rezidenca
Rog Residency

Viseča instalacija je strehi podobna struktura, katere glavni elementi so skodle, izdelane iz biokompozita. Projekt naslavlja okoljski problem odstranjevanja orehovega listja, ki vsebuje snovi, zaradi katerih se počasi razkraja in tako zavira kompostiranje. Na podeželju srednje Evrope ga pogosto sežigajo, pri čemer se sproščajo škodljivi izpusti. Z dostopnimi postopki obdelave se listje spremeni v naravni kompozitni material, s čimer se problematični organski odpadki preoblikujejo v funkcionalen arhitekturni material. Postavitev se z obliko navezuje na tradicionalne arhitekturne strukture, kot so strehe in kozolci, ter s prikazom materiala v različnih fazah razkriva njegovo preobrazbo. Odpadlo listje iz lokalnega okolja se zmelje v delce različnih velikosti, poveže z naravnimi vezivi in oblikuje v kalupih. S povezovanjem regionalne arhitekturne dediščine in eksperimentalnega biološkega oblikovanja projekt ponuja izhodišče za razvoj krožnih in trajnostnih materialnih praks.

VERONIKA RÓZA HÁLÓ je madžarska arhitekturna oblikovalka, ki deluje na presečišču arhitekture, razstavnega in produktnega oblikovanja. Kot članica organizacij Hello Wood in Demo Wood vodi praktične delavnice za mlade, ki temeljijo na pristopu »zasnuj in izdelaj« ter spodbujajo raziskovanje arhitekture in oblikovanja pohištva skozi ustvarjalni proces in delo z materiali.

This suspended, roof-like installation is composed primarily of biocomposite shingles. The project addresses the environmental problem of disposing of walnut leaves, which contain substances that slow decomposition and hinder composting. In rural Central Europe, they are often burnt, releasing harmful emissions. Accessible processing methods turn the leaves into a natural composite, transforming problematic organic waste into a functional architectural material. The installation's form references traditional architectural structures, including roofs and hayracks, while displaying the material at different stages reveals its transformation. Locally gathered fallen leaves are ground into particles of varying sizes, combined with natural binders and shaped into purpose-made moulds. The project offers a starting point for developing circular and sustainable material practices, bringing together regional architectural heritage and experimental biodesign.

VERONIKA RÓZA HÁLÓ is a Hungarian architectural designer working across architecture, exhibition design and product design. As a member of Hello Wood and Demo Wood, she leads hands-on workshops for young people based on a 'design and build' approach, encouraging them to explore architecture and furniture design through creative processes and working with materials.



Izum / The Invention Of

Eva Vasilyeva

Tehnološka podpora
Technical support
Barbara Gogala

- kamenina
- glazure
- oksidi

- stoneware
- glazes
- oxides

14 × 14 × 22 cm

@eva.vasilyeva

● Rog uporabnica
Rog Member

Vrč za vodo, ki se lahko uporabi tudi kot lonec za rastline, je nastal ob opazovanju opuščenega kmetijskega stroja, ki ga je sčasoma preraslo rastlinje. Stroj, prvotno namenjen obdelovanju zemlje, je tako postal del okolja, ki ga je nekoč preoblikoval. Njegovo propadanje ni razumljeno zgolj kot izguba prvotne funkcije, temveč kot proces, v katerem se spreminja odnos med industrijskim predmetom in živim okoljem. Vrč z odtisi in odlitki zarjavelih površin ohranja sledi industrijske preteklosti stroja. Izdelan je z ročnim oblikovanjem gline s trakovi in odtiskovanjem po kalupih. Glazure in oksidi poudarjajo teksture, ki spominjajo na obrabo, rjo in sledi časa.

EVA VASILYEVA je magistrska študentka Vizualnih umetnosti in oblikovanja na Pedagoški fakulteti UP. Prihaja iz Rusije, zadnjih petnajst let pa živi in ustvarja v Kopru. Ukvarja se s keramiko, fotografijo in instalacijami ter raziskuje odnose med podobo in materialom, spominom, preobrazbo in identiteto.

This water jug, which can also be used as a plant pot, emerged from observations of an abandoned agricultural machine that had been gradually overgrown by vegetation. Originally intended to cultivate the land, the machine became part of the environment it had once transformed. Its decay is understood not merely as the loss of its original function but as a process that changes the relationship between an industrial object and its living surroundings. Impressions and casts of rusted surfaces preserve traces of the machine's industrial past in the jug. It was hand-built using strips of clay and press-moulding. Glazes and oxides accentuate textures reminiscent of wear, rust, and the passage of time.

EVA VASILYEVA is a master's student in Visual Arts and Design at the Faculty of Education, University of Primorska. Originally from Russia, she has lived and worked in Koper for the past fifteen years. Working with ceramics, photography, and installation, she explores relationships between image and material, memory, transformation, and identity.



Koreninska zaveza – nosljivi ekosistemi
Root Alliance – Wearable Ecosystems

Barbara Rakovská

Tehnološka podpora
Technical support
Hana Cvelbar
Sašo Jakob
Julija Karas
Maruša Ramšak
Uroš Topić

- slovenska semena pšenice in ječmena
- rastlinske korenine
- micelijski kompozit
- slovenska volna (filc in preja)
- celulozna preja
- naravni rastlinski pigmenti
- bakterijski pigmenti
- 3D-natisnjeni kalupi iz PLA

- Slovenian wheat and barley seeds
- plant roots
- mycelium composite
- Slovenian wool (felt and yarn)
- cellulose yarn
- natural plant pigments
- bacterial pigments
- 3D-printed PLA moulds

različne dimenzije
various dimensions

● Rog rezidenca
Rog Residency

Oblačila nas tesno povezujejo z živim svetom. Dotikajo se naše kože, vpijajo vlago, prevzemajo naš vonj in se gibljejo z nami. Kaj če bi oblačilo, namesto da služi zgolj človekovim potrebam, postalo skupno okolje, ki ga sooblikujejo različne oblike življenja?

Projekt *Koreninska zaveza* preko tekstilnega oblikovanja, biomaterialov in živih sistemov raziskuje možnosti sodelovanja med vrstami. Preučuje, kako se lahko rastline, vzgojene iz lokalnih semen, bakterijski pigmenti, glivni micelij in slovenska ovčja volna povezujejo in vplivajo drug na drugega ter tako ustvarjajo nove materiale. Narave ne obravnava kot vira surovin, temveč žive organizme vključuje kot dejavne udeležence oblikovalskega procesa.

Raziskovanje je bilo osredotočeno na vprašanje, kako se lahko različni organizmi in materiali povezujejo, medsebojno podpirajo ter prispevajo k nastajanju novih tekstur, barv in struktur. Osrednjo vlogo je imela slovenska volna, ki je raziskavo povezala z lokalnimi materiali in tradicionalnim tekstilnim znanjem, hkrati pa je postala osnova, na kateri so se srečali drugi materiali in organizmi.

S kvačkanjem, strojnim pletenjem in obdelavo volne so nastale tekstilne strukture, ki omogočajo povezovanje z drugimi oblikami življenja. Pletene in kvačkane tekstilije niso zgolj dekorativne površine ali dokončani izdelki, temveč odprte, prilagodljive strukture, ki jih živi organizmi lahko naselijo, prerastejo in preoblikujejo. S povezovanjem teh tehnik z biološkimi procesi projekt odpira vprašanje, kako lahko tekstilno znanje ponudi nove možnosti dela z živimi materiali.

Delo z živimi sistemi zahteva drugačen odnos do nadzora in časa. Rasti ni mogoče v celoti predvideti ali usmerjati, saj se biološki procesi odzivajo tudi na razmere, na katere oblikovalka nima vpliva. Opazovanje, potrpežljivost in prilagajanje postanejo enako pomembni kot tehnične spretnosti. Pri eksperimentiranju materiali razkrivajo svoje možnosti. Včasih se odzovejo drugače, kot je bilo zamišljeno, ali odprejo nepričakovane smeri razvoja. Oblikovalka zato ne določa več vsake podrobnosti, temveč ustvarja pogoje za sodelovanje.

Rezultat projekta so trije oblačilni kosi in dodatki, zasnovani kot nosljivi ekosistemi, ki povezujejo človeško telo z drugimi živimi sistemi. Spodbujajo nas, da tekstilije razumemo kot okolja, v katerih se razvijajo odnosi, spremembe in nove oblike sobivanja. Avtorica je razmišljala tudi o tem, kaj se bo z izdelanimi kosi zgodilo, ko ne bodo več primerni za nošenje. Takrat bodo lahko dobili novo vlogo: obešeni na drevesne veje v gozdu bodo ponudili zavetje drugim živim bitjem, ki se bodo lahko vanje naselila in si ustvarila dom. Tako se bo njihova življenjska pot nadaljevala tudi po koncu prvotne uporabe.

BARBARA RAKOVSKÁ je oblikovalka, ki živi in dela v Pragi ter deluje na presečišču tekstilnega oblikovanja, biomaterialov, mode in raziskovanja materialov. Po študiju industrijskega oblikovanja se je usmerila v tekstil, študij nadaljevala v Barceloni ter svojo prakso razvijala skozi mednarodne rezidence in sodelovanja. Z živimi materiali, naravnimi barvili, bakterijskimi pigmenti in tradicionalnimi rokodelskimi tehnikami raziskuje odnose med človeškim svetom in svetom drugih živih bitij. S povezovanjem bioloških procesov in digitalne izdelave preučuje potencial lokalnih virov, kot so volna in rastline, za ustvarjanje novih tekstilnih struktur ter razvijanje skrbnejšega odnosa do živega sveta.

Clothing is one of the most intimate interfaces between our bodies and the living world. It touches our skin, absorbs moisture, carries our scent, and moves with us. What if, instead of serving only human needs, a garment could become a shared environment shaped by multiple forms of life?

Root Alliance explores the possibilities of interspecies collaboration through textile design, biomaterials, and living systems. The project investigates how plants grown from locally sourced seeds, bacterial pigments, fungal mycelium, and locally sourced Slovenian sheep wool might interact to create new material relationships. Rather than treating nature as a resource to be extracted, it approaches living organisms as active participants in the design process.

Through experimentation, the project explores how these different forms of life and matter can interact, support one another, and contribute to the formation of new textures, colours, and structures. Slovenian wool plays a central role, connecting the research to local material resources and traditional textile knowledge while providing a tactile framework for these encounters.

Traditional craft techniques, such as crochet, machine knitting, and wool processing, become ways of creating textile structures that support interaction with more-than-human life. Rather than serving as purely decorative surfaces or finished forms, knitted and crocheted textiles become open, adaptable structures that living organisms can inhabit, grow through, and transform. By bringing these techniques into dialogue with biological processes, the project explores how textile knowledge can offer new ways of working with living materials.

Working with living systems requires a different relationship to control and time. Growth cannot be fully predetermined, and biological processes respond to conditions that extend beyond the designer's intentions. Observation, patience, and adaptation become as important as technical skill. Materials reveal their potential through experimentation, sometimes resisting the original idea or opening unexpected directions. The designer's role shifts from shaping every detail towards creating the conditions for collaboration.

The research culminates in three wearable pieces and accessories conceived as wearable ecosystems: interfaces between human bodies and other living systems. Their structures invite us to reconsider textiles not as passive surfaces, but as environments capable of hosting relationships, change, and new forms of coexistence. And when the garments are no longer being worn, they might find another purpose: hung from a branch in the forest, they become an invitation for other inhabitants to settle in, take shelter, and make themselves at home. The garment's life extends beyond the human body, becoming a home for other species.

BARBARA RAKOVSKÁ is a Prague-based designer working at the intersection of textile design, biomaterials, fashion, and material research. After studying industrial design, she shifted her focus towards textiles, continuing her studies in Barcelona and further developing her practice through international residencies and collaborations. Her work explores relationships between human and more-than-human worlds through living materials, natural dyes, bacterial pigments, and traditional craft techniques. Combining biological processes with digital fabrication, she investigates the potential of local resources, such as wool and plants, to create new textile structures and foster more caring relationships with living systems.



Foto / Photo: Marijo Županov



Foto / Photo: Barbara Rakovská





Kostum kot biomimikrija globokega morja
Costume as Deep-Sea Biomimicry

Zala Žagar

Mentorstvo na fakulteti
Academic mentorship
izr. prof. mag. Tina Kolenik

Tehnološka podpora
Technical support
Julija Karas
Maruša Ramšak

- hitozan
- želatina
- kalcijev karbonat

- chitosan
- gelatine
- calcium carbonate

različne dimenzije
various dimensions

● Rog projekt
Rog Project

Nekatere znanstvene hipoteze umeščajo začetke življenja v globokomorske hidrotermalne izvire. Pogled v globine je zato lahko hkrati pogled v preteklost in izhodišče za zamišljanje prihodnosti. Serija kostumov izhaja iz raziskovanja globokomorskih organizmov in biomaterialov, povezanih z morskim okoljem, ki so s svojimi lastnostmi sooblikovali ustvarjalni proces. Z biomimetičnim pristopom posnema njihove oblike, strukture in materialne lastnosti ter jih prenaša v nosljive kose. Nov material je zasnovan po zgledu zunanjega skeleta členonožcev. Sestavljajo ga hitozan, derivat hitina, želatina in oborina kalcijevega karbonata, pridobljena s preprosto kemijsko reakcijo. Človeško telo ob nošenju korzeta postane nosilec značilnosti drugih vrst in prostor za zamišljanje hibridnih oblik bivanja.

Projekt je nastal v okviru magistrske naloge *Kostum kot umetniški objekt: z biomimikrijo globokega morja do spekulativnega oblikovanja in možnih inovacij na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani.* Razvoj v Zelenem labu je potekal v okviru partnerstva Centra Rog z Univerzo v Ljubljani.

ZALA ŽAGAR je magistrica scenskega oblikovanja, zaključuje tudi magistrski študij Načrtovanje tekstilij in oblačil. Deluje na področju kostumografije, ob tem jo zanimajo predvsem raziskovanje biomaterialov, razvoj novih materialov ter povezovanje materialnega in tekstilnega oblikovanja.

Some scientific hypotheses place the origins of life at deep-sea hydrothermal vents. Therefore, looking into the depths can mean looking into the past while finding a starting point for imagining the future. This series of costumes draws on research into deep-sea organisms and biomaterials associated with marine environments, whose properties helped shape the creative process. A biomimetic approach emulates their forms, structures, and material properties, translating them into wearable pieces. The new material is modelled on the exoskeleton of arthropods. It consists of chitosan, a derivative of chitin, together with gelatine and a calcium carbonate precipitate obtained through a simple chemical reaction. Wearing the corset, the human body takes on characteristics of other species and becomes a space for imagining hybrid ways of being.

The project was developed as part of the master's thesis *Costume as an Art Object: From Deep-Sea Biomimicry to Speculative Design and Potential Innovations* at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. Development in the Green Lab took place through Center Rog's partnership with the University of Ljubljana.

ZALA ŽAGAR holds a master's degree in Stage Design and is also completing a master's in Textile and Clothing Planning. She works in costume design, with a particular interest in biomaterial research, the development of new materials, and connections between material and textile design.



Lepko

Zoja Čepin, Marko Gorenak, Jaka Kordiš, Klara Maček, Francesca Sortino, Anja Tudjan

Mentorstvo na fakulteti
Academic mentorship
prof. mag. Barbara Prinčič

Tehnološka podpora
Technical support
Julija Karas
Maruša Ramšak

- sirup grenivke s pretečenim rokom uporabe
- želatina
- gumi arabica

- expired grapefruit syrup
- gelatine
- gum Arabic

različne dimenzije
various dimensions

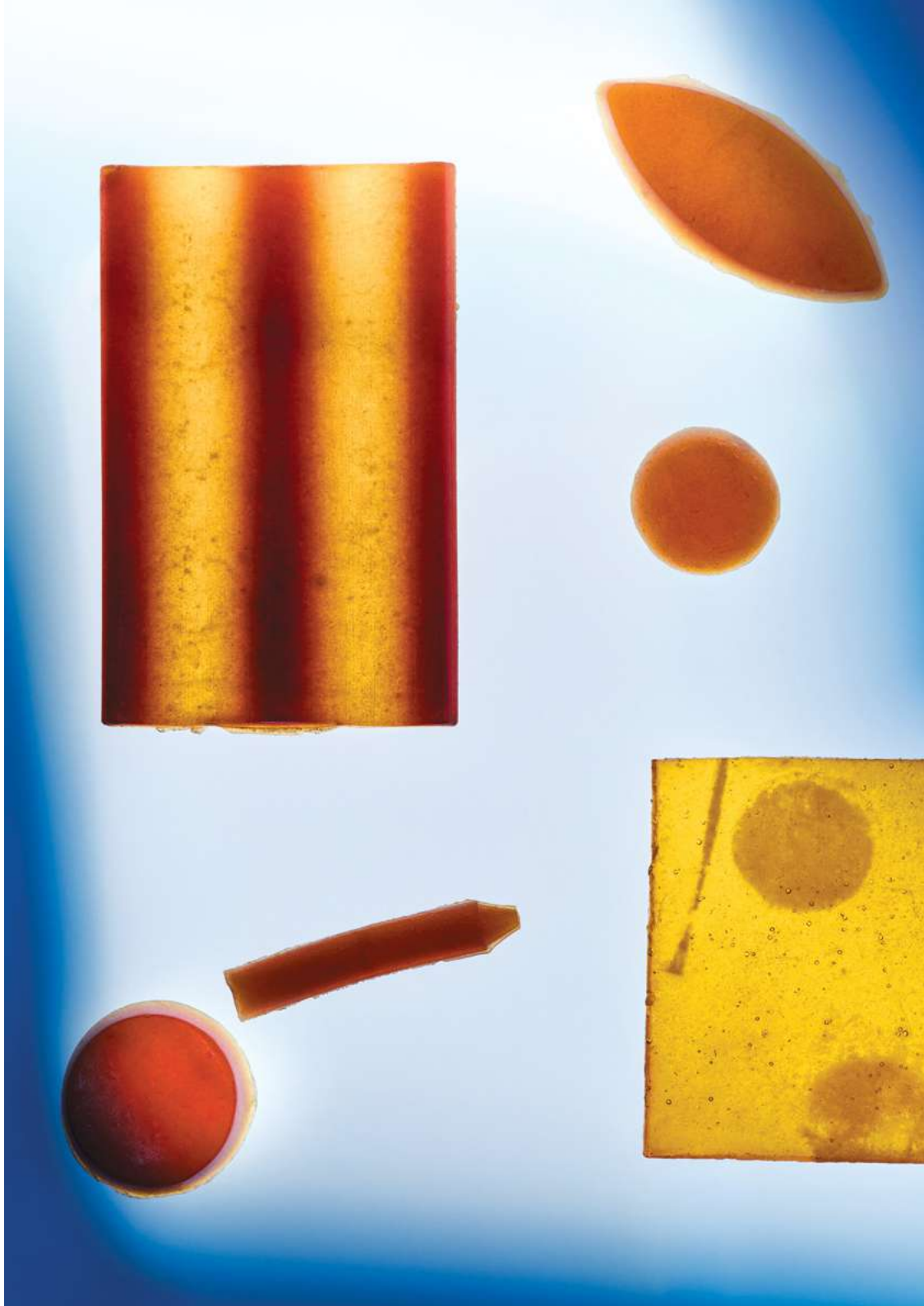
● Rog projekt
Rog Project

Biolepilo *Lepko* je razvito iz sirupa s pretečenim rokom uporabe. Raziskovalni projekt študentov magistrskega študija industrijskega oblikovanja je potekal v sodelovanju s podjetjem Nektar Natura in Zelenim labom Centra Rog. Podjetje letno zavrže približno 10.000 litrov takšnih sirupov. Iz njih je nastal biomaterial z lastnostmi, podobnimi silikonu in lepilu. Sirup, zgoščen z izparevanjem vode, je zaradi vsebnosti sladkorja in gumi arabike lepljiv in prožen. Te lastnosti so usmerjale razvoj izdelkov. Osrednji rezultat je protizdrsna podloga, ki se vstavi med škatle na transportni paleti. Povečuje trenje, omejuje premikanje tovora in blaži vibracije, s čimer lahko zmanjša potrebo po plastični foliji za ovijanje palet. Nastala sta tudi prototipa tekočega lepila in lepilnih palic za pištolo za vroče lepljenje. Raziskava povezuje odpadek iz proizvodnje z njegovo ponovno uporabo v logistiki istega podjetja. Namesto prilagajanja materiala vnaprej določeni obliki so njegove značilnosti in omejitve sooblikovale razvoj izdelkov.

Projekt so izvedli študentje ZOJA ČEPIN, MARKO GORENAK, JAKA KORDIŠ, KLARA MAČEK, FRANCESCA SORTINO in ANJA TUDJAN v 2. letniku magistrskega študija Industrijsko in unikatno oblikovanje (štud. leto 2025/26) v okviru predmeta Trajnostno oblikovanje IP na Akademiji za likovno umetnost in oblikovanje. Delo v Zelenem labu je potekalo v okviru partnerstva z Univerzo v Ljubljani.

Lepko is a bioadhesive made from expired syrup. The research project was undertaken by industrial design master's students in collaboration with the company Nektar Natura and Center Rog's Green Lab. The company discards around 10,000 litres of these syrups annually. They were used to create a biomaterial with properties resembling silicone and glue. Concentrated by evaporating the water, the syrup is sticky and flexible thanks to its sugar and gum arabic content. These properties guided the development of the products. The project produced an anti-slip sheet designed to be placed between boxes on a transport pallet. It increases friction, limits load movement, and dampens vibrations, potentially reducing the need for plastic pallet wrap. Prototypes of liquid glue and hot-melt glue sticks were also developed. The research facilitates the reuse of production waste in Nektar Natura's logistics. The material's characteristics and limitations helped shape the products rather than being adapted to a predetermined form.

ZOJA ČEPIN, MARKO GORENAK, JAKA KORDIŠ, KLARA MAČEK, FRANCESCA SORTINO, and ANJA TUDJAN developed the project in their second year of the master's programme in Industrial Design and Applied Arts at the Academy of Fine Arts and Design, as part of the Sustainable Design course in the 2025/26 academic year. Their work in the Green Lab took place through partnership with the University of Ljubljana.



Listki / Little Leaves

Sašo Jakob

Tehnološka podpora
Technical support
Brigita Gantar
Dalija Sega

- porcelan
- srebro 925

- porcelain
- sterling silver (925)

različne dimenzije
various dimensions

● Rog uporabnik
Rog Member

Obeski so nastali s pomakanjem listov različnih rastlin v tekočo porcelansko maso, s katero se ustvari odtis njihove oblike in površinske strukture. Med žganjem rastlinski material izgori, njegova krhka in minljiva oblika pa se ohrani v obstojnem porcelanu. Porcelanasti listki so v nakitu kombinirani s srebrom. Nakit izhaja iz občudovanja kompleksnih procesov rasti, s katerimi narava ustvarja izjemno natančne strukture in oblike. Rokodelski postopek povezuje biološko inteligenco rastlin in z lastnostmi porcelana izpostavi detajle, ki jih v vsakdanjem življenju spregledamo, v nakitu pa postanejo predmet pozornosti.

SAŠO JAKOB je magister biokemije, zaključuje tudi študij Grafičnih in interaktivnih komunikacij na NTF. Deluje na preseku narave, oblikovanja, znanosti in umetnosti. Raziskuje žive materiale, ki se strdijo z biomineralizacijo, in deluje kot mentor v Zelenem labu.

The pendants were made by dipping leaves from various plants into porcelain slip, capturing their shapes and surface structures. During firing, the plant material burns away, preserving its fragile, ephemeral form in durable porcelain. The porcelain leaves are combined with silver to create jewellery. The work stems from an admiration for the complex growth processes through which nature produces remarkably precise structures and forms. The craft process brings the biological intelligence of plants together with the properties of porcelain, highlighting details that might usually escape our notice but are brought to the forefront in jewellery.

SAŠO JAKOB holds a master's degree in biochemistry and is also completing his studies in Graphic and Interactive Communications at the Faculty of Natural Sciences and Engineering. Working at the intersection of nature, design, science, and art, he researches living materials that harden through biomineralisation and is a mentor in the Green Lab.



Manuskript Arquà / The Arquà Manuscript

Sara Bologna, Luca Gruber (BGGB Studio)

Tehnološka podpora
Technical support
Tauan Bernardo
Mark Cvelbar
Karmen Gombač
Anže Jenko
Jaka Kordiš
Grega Matjan
Tajda Novšak
Jaka Oman
Dalija Sega
Uroš Topić
Klemen Udovič

klop
- orehov les
- pletenina iz kašmirja
- medenina

stol
- orehov les
- potiskana bombažna tkanina s svilenimi aplikacijami in digitalnim vezenjem
- pletenina iz kašmirja
- medenina

omarica
- orehov les
- potiskana bombažna tkanina s svilenimi aplikacijami in digitalnim vezenjem
- pletenina iz kašmirja
- medenina

bench
- walnut wood
- cashmere knit
- brass

chair
- walnut wood
- printed cotton textile with silk appliqué and digital embroidery
- cashmere knit
- brass

credenza
- walnut wood
- printed cotton textile with silk appliqué and digital embroidery
- cashmere knit
- brass

58 × 48,5 × 115 cm
144 × 48,5 × 115 cm
151 × 44 × 92,5 cm

@bggb.studio

● Rog rezidenca
Rog Residency

Manuskript Arquà je bestiarij prihodnosti, zbirka bitij, ki še ne obstajajo in so bila zasnovana v sodelovanju z umetno inteligenco.

Srednjeveški bestiariji, zbirke opisov in upodobitev živali, so na istih straneh združevali resnične živali in izmišljena bitja. V srednjeveškem pogledu na svet sta imela lev in samorog enakovreden položaj. Ne le zato, ker si ilustrator manuskripta morda ni mogel ogledati ne enega ne drugega, temveč tudi zato, ker so ljudje svet razumeli kot preplet znamenj in simbolov ter odsev višjega reda. Vsako bitje je imelo svoj pomen: bestiarij ni bil zgolj katalog živali, temveč način razumevanja sveta.

V času, ko se zdi osmišljanje sveta težje kot kdaj prej, je Ljubljana idealen kraj za razmislek o tem, kakšen bi bil takšen bestiarij danes. Zmaj je eden najprepoznavnejših simbolov mesta Ljubljana. Upodobljen je v mestnem grbu, štirje zmaji pa stojijo na Zmajskem mostu. Zmaj je večplasten simbol, povezan z različnimi miti in pripovedmi. Nastopa kot močvirska pošast, s katero se je spopadel Jazon, kot nasprotnik svetega Jurija ali kot varuh prehoda.

Zgodbe o zmajih so pogosto nastajale tam, kjer so se ljudje srečevali z naravnimi silami, ki jih niso znali pojasniti. Takšnih pripovedi je v slovenskem prostoru veliko. V Postojnski jami živi človeška ribica, za katero so nekoč verjeli, da je zmajev mladič. Iz Ribniške doline izvirata zgodbi o dveh zmajih: en naj bi prebival v ponoru Tentera, drugi pa naj bi bil ujet pod zemljo pri Dolenji vasi. Ljudje so verjeli, da njuni spopadi povzročajo nevihte in poplave. Po drugi pripovedi naj bi zmaj v Karavankah povzročil skalni podor, ki je zasul stari Tržič.

V teh pripovedih zmaji spijo, dokler ljudje živijo v ravnovesju z naravo, in se prebudijo, ko se to ravnovesje poruši. Če ima vsaka doba svoje pošasti, katere so pošasti našega časa? O spremembah, ki pretresajo naš planet, imamo na voljo ogromno podatkov, manjkajo pa nam zgodbe, ki bi nam jih pomagale osmisliti.

V *Manuskriptu Arquà* dobijo svoje zmaje tudi okoljske spremembe in vplivi umetne inteligence na okolje. Umetno inteligenco si pogosto predstavljamo kot nekaj nesnovnega, čeprav je njeno delovanje odvisno od povsem otipljive infrastrukture. Za njen obstoj potrebujemo surovine, kot so litij in fosilna goriva, ter velike količine električne energije in vode. Bitja iz *Manuskripta Arquà* naseljujejo pokrajine, ki jih ta infrastruktura spreminja: živijo v gozdu, ki ga ogreva podatkovni center, hranijo se z elektronskimi odpadki v zemlji izčrpanega rudnika in gradijo grebene okoli podmorskih kablov.

Pri snovanju bitij sta avtorja umetni inteligenci dodelila vlogo strokovnjaka za spekulativno evolucijo, ki si zamišlja možne razvojne poti živih bitij. Umetna inteligenca je živali najprej opisala in jih nato upodobila, avtorja pa sta jih izbirala, dopolnjevala in razvrščala. Pri tem sta preizkušala različne možnosti razvrščanja, ki upoštevajo raznolikost življenja, ter različne možnosti bivanja in zaznavanja sveta. Podobno kot v srednjeveških bestiarijih so se tudi tu nekatere podrobnosti med nastajanjem izgubile, med izmišljena bitja so se prikradle podobe znanih živali, pri preoblikovanju besed v podobe pa je nastalo nekaj novega.

Rezultat rezidence je zbirka pohištva in tekstilij, ki se navezuje na srednjeveško izročilo. Sestavljajo jo klop, jedilni stol, omarica in tapete, izdelani s kombinacijo naprednih digitalnih proizvodnih postopkov, dela z umetno inteligenco in tradicionalnih tehnik. Krasijo jih bitja iz *Manuskripta Arquà*, ki se v obliki okrasnih motivov naselijo v naše domove. Tako kot zmaji iz slovenskih pripovedi nas tudi ta bitja ne pozivajo, naj jih dokončno pojasnimo, temveč naj se naučimo živeti z njimi. Sobivanje se namreč začne s pripravljenostjo, da ostanemo blizu tistemu, česar ne moremo povsem razumeti.

BGGB STUDIO je oblikovalski in raziskovalni studio iz Milana, ki sta ga ustanovila Sara Bologna in Luca Gruber. Pri svojem delu združujeta produktno oblikovanje, raziskovanje materialov, komuniciranje in kuratorske prakse. Oblikovanje razumeta kot ustvarjanje materialnih predmetov s simbolnim pomenom, skozi katere obravnavata kompleksne odnose med znanostjo in estetiko ter resničnim in domišljijskim. Sara Bologna je oblikovalka in raziskovalka, ki pri svojem delu izhaja iz konteksta posameznega projekta ter se posveča antropologiji, pripovednemu oblikovanju in sodobnim interpretacijam tradicionalnih obrti. Luca Gruber je oblikovalec pohištva in luksuznih izdelkov, ki povezuje klasično rokodelsko znanje, izrazne možnosti materialov in mitološke pripovedi.

The Arquà Manuscript is a bestiary of the future. A collection of creatures that do not exist yet, co-designed with Artificial Intelligence (AI).

Medieval bestiaries used to place real animals and imagined creatures on the same page. In the medieval worldview, the lion and the unicorn had equal standing not only because a miniaturist was unable to see either of them but also because the world was intended as a web of signs and symbols and as a reflection of a higher order. Every creature was there to mean something: a bestiary was less a catalogue than a way of making sense of the world.

At a time when sensemaking seems more difficult than ever, Ljubljana feels like the perfect place to ask what such a book could be today. The city lives under the sign of a dragon: on its coat of arms and on the four dragons of the Dragon Bridge. More than a decoration, the dragon is a layered symbol whose origin is rooted in myth– Jason's marsh monster, Saint George's enemy, or a guardian of a threshold.

Dragons always rise where there are forces of nature too powerful to be understood, and Slovenian territories offer many examples. Postojna Cave is home to the "human fish", the blind olm, which was once believed to be a baby dragon. Next are the two dragons of the Ribnica valley: one in the Tentera swallow hole and one trapped underground at Dolenja Vas. It was believed that their fights brought storms and floods. Similarly it was believed that a dragon prowled the Karawanks mountain range and was responsible for unleashing a devastating rockslide that buried the old town of Tržič.

In these tales, the dragons sleep while people live in balance with nature, and wake up when they do not. If every age has its monsters, which ones are ours? We have plenty of data about planetary upheaval, but few stories to help us make sense of it.

In *The Arquà Manuscript*, environmental changes and the ecologies of AI have dragons of their own. While the dominant narrative around AI is that of a disembodied entity, its reality is in fact very material. AI is built from the earth, lithium, and fossil fuel, and it drinks electricity and water. The creatures of the

Manuscript live in the landscapes this infrastructure leaves behind: they inhabit a forest warmed by a data centre, feed on electronic waste in the soil of an exhausted mine, and grow reefs around submarine cables.

To create the creatures, the designers asked AI to act as an expert in speculative evolution, to describe these animals, and then to draw them. They selected, refined, and classified them, exploring speculative taxonomies that account for the diversity of ways of inhabiting and perceiving the world. As in the old books, details were lost along the way, familiar animals crept in, and something new appeared in the translation from words to images.

The outcome of the residency is a collection of furniture and textiles that reference medieval imagery. The collection is composed of a bench, a dining chair, a cabinet, and wallpapers, all made in the Wood and Textile labs through a combination of advanced digital manufacturing, AI-integrated workflows, and traditional techniques. Their surfaces are populated by the creatures of the Manuscript, returning as ornaments to cross the threshold of our homes. Like the dragons of Slovenia, they ask not to be solved but rather to be lived with: coexistence begins by staying close to what we cannot fully understand.

BGGB STUDIO is a Milan-based design and research practice founded by Sara Bologna and Luca Gruber. Their practice brings together product design, material research, communication, and curatorial work. They understand design as a material act with symbolic meaning and use objects to explore complex relationships between the scientific and the aesthetic, the real and the imaginary. Sara Bologna is a designer and researcher whose work focuses on context-led practices, anthropology, narrative design, and contemporary interpretations of traditional crafts. Luca Gruber is a furniture and luxury designer whose work connects high-end craftsmanship and material poetry with mythological narratives.



Foto / Photo: Marijo Županov



Membrane vetra / Membranes of Wind

Yoh Yasuda

- svilena tkanina barvana s črnim fižolom
- svilena tkanina barvana z barvilom iz brošča (*Rubia tinctorum*)
- karbonska vlakna
- bambus
- silnajlon

- silk fabric dyed with black beans
- silk fabric dyed with *Rubia tinctorum*
- carbon fibre
- bamboo
- silnylon

180 × 190 cm
500 cm (rep / tail)

230 × 730 cm
500 cm (rep / tail)

@yoh_yy

● Rog rezidenca
Rog Residency

Yoh Yasuda razume zmaja kot podaljšek telesa. Pri spuščanju zmaja prek vrvice zaznava sicer nevidne sile, kot so pritisk vetra, vrtinčenje zraka in spremembe njegove smeri, pa tudi razdaljo med telesom in nebom. Zmaj tako razširi telesno zaznavanje v ozračje. Med rezidenco se je vse bolj zavedala, da oblike zmaja ni mogoče ločiti od kraja, kjer leti. Na festivalu zmajev ob Blatnem jezeru, ki se ga je udeležila z izdelovalci zmajev iz Ljubljane, se je srečala s šibkimi in spremenljivimi vetrovi, precej drugačnimi od močnejših vetrov, ki jih pozna iz Indonezije. Ta izkušnja jo je spodbudila k razmisleku o tem, kako težo, ravnovesje, konstrukcijo in obliko zmaja prilagoditi lokalnim razmeram.

Za polet zmaja ni dovolj le človekova volja. Odvisen je tudi od vetra, pokrajine, vremena, materiala in pravega trenutka. Avtorica zato okolja ne razume zgolj kot ozadja, temveč kot sodelavca pri ustvarjanju. Namesto da bi človek obvladoval naravne sile, se jim morata telo in zmaj prilagajati.

Zasnovala in izdelala je zmaja v obliki dveh rastlin: kranjske lilije (*Lilium carniolicum*) in japonskega dresnika (*Reynoutria japonica*). Kranjska lilija je tesno povezana s pokrajinami Slovenije in jugovzhodnimi Alpami ter predstavlja rastlino, ki jo dojemamo kot domačo. Japonski dresnik ima v slovenskem prostoru povsem drugačen pomen. Na Japonskem je dobro poznana rastlina, ki jo uporabljajo v prehrani in ljudskem zdravilstvu za lajšanje bolečin, cenjena pa je tudi zaradi lahkih, trdnih in votlih stebel. V Sloveniji njegovo širjenje omejujejo, saj velja za invazivno tujerodno vrsto. Ista rastlina lahko s selitvijo iz enega okolja v drugo iz poznane in uporabne postane nezaželena.

Projekt ne obravnava samo razmerja med *domačim* in *tujim*, temveč izpostavlja tudi vprašanja pripadnosti, selitev, prilagajanja ter razlike v tem, kako rastline vrednotimo v različnih okoljih. S preoblikovanjem rastlin v zmaja in dvigom v zrak se njun odnos do prostora začasno spremeni. Na tleh ju razvrščamo med domorodne ali tujerodne, zavarovane ali invazivne vrste. Na nebu pa se morata obe obliki odzivati na isti veter.

YOH YASUDA je japonska vizualna umetnica, ki ustvarja z zmaji ter deluje na področjih kiparstva, tekstila, instalacije in videa. Od leta 2019 raziskuje tradicije izdelovanja in spuščanja zmajev na Japonskem, v Indoneziji in drugih delih sveta ter se posveča vprašanju, kako veter povezuje ljudi, pokrajine, rastline in spomin. Njene leteče skulpture združujejo tradicionalne rokodelske tehnike s sodobnimi. Svoja dela je med drugim predstavila v Muzeju azijske umetnosti v Fukuoki, na trienalu Setouchi, na razstavi Art in the Sky v galeriji Glynn Vivian v valižanskem Swanseaju ter na mednarodnih festivalih zmajev v Evropi in Aziji.

In Yoh Yasuda's practice, the kite functions as an extension of the body. Through the kite's line, otherwise invisible forces such as wind pressure, turbulence and changes in direction, as well as the distance between the body and the sky, become physically perceptible. The kite extends bodily perception into the atmosphere. During her residency, Yasuda became increasingly aware that the form of a kite cannot be separated from the place where it flies. At a kite festival at Lake Balaton, which she attended with kite makers from Ljubljana, she encountered gentle and unstable winds very different from the stronger winds she had experienced in Indonesia. This led her to reconsider the weight, balance, structure, and form of the kite in response to the local environment.

A kite cannot fly through human intention alone. Wind, landscape, weather, material, and timing all participate in the work. Therefore, Yasuda approaches the environment not as a background, but as a collaborator. Rather than controlling natural forces, the body and the kite must adjust to them.

Membranes of Wind takes the forms of two plants: the Carniolan lily (*Lilium carniolicum*) and Japanese knotweed (*Reynoutria japonica*). The Carniolan lily is closely connected to the landscapes of Slovenia and the southeastern Alps and represents a plant understood as belonging to a particular place. Japanese knotweed carries a very different meaning. In Japan, it is a familiar plant that has been eaten, used in folk medicine for pain, and valued for its light, strong, hollow stems. In Slovenia, however, it is known as *japonski dresnik* and is controlled as an invasive species. The same plant can shift from familiar and useful to unwanted simply by moving from one place to another.

Rather than presenting these two plants as a simple opposition between "native" and "foreign," Yasuda uses them to examine belonging, migration, adaptation, and changing value. By transforming the plants into kites and lifting them into the air, their relationship to territory temporarily changes. On the ground, they are classified as native or foreign, protected or invasive. In the sky, both bodies must respond to the same wind.

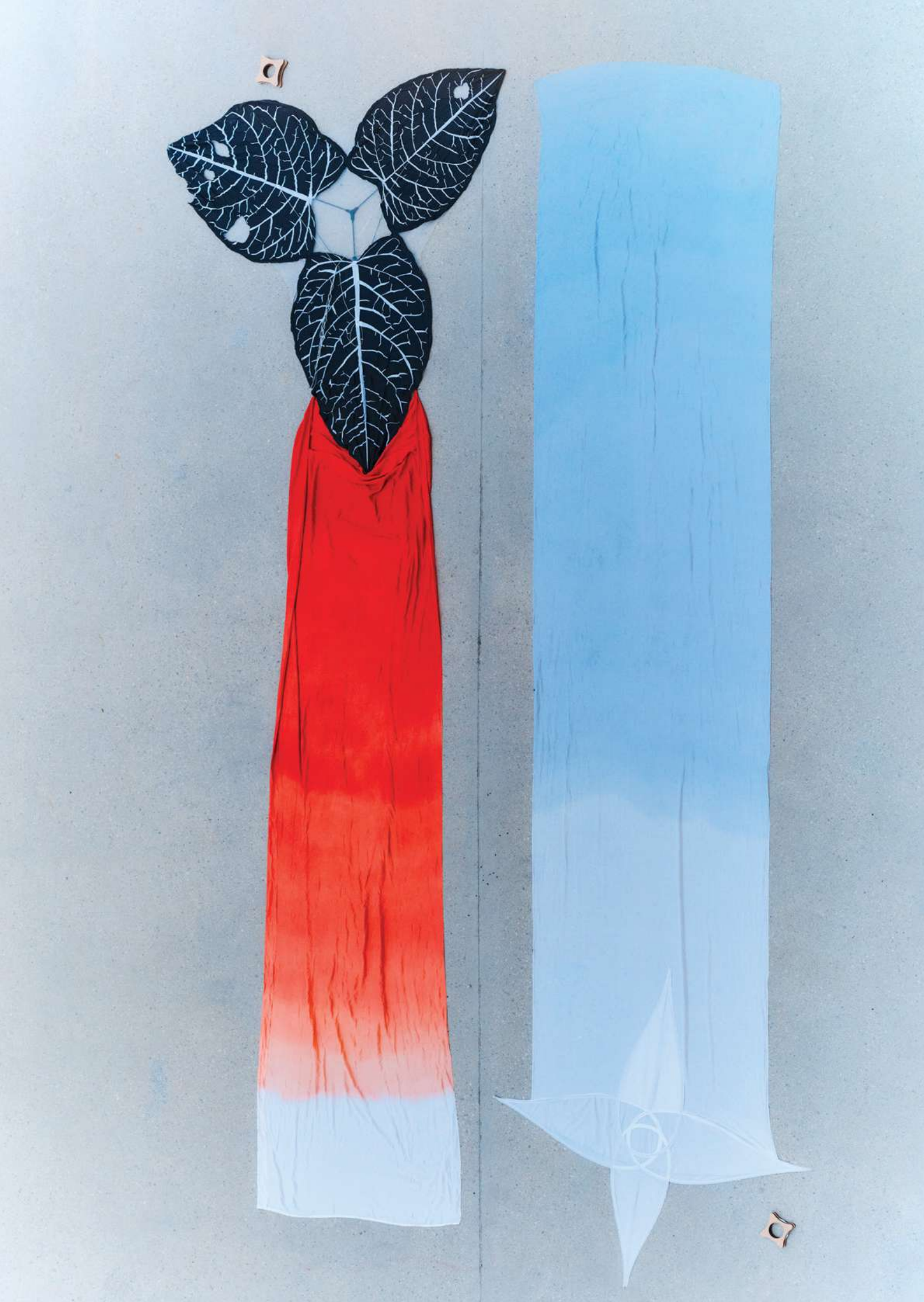
YOH YASUDA is a Japanese visual artist who works with kites, sculpture, textiles, installation, and video. Since 2019, she has researched kite cultures and traditional techniques across Japan, Indonesia, and other regions, exploring how wind connects people, landscapes, plants, and memory. Her flyable sculptures combine traditional craft with contemporary art, often drawing on plant forms and local materials. Her recent projects have been presented at the Fukuoka Asian Art Museum, Setouchi Triennale, Art in the Sky at Glynn Vivian Art Gallery in Swansea, Wales, and international kite festivals in Europe and Asia.



Foto / Photo: Yoh Yasuda



Foto / Photo: Yoh Yasuda



Miceluč / Mycelium Light

Koncept in mentorstvo
Concept and mentorship
Sašo Jakob
Julija Karas
Rok Oblak
Maruša Ramšak

- micelij glive *Ganoderma resinaceum* na zrnju
- substrat bukove žagovine
- PLA-ogrodje senčila
- sistem za razsvetljavo

- *Ganoderma resinaceum* mycelium on grain
- beech-sawdust substrate
- PLA lampshade frame
- lighting system

45 × 45 × 17 cm

● Rog delavnica
Rog Workshop

Stropno svetilo prikazuje možnosti uporabe micelija kot alternativnega materiala za izdelavo senčil. Lahko in biorazgradljivo senčilo je nastalo z gojenjem micelija v kalupu, napolnjenem s substratom iz bukovega žaganja, otrobov in mavca. Micelij substrat preraste in s prepletom hif oblikuje samonosno strukturo. Odstranitvi iz kalupa sledi dodatna inkubacija, nato pa se rast ustavi in material posuši, s čimer se pripravi za nadaljnjo uporabo. Izdelek je nastal v okviru raziskovalnega in izobraževalnega dela Zelenega laba, kjer uporabniki raziskujejo postopke gojenja gliv in razvoja biomaterialov. *Miceluč* je eksperimentalni prototip, ki združuje funkcionalnost svetila z raziskovanjem biomaterialov ter odpira vprašanje, kako lahko živi organizmi postanejo soustvarjalci predmetov vsakdanje rabe. Uporaba nekonvencionalnega materiala opozarja na pomen snovanja izdelkov, ki po koncu uporabe ne postanejo odpadek, temveč se lahko vključijo v nove procese.

Projekt je nastal v Zelenem labu pod vodstvom doktorice biotehnologije Maruše Ramšak v sodelovanju z ekipo mentorjev v labu: industrijsko oblikovalko Julijo Karas, oblikovalcem Rokom Oblakom in biokemikom Sašo Jakobom.

This ceiling light demonstrates the potential of mycelium as an alternative material for lampshades. The lightweight, biodegradable shade was grown in a mould filled with a substrate of beech sawdust, bran, and gypsum. As the mycelium colonises the substrate, its network of hyphae forms a self-supporting structure. After demoulding, the shade undergoes further incubation before growth is stopped and the material dried for use. The object emerged from research and educational work in the Green Lab, where users explore fungal cultivation and biomaterial development. *Mycelium Light* is an experimental prototype combining the function of a light with biomaterial research, questioning how living organisms can become co-creators of everyday objects. Its unconventional material highlights the importance of designing products that can enter new processes at the end of their use rather than becoming waste.

The project was developed in the Green Lab under the guidance of Maruša Ramšak, who holds a doctorate in biotechnology, in collaboration with the lab's mentors: industrial designer Julija Karas, designer Rok Oblak, and biochemist Sašo Jakob.



MikrOaza / MicrOasis

Marjana Raspor

Tehnološka podpora
Technical support
Brigita Gantar
Sašo Jakob
Tomo Per

- keramika
- kovinsko ogrodje

- earthenware
- metal frame

40 × 160 cm

● Rog uporabnica
Rog Member

Javni prostori postajajo med poletnimi vročinskimi valovi in ob vse pogostejših ekstremnih vremenskih pojavih vse manj prijetni za zadrževanje. MikrOaze z ustvarjanjem ugodnejše mikroklime in obujanjem vernakularnega znanja javne prostore spreminjajo v prijetna zbirališča. Predelna stena deluje na principu hlajenja z izparevanjem vode, znanem iz indijskih keramičnih posod matka. Keramični moduli, izdelani z iztiskanjem gline, so sestavljeni v kovinsko konstrukcijo z enostavnim sistemom za kroženje vode, ki se pretaka skozi navpično razvrščene module. Ko zrak potuje skozi vlažno, porozno glineno površino, voda počasi izpareva ter znižuje temperaturo okolice za 3–6 °C brez uporabe potratnih klimatskih naprav. Namesto prevlade tehnologije izdelek ponuja skromno, regenerativno rešitev za toplotno udobje v urbanem okolju.

MARJANA RASPOR je industrijska oblikovalka, ki deluje na področju trajnostnega in družbenega oblikovanja ter modro-zelene infrastrukture. Pod znamko Gudi ustvarja unikaten nakit, kot sodelavko Inštituta za modro-zeleno infrastrukturo pa jo posebej zanima, kako oblikovanje povezuje javne prostore z njihovimi prebivalci.

Public spaces are becoming less comfortable during summer heatwaves and increasingly frequent extreme weather events. By creating a more favourable microclimate and reviving vernacular knowledge, *MicrOasis* turns public spaces into welcoming gathering places. The partition uses evaporative cooling, a principle familiar from Indian *matka* earthenware vessels. Extruded clay modules are assembled within a metal structure incorporating a simple system that circulates water through the vertically arranged modules. As air passes through the moist, porous clay surface, water slowly evaporates, reducing the surrounding temperature by 3–6 °C without requiring energy-intensive air conditioning. Rather than asserting technological dominance, the object offers a modest, regenerative approach to thermal comfort in urban environments.

MARJANA RASPOR is an industrial designer working in sustainable and social design and blue-green infrastructure. She creates one-off jewellery under the Gudi brand. As a collaborator at the Institute for Blue-Green Infrastructure, she is particularly interested in how design connects public spaces with their inhabitants.



Mikrobni pigmenti / Microbial Pigments

Koncept in mentorstvo
Concept and mentorship
Hana Cvelbar

Tehnološka podpora
Technical support
Maruša Ramšak

Avtorica rute na fotografiji
Scarf shown in the photograph
Saša Hiti

- svila
- violacein

- silk
- violacein

64 × 64 cm

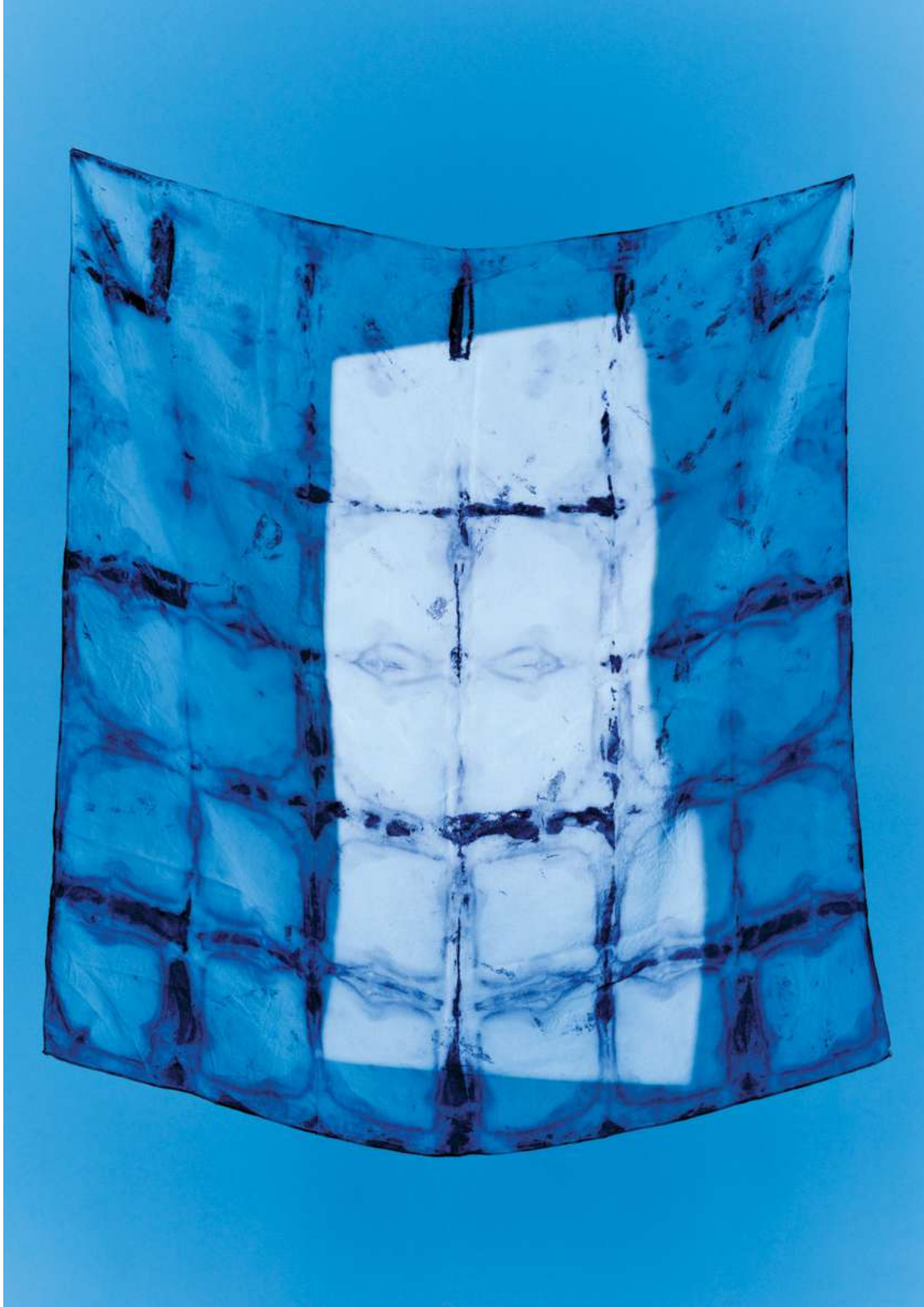
● Rog tečaj
Rog Course

Mikrobni pigmenti, ki jih proizvajajo bakterije, alge in glive, predstavljajo eno od možnih alternativ običajnim tekstilnim barvilom. Svilene rute so nastale na tečaju v Zelenem labu, kjer so udeleženke in udeleženci raziskovali gojenje pigmentnih bakterij, pridobivanje pigmentov ter vpliv različnih pogojev na njihovo barvo in intenzivnost. Rute so bile obarvane s pigmenti, ki jih proizvaja bakterija *Janthinobacterium lividum*, znana po intenzivnem vijoličastem pigmentu violaceinu. Za barvanje je bila uporabljena tehnika shibori. Rute so bile najprej sterilizirane in inokulirane z bakterijo, ki je neposredno rasla na tekstilu in ga uporabljala kot substrat za tvorbo pigmenta. Med rastjo so ustvarile vzorce, ki jih ni bilo mogoče v celoti predvideti.

HANA CVELBAR je biotehnologinja in biooblikovalka, ki deluje na presečišču genomskega inženirstva, inovacij na področju biomaterialov in trajnostnega razvoja. Magistrirala je na University College London, v svoji praksi pa raziskuje, kako lahko živi sistemi sodelujejo pri razvoju rešitev za obnavljanje ekosistemov in naravnih virov. Je soustanoviteljica mednarodne iniciative Ancient Futures.

Microbial pigments produced by bacteria, algae, and fungi offer a possible alternative to conventional textile dyes. The silk scarves were made during a course at Green Lab, where participants explored the cultivation of pigment-producing bacteria, pigment extraction, and the effects of different conditions on colour and intensity. The scarves were coloured with pigments produced by *Janthinobacterium lividum*, a bacterium known for its intense violet pigment, violacein. The dyeing process used the *shibori* technique. The scarves were first sterilised and inoculated with the bacterium, which grew directly on the textile, using it as a substrate for pigment production. As the bacteria grew, they created patterns that could not be fully predicted.

HANA CVELBAR is a biotechnologist and biodesigner working at the intersection of genome engineering, biomaterial innovation, and sustainable development. She holds a master's degree from University College London. Her practice explores how living systems can participate in developing solutions for regenerating ecosystems and natural resources. She is a co-founder of the international initiative Ancient Futures.



Mikroskopska bitja / Microscopic Creatures

Koncept in mentorstvo
Concept and mentorship
Alja Fir
Karmen Gombač

Mentorji v Zelenem labu
Green Lab mentors
Sašo Jakob
Julija Karas
Rok Oblak
Maruša Ramšak

Mentorice Male ulice na počitniškem varstvu
Mala ulica holiday programme mentors
Daša Cvjetičanin
Liza Debeljak
Janica Jeromel
Eva Lederer
Zala Močnik
Katja Poznič
Marisa Vouk
Ines Zagoranski

Udeleženci
Participants
Ajda, Aleksej, Aleksej, Artur, Ben, Berlin, Bert, Bine, Blaž, Dunja, Erin, Erik, Erik, Eva, Eva, Eva, Filip, Gorazd, Hana, Ian, Ian, Isabela, Isabela, Isabella, Iza, Iza, Jaka, Jakob, Jakob, Jan, Jona, Julija, Karin, Karlin, Kim, Lana, Lenart, Lev, Lev, Luka, Maks, Martin, Maša, Matic, Meta, Mia, Mikhail, Mila, Mila, Nik, Nika, Niko, Nina, Olivija, Oskar, Oton, Pika, Ronja, Sara, Sara, Sky, Sofija, Sofina, Svit, Špela, Teodor, Tibor, Uma, Una, Val, Val, Vila, Zoja

- ostanki blaga
- gumbi
- volna
- aplikacijski papir
- zadrge
- sintetično polnilo

- fabric scraps
- buttons
- wool
- paper-backed fusible web
- zips
- synthetic stuffing

različne dimenzije
various dimensions

● Rog delavnica
Rog Workshop

Blazine so nastale v okviru poletnega počitniškega varstva, ki poteka v sodelovanju z Družinskim centrom Mala ulica. Na delavnicah so otroci raziskovali mikroskopski svet in svoja opažanja prenesli v tekstilne izdelke. V Zelenem labu so najprej spoznali pripravo vzorcev za mikroskopiranje ter pod mikroskopom opazovali spirulino, rastline, nabrane v parku, in druge drobne strukture. Oblike in vzorce so skicirali, nato pa v skupinah zasnovali domišljijska mikroskopska bitja. Njihove podobe so sestavili iz odpadnega blaga s pomočjo aplikacijskega papirja, pri katerem se lepilo aktivira s toploto likalnika, ter jih dopolnili z različnimi dodatki. Tekstilne kolaže je kot blazine dokončala mentorica Tekstilnega laba Karmen Gombač. Blazine so za uporabo na voljo v Knjižnici Rog in igralnem kotičku v Centru Rog.

These cushions were made during the summer holiday childcare programme run by the Mala ulica Family Centre and Center Rog. In the workshops, children explored the microscopic world and translated their observations into textile pieces. In the Green Lab, they first learnt to prepare specimens for microscopy, then examined spirulina, plants collected in the park, and other tiny structures under a microscope. They sketched the shapes and patterns before working in groups to design imaginary microscopic creatures. Using fabric scraps and paper-backed fusible web, whose adhesive is activated by the heat of an iron, they assembled images of their creatures and added various embellishments. Textile Lab mentor Karmen Gombač then turned the textile collages into finished cushions. The cushions are available for use in the Rog Library and play corner at Center Rog.



Namaz Fabio / Fabio Spread

Matija Ranzinger (Planty Matters)

Tehnološka podpora
Technical support
Julija Karas
Lea Mavec
Rok Oblak
Maruša Ramšak

- beli fižol
- sončnično maslo
- mlečnokislinske bakterije
- začimbe in sol

- white beans
- sunflower seed butter
- lactic acid bacteria
- spices and salt

@plantymatters

● Mladi Rog
Young at Rog

Fermentiran namaz iz belega fižola in sončničnega masla je rastlinska alternativa kremnim sirnim namazom. Izhaja iz raziskovanja možnosti uporabe stročnic v prehrani, pri čemer imajo ključno vlogo mikroorganizmi. Kuhan beli fižol se v inkubatorju fermentira z izbrano vrsto mikroorganizmov, nato pa zmeša s sončničnim maslom in drugimi sestavinami v gladek, kremast namaz. Med fermentacijo mikroorganizmi preoblikujejo sestavine in prispevajo k razvoju kompleksnejšega okusa, ki se razlikuje od okusa običajnega fižolovega namaza. Izdelek pokaže, kako lahko s preprostimi, dostopnimi rastlinskimi surovinami in nadzorovano fermentacijo nastanejo drugačni okusi in teksture. Človek pri tem določi pogoje in pripravi sestavine, mikroorganizmi pa opravijo pomemben del preobrazbe hrane.

MATIJA RANZINGER je diplomirani inženir materialov in kuhar v veganski restavraciji. Zanima ga fermentacija, raziskuje uporabo mikroorganizmov v vsakdanji prehrani in pripravo jedi iz preprostih sestavin. Kot udeleženec programa Mladi Rog v Kuharskem labu razvija blagovno znamko Planty Matters.

This fermented spread made from white beans and sunflower seed butter is a plant-based alternative to cream cheese spreads. It explores the use of pulses in food, with microorganisms playing a central role. Cooked white beans are fermented in an incubator with a selected type of microorganism, then blended with sunflower seed butter and other ingredients into a smooth, creamy spread. During fermentation, microorganisms transform the ingredients, helping develop a more complex flavour than that of a conventional bean spread. The product demonstrates how simple, accessible plant ingredients and controlled fermentation can create different flavours and textures. People establish the conditions and prepare the ingredients, while microorganisms carry out a significant part of the food's transformation.

MATIJA RANZINGER is a materials engineering graduate and a chef in a vegan restaurant. Interested in fermentation, he explores the use of microorganisms in everyday food and the preparation of dishes from simple ingredients. As a participant in the Young at Rog programme, he is developing the Planty Matters brand in the Food Lab.



Naravni materiali v arhitekturi in notranjem oblikovanju / Natural Materials in Architecture and Interior Design

Koncept in mentorstvo
Concept and mentorship
Katarina Živković

Tehnološka podpora
Technical support
Maruša Ramšak

Udeleženci
Participants
Dora Balent
Nikolina Dukarić
Nina Eberl
Kristina Frelih
Ana Ilešič
Laura Oblak
Emma Penot
Patricija Pirc
Marija Sajovic
Peter Šuligoj
Špela Vrtovec
Lucija White

- vezana plošča
- lesena podkonstrukcija
- zemlja
- sesekljana slama
- trstičje
- juta
- vrv

- plywood
- timber substructure
- earth
- chopped straw
- reeds
- jute
- rope

25 × 34,5 × 10 cm

● Rog delavnica
Rog Workshop

Dvodnevni intenzivni tečaj je raziskoval možnosti uporabe naravnih materialov v sodobni arhitekturi, gradnji in notranjem oblikovanju. Program je poudaril pomen raziskovanja materialov, lokalnih virov in tradicionalnih gradbenih znanj pri iskanju odgovornejšega in okolju prijaznejšega oblikovanja prostora. V ospredju sta bila zemlja in slama kot dostopna, trajnostna materiala, ki ponujata alternative konvencionalnim gradbenim rešitvam. Udeleženci so v teoretičnem delu spoznali različne možnosti uporabe zemlje in naravnih vlaken, od konstrukcijskih sten in izolacij do zaključnih površin ter oblikovanja notranje opreme. Praktično delo je bilo namenjeno preizkušanju tradicionalnih in sodobnih tehnik, med drugim izdelave opeke iz sušene zemlje, gradnje z nabito zemljo, izdelovanja pletenih konstrukcij z ilovnatim polnilom, uporabe lahke ilovice in nanašanja glinenih ometov.

KATARINA ŽIVKOVIĆ je beograjska arhitektka, ki se posveča stičišču sodobne arhitekture in vernakularnih gradbenih tehnik. Raziskuje predvsem uporabo naravnih materialov ter tradicionalne obrtniške pristope h gradnji. Poleg projektantskega dela predava in vodi praktične delavnice ter tečaje.

This intensive two-day course explored the use of natural materials in contemporary architecture, construction and interior design. The programme spanned material research, local resources, and traditional building knowledge in the search for more responsible and environmentally considerate ways of shaping space. It focused on earth and straw as accessible, sustainable materials offering alternatives to conventional building solutions. Participants learnt about different applications of earth and natural fibres through theoretical sessions, from structural walls and insulation to surface finishes and interior furnishings. Practical work involved testing traditional and contemporary techniques, including making unfired earth bricks, building with rammed earth, constructing woven frameworks with clay infill, working with light clay, and applying clay plasters.

KATARINA ŽIVKOVIĆ is a Belgrade-based architect working at the intersection of contemporary architecture and vernacular building techniques. Her research focuses on natural materials and traditional craft approaches to building. Alongside her architectural practice, she lectures and leads practical workshops and courses.



Netopirnica in Hišica raka samotarja
Bat Shelter and Hermit Crab Shell Exchange

Polona Kopač (Poni & Clay)

Tehnološka podpora
Technical support
Pia Mršek

- kamenina
- glazura
- porcelan

- stoneware
- glaze
- porcelain

15 × 16 × 27 cm
6,5 cm × 5 cm × 3,5 cm

@polonakopac

● Rog uporabnica
Rog Member

Netopirnica je oblikovana za netopirje, ki zaradi posegov v okolje izgubljajo naravna skrivališča. Uporaba keramike odpira vprašanje, ali lahko v njej zagotovimo ustrezno mikroklimo. Strokovnjaki opozarjajo na možnost pregrevanja ob neposredni izpostavljenosti soncu ter na pomen uravnavanja vlage in stabilne namestitve. Primernost prototipa bi bilo treba preveriti v zaščitenih prostorih, kot so garaže in podstrešja, kjer so netopirji že prisotni.

Porcelanasta hišica je namenjena raku samotarju, ki za zaščito uporablja prazne polžje hišice in jih med rastjo menja. Izhodišče je raziskovanje tega, kako rak samotar izbira bivališča in kako kot nadomestke naravnih hišic uporablja plastične odpadke. Prototip preizkuša možnost uporabe keramike kot obstojnega nadomestka, vendar še ni preverjeno, ali bi ga raki sprejeli.

Izdelka sta prototipa umetnih zatočišč, ki izhajata iz potreb dveh različnih živalskih vrst. Poudarjata pomen sodelovanja s strokovnjaki ter preverjanja in prilagajanja materialov in oblik življenjskim potrebam živali, ki so jim namenjeni.

POLONA KOPAČ je oblikovalka in inženirka grafične tehnike z več kot dvajsetletnimi izkušnjami na področju vizualnih komunikacij. V zadnjih letih svoje oblikovalsko delo širi s papirja in zaslona v prostor ter raziskuje povezovanje različnih materialov, tehnik in znanj.

The bat shelter is designed for bats who are losing their natural roosts as a result of environmental interventions. Its use of ceramic raises the question of whether a suitable microclimate can be maintained inside it. Experts warn about the risk of overheating in direct sunlight, as well as the importance of moisture regulation and secure mounting. The prototype's suitability would need to be assessed in sheltered spaces, such as garages and attics, where bats are already present.

The porcelain shell is intended for hermit crabs, which use empty gastropod shells for protection and exchange them as they grow. The project began by investigating how they choose their homes and use plastic waste as a substitute for natural shells. The prototype explores ceramics as a durable alternative although it has not yet been established whether hermit crabs will accept it.

The two prototypes represent artificial shelters that respond to the needs of two different animal species. They emphasise the importance of collaboration with specialists and of testing and adapting materials and forms to the needs of the animals for which they are intended.

POLONA KOPAČ is a designer and graphic technology engineer with over twenty years of experience in visual communication. In recent years, she has extended her design practice from paper and screens into physical spaces, exploring connections between materials, techniques, and knowledge.



NorthSea
Petra Berčan

Tehnološka podpora
Technical support
Urban Muck

- keramika
- jeklo
- alge
- bombažni sukanec
- sistem za razsvetljavo

- stoneware
- steel
- seaweed
- cotton thread
- lighting system

34 × 34 × 48 cm

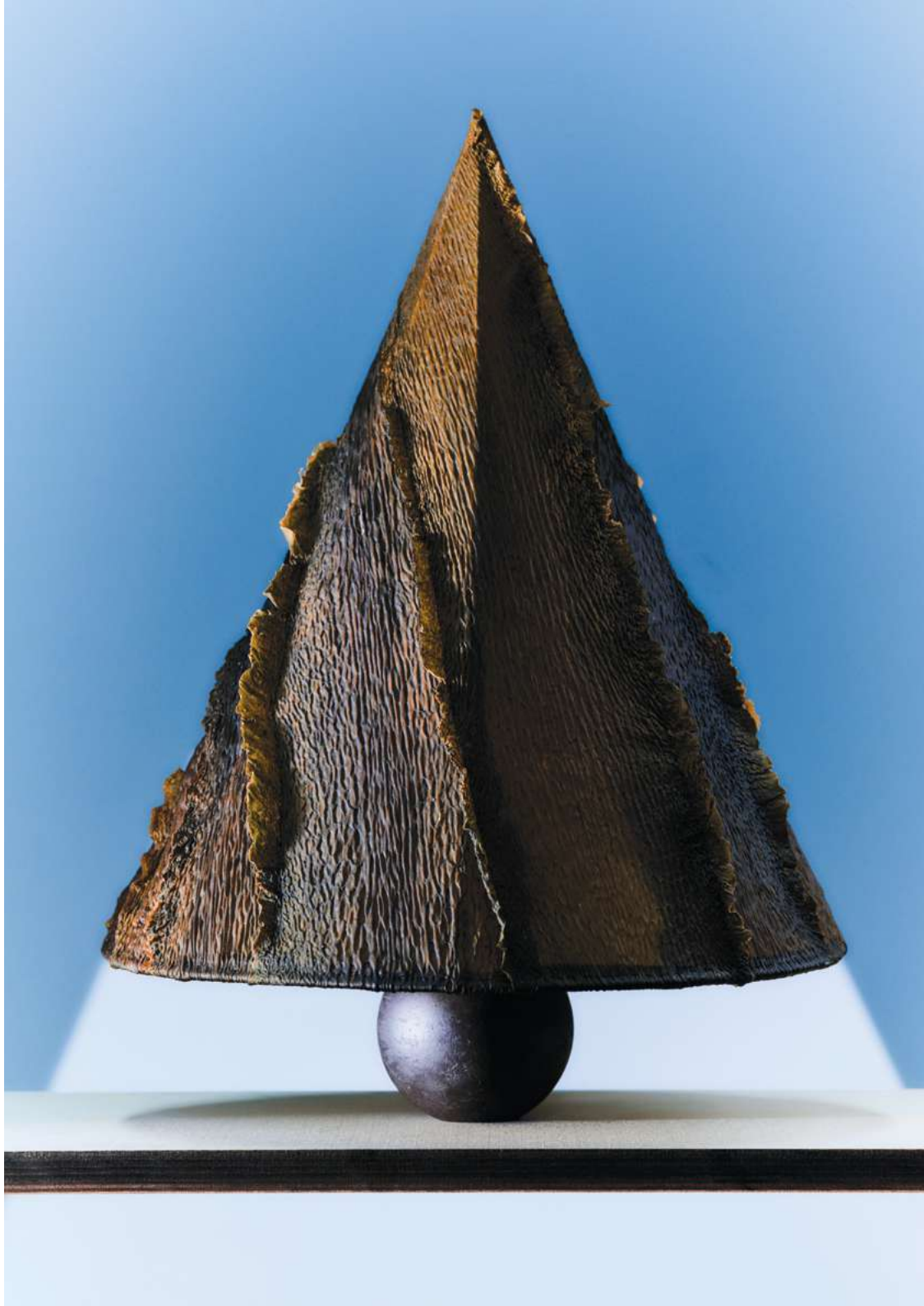
● Mladi Rog
Young at Rog

Projekt *NorthSea* raziskuje možnosti uporabe materialov iz hitro obnovljivih naravnih virov v oblikovanju. V središču projekta je svetilo s senčilom iz alg, ki uspevajo v Severnem morju in rastejo izjemno hitro. To odpira vprašanje, kako lahko manj uveljavljeni naravni materiali prispevajo k boljšemu izkoristku in bolj uravnoteženi obremenitvi naravnih virov. Značilnosti alg, od prosojnosti do teksture, ki spominja na usnje, ponujajo izhodišča za različne vrste obdelave in oblikovanja ter nakazujejo velik potencial za nadaljnji razvoj. Svetilo sestavljata jekleno ogrodje, na katero so prišite alge, in keramični podstavek. Projekt spodbuja k eksperimentiranju zunaj ustaljenih oblikovalskih praks ter raziskovanju novih možnosti uporabe naravnih materialov.

PETRA BERČAN je magistrska študentka fotografije na ALUO, umetnica in oblikovalka. Njena ustvarjalna praksa temelji na raziskovanju različnih materialov, tekstur in izčiščenih form, pri čemer namenja posebno pozornost uporabi naravnih materialov in iskanju trajnostnih rešitev.

NorthSea explores the use of materials from rapidly renewable natural resources in design: exhibited, in this case, by a lamp with a shade made from an exceptionally fast-growing seaweed found in the North Sea. This raises the question of how lesser used natural materials might help us use resources more efficiently and distribute demand more evenly. The seaweed's properties, from translucency to a leather-like texture, open up avenues for different processing and design approaches, with significant potential for further development. The lamp consists of a steel frame onto which the seaweed is sewn, and a ceramic base. The project encourages experimentation beyond established design practices and explores new possibilities for the ways in which natural materials are used.

PETRA BERČAN is an artist, designer, and master's student in photography at the Academy of Fine Arts and Design. Her work explores different materials, textures, and pared-back forms, with a particular focus on natural materials and sustainable solutions.



Obleci, kar piješ / Wear What You Drink

Andreas Morales Bajc

Tehnološka podpora
Technical support
Tauan Bernardo
Julija Karas

- SCOBY celuloza
- glicerin
- alginat
- voda
- oglje
- zadrga
- žične slušalke
- kemični svinčniki
- tobačna embalaža
- zavrženo blago
- MDF-plošče
- bucike

- SCOBY cellulose
- glycerine
- alginate
- water
- charcoal
- zip
- wired earphones
- ballpoint pens
- tobacco packaging
- discarded fabric
- MDF boards
- pins

različne dimenzije
various dimensions

@andreasmade_____

● Mladi Rog
Young at Rog

Projekt raziskuje preplet telesa, vsakodnevnih navad in materialov, ki so del našega življenja – od hrane in pijače, ki ju uživamo, do predmetov in oblačil, ki jih uporabljamo. V središču projekta je oblačilo iz bakterijske celuloze, biomateriala, ki nastaja pri fermentaciji kombuče. S svojo izraznostjo in možnostjo vključevanja drugih predmetov odpira vprašanje, kako lahko materiali odražajo naše navade in izkušnje ter hkrati opozarjajo na širša okoljska vprašanja. Material v projektu ni zgolj alternativa konvencionalnim tekstilnim materialom, temveč izhodišče za razmislek o prihodnosti mode in njenem odnosu do naravnih procesov. Oblačilo nas vabi, da pogledamo pod površino materialov, ki nas obdajajo, ter premislimo, kako so nastali in kakšen je njihov vpliv na naše telo in okolje. Projekt spodbuja razmislek o prepletu osebnih navad in širših ekoloških sistemov ter odpira vprašanje, kako naše vsakodnevne izbire vplivajo na nas same in na okolje, v katerem živimo. In ali je to, kar nosimo na telesu, enako pomembno kot to, kar vnašamo vanj?

ANDREAS MORALES BAJC je ustvarjalec, ki ga zaznamujejo odraščanje v tesnem stiku z naravo, preplet različnih kultur in želja po nenehnem učenju ter ustvarjanju. Raziskuje presečišče modnega oblikovanja in eksperimentiranja z naravnimi materiali.

This project explores the interplay between the body, everyday habits, and the materials in our lives, from the food and drink we consume to the objects and clothing we use. At the heart of the project is a garment made from bacterial cellulose, a biomaterial produced during kombucha fermentation. Its expressive qualities and capacity to incorporate other objects raise questions about how materials can reflect our habits and experiences while drawing attention to wider environmental concerns. Here, the material is more than an alternative to conventional textiles: it is a starting point for considering the future of fashion and its relationship with natural processes. The garment invites us to look beneath the surface of the materials around us, considering how they were made and how they affect our bodies and environment. The project reflects on the connections between personal habits and wider ecological systems, asking how our everyday choices affect us and the environment we inhabit, and the question of whether what we wear on our bodies is as important as what we put into them.

ANDREAS MORALES BAJC is a maker whose practice is shaped by growing up close to nature, the meeting of different cultures, and a desire to keep learning and creating. He explores the intersection of fashion design and experimentation with natural materials.



Odmev krajine / Echo of the Landscape

Nina Podobnikar

Tehnološka podpora
Technical support
Peter Dragolič
Tina Mežek

- srebro 925
- serpentinit
- žilni ahat s kristali kremena

- sterling silver (925)
- serpentinite
- veined agate with quartz crystals

2,2 × 2,8 × 3 cm
3,2 × 3,2 × 2,3 cm
1,3 × 1,3 × 2,3 cm

● Rog uporabnica
Rog Member

Diptih srebrnih prstanov je navdihnil odnos med naravno krajino in prostorom, ki ga oblikuje človek. Prstan *Tišina gozda* z organsko obliko in razgibano površino odraža nepredvidljivost naravnih struktur, medtem ko *Utrip mesta* s čistimi geometrijskimi linijami izraža red in načrtovanje, ki sta značilna za grajeno okolje. Nasprotje se odraža tudi v zlatarskih postopkih: prvi je nastal s spontanim modeliranjem v vosku in ulivanjem v srebro, drugi pa s klasičnimi tehnikami ročnega žaganja, lotanja in oblikovanja kovine. Različna oblikovalska pristopa povezuje uporaba lokalnega naravnega kamna namesto klasičnih dragih kamnov, s čimer avtorica poudarja vrednost materiala iz lokalnega okolja. Prstana odpirata razmislek o odnosu med naravo in človekovimi posegi v prostor ter o tem, kako krajina oblikuje nas, medtem ko mi oblikujemo njo.

NINA PODOBNIKAR je oblikovalka unikatov, specializirana za oblikovanje stekla, keramike in kovine. Pri ustvarjanju jo zanimata fluidnost ustvarjalnega procesa in preplet intuicije in premišljenosti ter tradicije in sodobnosti. Deluje tudi kot mentorica v Labu za nakit.

This diptych of silver rings was inspired by the relationship between the natural landscape and spaces shaped by humans. With its organic form and varied surface, *Silence of the Forest* reflects the unpredictability of natural structures, while the clean geometric lines of *Pulse of the City* express the order and planning that characterise built environments. This contrast can also be seen in the jewellery-making processes: the first ring was freely modelled in wax and cast in silver, while the second was made using traditional techniques of hand sawing, soldering, and metal forming. The two approaches are united by the use of local natural stone instead of conventional gemstones, highlighting the value of materials from the local environment. The rings invite reflection on the relationship between nature and human interventions in space, and on how the landscape shapes us as we shape it.

NINA PODOBNIKAR is an applied arts designer, specialising in glass, ceramics, and metal. Her interests lie in the fluidity of the creative process and the interplay between intuition and deliberation, tradition and contemporary practice. She is also a mentor in the Jewellery Lab.



Oramyca

Sara Bauer, Ivana Jovanović

Mentorstvo na fakulteti
Academic mentorship
prof. mag. Barbara Prinčič

Tehnološka podpora
Technical support
Maruša Ramšak

- micelij glive *Ganoderma resinaceum*
- rž
- bukova žagovina
- konopljine luščine
- pomarančni olupki
- sojin vosek
- stenj
- karamela

- *Ganoderma resinaceum* mycelium
- rye
- beech sawdust
- hemp husks
- orange peel
- soy wax
- wick
- caramel

8 × 8 × 7,5 cm
9 × 9 × 8,5 cm

● Rog projekt
Rog Project

Dišeča sveča iz sojinega voska z izvlečkom pomarančnih olupkov je ulita v lončke iz micelijevega kompozita. Zasnovana je kot alternativa običajnim dišečim svečam. Lonček nastane z gojenjem micelija na substratu iz bukove žagovine in konopljinih luščin, ki jih micelij poveže v celoto. Izbira sestavin temelji na preizkusih odpornosti materiala proti ognju, obliko pa določajo 3D-natisnjeni kalupi, v katerih se micelij razrašča. Ker gliva dejavno sodeluje pri oblikovanju končnega predmeta, ima vsak lonček nekoliko drugačno površino in teksturo. Sveča dobi vonj z namakanjem posušenih in zmletih pomarančnih olupkov v sojinem vosku.

Projekt sta izvedli študentki SARA BAUER in IVANA JOVANOVIĆ v okviru predmeta Trajnostni razvoj v oblikovanju na Akademiji za likovno umetnost in oblikovanje. Delo v Zelenem labu je potekalo v okviru partnerstva z Univerzo v Ljubljani.

A scented soy-wax candle infused with orange-peel extract is cast in a mycelium-composite container. It is designed as an alternative to conventional scented candles. The container is grown on a substrate of beech sawdust and hemp husks, bound together by mycelium. The ingredients were selected through fire resistance testing and the shape is defined by the 3D-printed moulds in which the mycelium grows. As the fungus actively participates in shaping the final object, each container has a slightly different surface and texture. The candle's scent comes from steeping dried, ground orange peel in soy wax.

Industrial Design and Applied Arts students SARA BAUER and IVANA JOVANOVIĆ developed the project as part of the Sustainable Development in Design course at the Academy of Fine Arts and Design. Their work in the Green Lab took place through partnership with the University of Ljubljana.



Pončo Nudibranchia / Poncho Nudibranchia

Oja Mineja Šmid

Koncept in mentorstvo
Concept and mentorship
Tomaž Draž, Urša Draž

Tehnološka podpora
Technical support
Vita Ivićić
Anita Miklavčič
Uroš Topić

- bombaž
- poliester

- cotton
- polyester

75 × 90 cm

● Rog delavnica
Rog Workshop

Pončo povezuje podvodno fotografijo in oblikovanje oblačil ter raziskuje možnosti prenosa podob iz narave v tekstil. Navdih črpa iz polžev zaškrgarjev (*Nudibranchia*), majhnih, živobarvnih morskih organizmov, ki živijo tudi na slovenski obali. Njihova barvitost in raznolikost razkrivata čarobnost podvodnega sveta, ki ga pončo približuje tudi tistim, ki ga ne morejo raziskovati neposredno. Podvodna fotografija, posneta v Piranu, je bila z digitalno obdelavo in uporabo pletilnega stroja Kniterate preoblikovana v žakardno pletenino, v kateri se podoba morskih organizmov prepleta s tekstilno strukturo in funkcionalnostjo oblačila. Izdelek združuje naravoslovno opazovanje, fotografijo in sodobne tekstilne tehnologije ter raziskuje nove možnosti izražanja s pletenimi oblačili.

OJA MINEJA ŠMID je študentka Oblikovanja tekstilij in oblačil na NTF. Poleg mode jo navdušujeta potapljanje in podvodna fotografija, ki predstavljata pomemben vir navdiha za njeno ustvarjalno delo.

This poncho brings together underwater photography and clothing design, exploring ways of translating images from nature into textiles. It takes inspiration from nudibranchs (*Nudibranchia*), small, vividly coloured marine organisms found along the Slovenian coast. Their colour and diversity reveal the magic of the underwater world, which the poncho brings closer to those unable to explore it directly. An underwater photograph taken in Piran was digitally processed and transformed into a jacquard knit using a Kniterate knitting machine. In the resulting fabric, images of marine organisms intertwine with textile structure and the garment's function. Combining the observation of nature, photography, and contemporary textile technologies, the piece explores new possibilities for expression through knitted clothing.

OJA MINEJA ŠMID is a student of Textile and Fashion Design at the Faculty of Natural Sciences and Engineering. Alongside fashion, she is passionate about diving and underwater photography, both important sources of inspiration for her creative work.



Prepletene / Intertwined

Maja Logar

❶

- steklo
- medenina

- glass
- brass

6,5 × 13 × 3,5 cm
18 × 24 × 2 cm

● Rog projekt
Rog Project

Sponko za lase in asimetrično ogrlico povezuje motiv steklenega cveta, prepletenega s kovinskim ogrodjem, ki ustvarja igro svetlobe in senc.

The hair clip and asymmetrical necklace share a glass flower motif, framed by intertwining metal elements that create an interplay of light and shadow.

Veris

Nejc Štular

❷

- steklo
- medenina

- glass
- brass

3,5 × 0,7 × 1,1 cm

● Rog projekt
Rog Project

Stekleni uhani, navdihnjeni z organskimi oblikami narave, s svojo obliko ustvarjajo vtis ujetega trenutka.

Inspired by organic forms found in nature, these glass earrings evoke a moment suspended in time.

Mentorstvo na fakulteti
Academic mentorship
prof. mag. Tanja Pak
asist. Brigita Gantar

Mentorstvo v Labu za nakit
Mentorship in the Jewellery Lab
asist. mag. Mojca Gazič

Izdelki so nastali v Labu za nakit in ateljeju Akademije za likovno umetnost in oblikovanje v okviru programa Unikatno oblikovanje in predmetov Steklo in Keramika IV pri vsebinah stekla in nakita, ter izbirnega predmeta Steklo II. Program je potekal v okviru partnerstva z Univerzo v Ljubljani.

These pieces 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 Applied Arts study programme, within the courses Glass and Ceramics IV and the elective course Glass II. The programme was part of the partnership with the University of Ljubljana.

Odtisi morja / Imprints of the Sea

Eva Strnad

❸

- UV-gel
- pesek
- školjke
- steklo
- žica

- UV gel
- sand
- seashells
- glass
- wire

različne dimenzije
various dimensions

● Rog projekt
Rog Project

Kolekcija nakita izhaja iz osebne povezanosti z morjem in po navdihu jantarnih inkluzij ohranja sledi naravnega okolja ter minevanja časa, hkrati pa odpira vprašanja o odnosu med naravnimi in sintetičnimi materiali.

Inspired by a personal connection to the sea and the way amber preserves traces of the past, the jewellery collection captures fragments of nature and the passage of time while exploring the relationship between natural and synthetic materials.

Mentorstvo na fakulteti
Academic mentorship
prof. Nataša Peršuh
Olga Košica

Projekt je nastal v okviru diplomske naloge Razvoj kolekcije nakita Odtisi morja na Katedri za oblikovanje tekstilij in oblačil Naravoslovnotehniške fakultete. Razvoj v Labu za nakit je potekal v sklopu partnerstva z Univerzo v Ljubljani.

The project was developed as part of the bachelor's thesis Development of the Jewellery Collection Imprints of the Sea at the Chair of Textile and Fashion Design, Faculty of Natural Sciences and Engineering. Work in the Jewellery Lab was part of the ongoing partnership with the University of Ljubljana.

Ptiči / Birds

Gaja Bassanese

4

- aluminij
- aluminium

3 × 8,5 × 7,5 cm
5,5 × 14,5 × 5 cm

● Rog projekt
Rog Project

Zapestnica in prstan, navdihnjena s podobo ptice in Hitchcockovim filmom *Ptiči,* združuje ostrino in mehkobo v organsko ukrivljenih oblikah, ki se tesno oprimejo telesa in vzbujajo občutek zaščite ter nelagodja.

Inspired by the image of a bird and Alfred Hitchcock's film *The Birds*, the bracelet and ring combine sharp and soft forms that curve organically around the body, evoking both protection and unease.

Več kot kost in koža / More Than Bone and Skin

Sinja Hudnik Zaviršek

5

- aluminij
- lateks
- aluminium
- latex

14 × 11 × 20 cm
3,5 × 6 × 0,1 cm

● Rog projekt
Rog Project

Nakit, ki izhaja iz osebne izkušnje z boleznijo in oblik človeških kosti, združuje trdoto in ostrino aluminija z mehkobo lateksa, ki blaži občutek nelagodja in simbolično prekriva bolečino.

Drawing on a personal experience of illness and the forms of human bones, the jewellery combines the hardness and sharp edges of aluminium with soft latex, which eases discomfort and symbolically conceals pain.

Težnost / Gravity

Jera Marn

6

- medenina
- brass

16 × 12 × 21 cm
2 × 2 × 2,5 cm

● Rog projekt
Rog Project

Modularno zasnovana ogrlica in prstan raziskujeta privlak in ravnovesje med posameznimi deli nakita, ki se med nošenjem prepletajo in prilagajajo telesu.

The modular necklace and ring explore attraction and balance through individual elements that intertwine and adapt to the body when worn.

Vdor / Intrusion

Nina Mežek

7

- medenina
- papir
- brass
- paper

14 × 12 × 26 cm

● Rog projekt
Rog Project

V kosu nakita se prepletajo organske, razgibane oblike z ostrimi linijami, ki vanje vdirajo in jih preoblikujejo ter ustvarjajo ravnovesje med spontanostjo in nadzorom, fluidnostjo in togostjo.

The piece brings together flowing organic forms and sharp lines that cut into and reshape them, striking a balance between spontaneity and control, fluidity and rigidity.

Fragment

Jerca Perne

8

lubje, aluminij / bark, aluminium
5 x 12,5 x 0,5 cm

● Rog projekt
Rog Project

Obesek iz odpadlega lubja rdečega bora ohranja sled nekdaj živega drevesa ter povezuje njegovo organsko strukturo z ročno ustvarjeno in nadzorovano obliko aluminija.

Made from a fallen piece of Scots pine bark, the pendant preserves a trace of the living tree it once belonged to, contrasting its organic structure with the carefully crafted, controlled form of aluminium.

Mentorstvo na fakulteti
Academic mentorship
prof. Nataša Peršuh,
asist. Nataša Hrupić

Mentor v Labu za nakit
Mentorship in the Jewellery Lab
Peter Dragolič

Projekti so nastali v Labu za nakit pri izbirnem predmetu Modni dodatki 1 v okviru dodiplomskega študija na Katedri za oblikovanje tekstilij in oblačil Naravoslovnotehniške fakultete. Program je potekal v okviru partnerstva z Univerzo v Ljubljani.

These projects were created in the Jewellery Lab as part of the elective course Fashion Accessories 1, within the undergraduate programme at the Chair of Textile and Fashion Design, Faculty of Natural Sciences and Engineering. The projects are part of the partnership with the University of Ljubljana.


1


2


5


6


3


4


7


8

Ritem rasti / Rhythm of Growth

Katarina Marov

- porcelan
- glazura
- sistem za razsvetljavo

- porcelain
- glaze
- lighting system

20 × 20 × 5 cm
29 × 29 × 6 cm

@katarina.marov

● Rog uporabnica
Rog Member

Večnamenska keramična izdelka (prototipa) združujeta funkciji posode in ambientalne svetilke, ki jo je mogoče postaviti na mizo ali namestiti na steno. Njuna zasnova izhaja iz opazovanja naravnih struktur in povezav med njimi. V površino vtisnjeni motivi listov, valov in korenin se prepletajo v vzorec, ki spominja na gibanje in rast. Lastnosti porcelana, teksture in reliefna površina vplivajo na preplet svetlobe in sence ter spreminjajo videz predmeta glede na njegovo uporabo. Izdelka sta nastala z ročnim oblikovanjem porcelana, s ciljem, da pri izdelavi ne bi nastajali odpadki.

KATARINA MAROV je hrvaško-slovenska umetnica in oblikovalka, ki živi in ustvarja v Veli Luki in Ljubljani. Po študiju unikatnega oblikovanja je zaključila magistrski študij grafike. Pri svojem delu povezuje različne medije, raziskuje možnosti in meje materialov ter tradicionalne grafične tehnike združuje s sodobnimi pristopi.

These multifunctional ceramic prototypes combine the roles of a vessel and an ambient light that can be placed on a table or mounted on a wall. Their design draws on observations of natural structures and the connections between them. Leaf, wave, and root motifs impressed into the surface intertwine in a pattern that evokes movement and growth. The properties of porcelain, its textures, and the relief surface shape the interplay of light and shadow, changing the appearance of each object according to how it is used. Both pieces were hand-built from porcelain, with the aim of producing no waste in the process.

KATARINA MAROV is a Croatian-Slovenian artist and designer who lives and works in Vela Luka and Ljubljana. After studying applied arts, she completed a master's degree in printmaking. Her practice brings together different media, explores the possibilities and limits of materials, and combines traditional printmaking techniques with contemporary approaches.





Simbiotični obredi in materialne ekologije
Symbiotic Rituals and Material Ecologies

Gaja Pegan Nahtigal, Pia Pekolj & Lenart Piano, Kristina Pucko, Liza Sočan, Brina Steblovnik, Klara Zalokar & Klemen Zupančič

Koncept projekta
Project concept
Anja Radović

Koncept pogostitve
Menu concept
Liza Sočan

Tehnološka podpora
Technical support
Brigita Gantar
Grega Matjan
Pia Mršek
Jaka Oman
Tomo Per
Anja Radović
Nika Šantej

prostorska postavitev
spatial installation

● Rog rezidenca
Rog Residency

Mednarodna oblikovalska rezidenca je povezala različna področja ustvarjanja – od kulinarike, poznavanja divjih užitnih rastlin in urbanega nabiralništva do produktnega in prostorskega oblikovanja. Sodelujoči oblikovalke in oblikovalci so skupaj raziskovali sodobne pristope, ki povezujejo keramiko, steklo, biomateriale, naravo in hrano z obredi gostoljubnosti in kulinaričnimi doživetji.

Beseda simbioza v vsakdanji rabi označuje harmonično sodelovanje, hkrati pa zajema širok spekter različnih medsebojnih odnosov. Izvira iz grške besede *symbiosis*, ki pomeni »živeti skupaj«. Rezidenca je predstavljala obliko simbioze med udeleženci in udeleženkami, ki so v procesu skupnega ustvarjanja oblikovali namizni servis in ga povezali s kulinarično izkušnjo. Oblikovalci in oblikovalke so zasnovali posebno gastronomsko krajino in ekosistem, v katerem so v celostno izkušnjo prepletli produktno oblikovanje, oblikovanje hrane in kamuflaža. Nastala je postavitev, ki simbolično odpira prostor za nove oblike sodelovanja v oblikovanju in krepitev skupnosti. Kulinarična izkušnja je presegla zgolj okus in obiskovalce ter obiskovalke na odprtju letošnjega festivala Rog dizajn dnevi povabila k čutnemu raziskovanju hrane in materialov.

GAJA PEGAN NAHTIGAL je transdisciplinarna umetnica, oblikovalka in nabiralka. V svoji praksi uporablja nabiralništvo kot metodo raziskovanja, ki temelji na neposredni telesni in čutni izkušnji ter povezuje umetniško raziskovanje, oblikovanje hrane, etnobotaniko, folkloro, okoljsko izobraževanje in javni prostor.

PIA PEKOLJ in LENART PIANO delujeta na področjih arhitekture, notranjega in produktnega oblikovanja ter raziskovanja sodobnih prostorskih praks. V času študija sta bila za svoje magistrske projekte večkrat prepoznana in nagrajena. Lenart je soustanovitelj arhitekturnega biroja Pilot projekt.

KRISTINA PUCKO je akademsko pot začela na področju humanistike, kjer je študirala filozofijo in sociologijo, nato pa doktorirala iz filozofije. Pozneje se je odločila za poklicno preusmeritev in se izobrazila za lončarko. Pod imenom Zanamizo samostojno ustvarja predvsem namizno keramiko. Živi in ustvarja v Švici.

LIZA SOČAN je med študijem industrijskega oblikovanja začela podrobneje raziskovati hrano in njeno oblikovanje. V središčunjenega ustvarjanja sta slovenska kulinarična dediščina in gastronomija. Raziskuje igrivo in skulpturalno plat hrane, kar je navdihnilo njen projekt eksperimentiranja s tortami.

BRINA STEBLOVNIK je ustvarjalka in oblikovalka, ki deluje na stičišču industrijskega, produktnega ter digitalnega oblikovanja, svoje raziskovanje pa nadgrajuje z eksperimentiranjem s keramiko, steklom, volno ter s slikarstvom. Ne omejuje se na posamezne medije, temveč jo vodi raziskovalna radovednost, s katero poglablja razumevanje uporabniške izkušnje, narave materialov ter procesov njihovega oblikovanja.

KLARA ZALOKAR in KLEMEN ZUPANČIČ sta oblikovalski tandem, ki raziskuje sodobne interpretacije obrti, rokodelstva in dela z masivnim lesom. Po večletnem delovanju pod imenom Studio Moste danes ustvarjata na nekdanji kmetiji na Ljubljanskem barju, kjer razvijata pohištvo, izdelke in pristope, ki povezujejo tradicionalna znanja, eksperimentiranje in samogradnjo.

The international design residency brought together a range of creative disciplines, from culinary practice, knowledge of wild edible plants, and urban foraging to product and spatial design. Participating designers explored contemporary approaches connecting ceramics, glass, biomaterials, nature, and food with rituals of hospitality and culinary experiences.

In everyday usage, symbiosis signifies harmonious collaboration, yet it encompasses a wide range of relationships. The word derives from the Greek *symbiosis*, meaning 'living together'. The residency itself became a form of symbiosis: through a shared creative process, participants designed a tableware collection and connected it with a culinary experience. They created a distinctive gastronomic landscape and ecosystem, weaving product design, food design, and camouflage into an integrated experience. The resulting installation symbolically opens up space for new forms of collaboration in design and for strengthening community. Moving beyond taste alone, the culinary experience invited visitors at the opening of this year's Rog Design Days to explore food and materials through all of their senses.

GAJA PEGAN NAHTIGAL is a transdisciplinary artist, designer, and forager. Her work uses foraging as a research method grounded in direct bodily and sensory experience, connecting artistic research, food design, ethnobotany, folklore, environmental education, and public space.

PIA PEKOLJ and LENART PIANO work across architecture, interior and product design, and contemporary spatial practices. Their master's projects received professional recognition during their studies. Lenart is a co-founder of the architectural practice Pilot projekt.

KRISTINA PUCKO began her academic career in the humanities, studying philosophy and sociology before completing a doctorate in philosophy. She later changed direction professionally and trained as a potter. Working independently under the name Zanamizo, she predominantly makes ceramic tableware. She lives and works in Switzerland.

LIZA SOČAN began exploring food and food design in greater depth while studying industrial design. Slovenian culinary heritage and gastronomy are central toher practice. Her interest in the playful and sculptural qualities of food inspired herexperimental cake project.

BRINA STEBLOVNIK is a maker and designer working across industrial, product, and digital design, extending her research through experiments with ceramics, glass, wool, and painting. Rather than limiting herself to individual media, she is guided by a spirit of enquiry that deepens her understanding of user experience, the nature of materials, and the processes through which they are shaped.

KLARA ZALOKAR and KLEMEN ZUPANČIČ are a design duo exploring contemporary interpretations of craft, hand-making, and working with solid wood. After several years under the name Studio Moste, they are now based at a former farm in the Ljubljana Marshes, developing furniture, objects, and approaches that combine traditional knowledge, experimentation, and self-building.



Sinonim / Synonym

Zala Gorenc

Tehnološka podpora
Technical support
Peter Dragolič
Dalija Sega

- posrebren odpadni baker
- medeninasta žica

- silver-plated scrap copper
- brass wire

5,3 × 3,3 × 3,2 cm

@_za_lla

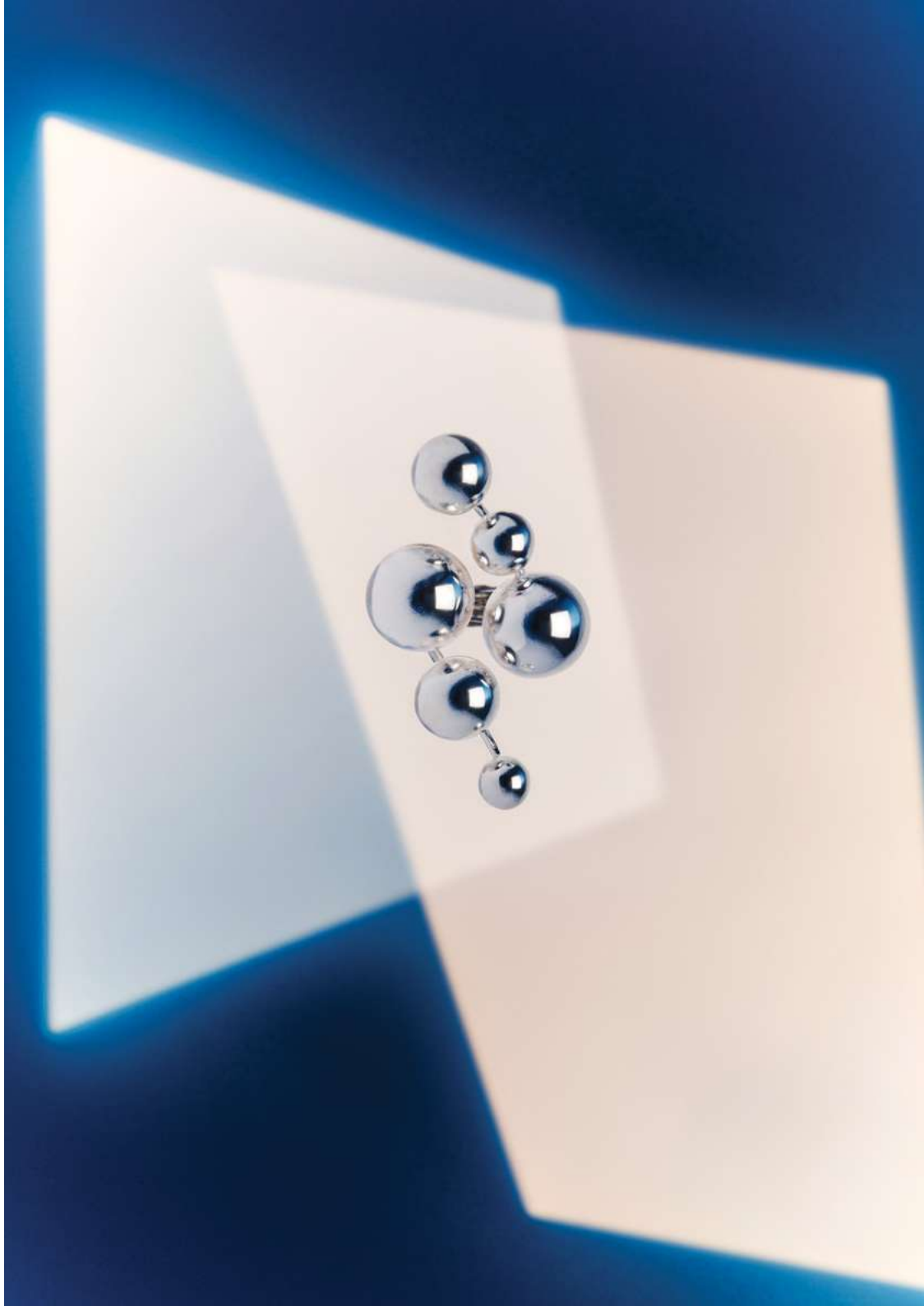
● Rog projekt
Rog Project

Prstan sestavlja šest bakrenih krogel, povezanih s tremi ukrivljenimi žicami. Zasnova izhaja iz simbolike krogle kot oblike brez začetka in konca, ki ponazarja celovitost in ravnovesje. Ponavljanje in povezovanje krogel izražata razmislek o temi razstave in toku življenja, ki ga zaznamujejo medsebojne povezave in nenehne spremembe. Pri izdelavi je avtorica raziskovala, kako iz ravne kovinske pločevine oblikovati čim pravilnejšo kroglo. Po začetnih poskusih z medenino se je za primernejši material izkazal baker, ki je omogočal natančnejše oblikovanje. Vsaka krogla je izdelana iz dveh ročno oblikovanih polkrogel, spojenih z lotanjem. Prstan je na koncu pobrušen in posrebren.

ZALA GORENC je oblikovalka tekstilij in oblačil, ki je že v diplomski nalogi raziskovala odnos med oblačili in nakitom. To jo je spodbudilo k nadaljnjemu raziskovanju in oblikovanju nakita, s katerim se ukvarja že več let. V zadnjem letu je svoje znanje in praktične veščine nadgrajevala v Labu za nakit.

The ring consists of six copper spheres connected by three curved wires. Its design draws on the symbolism of the sphere as a form without a beginning or end, representing wholeness and balance. The repetition and connection of the spheres reflect on the exhibition's theme and the flow of life, shaped by interdependence and constant change. Through making the ring, the designer explored the possibility of forming a perfect sphere from flat sheet metal. After initial experiments with brass, copper proved to be a more suitable material, as it allowed for greater precision. Each sphere is made from two hand-formed hemispheres joined by soldering. The completed ring is sanded and silver-plated.

ZALA GORENC is a textile and clothing designer whose bachelor's thesis explored the relationship between clothing and jewellery. This prompted her to continue researching and designing jewellery, which she has now practised for several years. Over the past year, she has further developed her knowledge and practical skills in the Jewellery Lab.



SpiruPod

Blaž Aristovnik, Rok Hladin, Tomaž Perme, Val Selan, Tilen Šket, Domen Trontelj (Paxia)

- prozorna posoda za gojenje mikroalg (40 l)
- nosilna konstrukcija iz nerjavnega jekla in recikliranega ASA-filamenta
- BLDC-motor z reduktorjem za pogon mešala
- LED-paneli z optimizirano valovno dolžino za fotosintezo
- senzorji za spremljanje rastnih pogojev
- cevi
- ventili
- črpalke

- a transparent microalgae cultivation container (40 l)
- support structure made of stainless steel and recycled ASA filament
- BLDC motor with a gearbox to drive the stirrer
- LED panels with a wavelength optimised for photosynthesis
- sensors for monitoring growing conditions
- pipes
- valves
- pumps

50 × 50 × 100 cm

● Rog Studio

Modularni fotobioreaktor je namenjen lokalnemu gojenju spiruline, hranilno bogate mikroalge, ki se uporablja kot prehransko dopolnilo. Projekt temelji na že delujočem 40-litrskem prototipu, ki ga ekipa nadgrajuje v cenovno dostopen, avtomatiziran in uporabniku prijazen izdelek. Bioreaktor omogoča gojenje spiruline v nadzorovanih pogojih, pri čemer zagotavlja osvetlitev in mešanje kulture. Z nadaljnjim razvojem ekipa načrtuje avtomatizacijo spremljanja in uravnavanja rastnih pogojev, doziranja hranil ter spravilo biomase. Modularna zasnova bo omogočala povezovanje več bioreaktorjev v skupen sistem in postopno povečevanje proizvodnje. Izdelek je namenjen gospodinjstvom, izobraževalnim ustanovam, raziskovalcem in manjšim lokalnim pridelovalcem.

Projekt SpiruPod razvija interdisciplinarna ekipa šestih mladih strokovnjakov z različnih področij: BLAŽ ARISTOVNIK in TOMAŽ PERME skrbita za razvoj elektronike in vgrajenih sistemov, ROK HLADIN je odgovoren za programsko opremo in uporabniški vmesnik, VAL SELAN razvija mehansko konstrukcijo, DOMEN TRONTELJ skrbi za biokemijske procese gojenja, TILEN ŠKET pa se ukvarja s fizikalnim modeliranjem in optimizacijo delovanja bioreaktorja. Ekipo povezuje cilj razviti dostopno tehnologijo za trajnostno in decentralizirano pridelavo mikroalg.

The modular photobioreactor is designed for the local cultivation of spirulina, a nutrient-rich microalgae used as a dietary supplement. The project builds upon a functioning 40-litre prototype, which the team is developing into an affordable, automated, and user-friendly product. The bioreactor enables spirulina to grow under controlled conditions, providing light and mixing the culture. Further development will focus on automating the monitoring and regulation of growing conditions, nutrient dosing, and biomass harvesting. Its modular design will allow several bioreactors to be connected into a single system, enabling production to be scaled up gradually. The product is intended for households, educational institutions, researchers, and small-scale local producers.

SpiruPod is being developed by an interdisciplinary team of six young specialists: BLAŽ ARISTOVNIK and TOMAŽ PERME are developing the electronics and embedded systems; ROK HLADIN is responsible for the software and user interface; VAL SELAN is responsible for the development of the mechanical structure; DOMEN TRONTELJ is overseeing the biochemical processes involved in cultivation; and TILEN ŠKET is working on physical modelling and optimising the bioreactor's performance. The team's goal is to develop accessible technology for sustainable, decentralised microalgae cultivation.



Suknjič Sakiori / Sakiori Jacket

Ludus

Tehnološka podpora
Technical support
Brigita Gantar
Tajda Novšak
Tomo Per
Anja Radović
Uroš Topić

- lan
- svila
- bombaž
- naravna barvila (granatna jabolka in železov oksid)
- porcelan

- linen warp
- silk
- cotton
- natural dyes (pomegranate and iron oxide)
- porcelain

70 × 90 × 5 cm

● Rog Studio

Suknjič modne znamke Ludus temelji na ponovni uporabi in predelavi tekstilnih ostankov iz oblikovalskega studia. Ostanki svile in bombaža so naravno barvani z granatnim jabolkom in železovim oksidom. Tkanina je nato lasersko razrezana na ozke trakove, ki služijo kot votek pri ročnem tkanju na statvah. Tako nastane nov, unikaten tekstil, ki združuje različne materiale in sledi načelom krožnega oblikovanja. Postopek se navezuje na japonsko tehniko *sakiori*, pri kateri so obrabljene tekstilije razrezali na trakove in jih ponovno vtkali v novo tkanino. Projekt prenaša tradicionalno znanje v sodobno modno oblikovanje ter raziskuje možnosti ustvarjanja novih materialov z uporabo obstoječih virov. Suknjič je izdelan s povezovanjem rokodelskih spretnosti in sodobnih tehnologij. Celoto dopolnjujejo ročno izdelani porcelanasti gumbi.

LUDUS je makedonska trajnostna modna znamka, ki črpa navdih iz starodavnih znanj in jih prepleta s sodobnim oblikovanjem oblačil z manjšim vplivom na okolje. Oblikovalec Dragan Hristov pri svojem delu sledi ekološkim in etičnim načelom ter uporablja naravna vlakna, rastlinska barvila, brezodpadne metode in tradicionalne tekstilne tehnike, kot je tkanje. S sodelovanjem z lokalnimi izdelovalci ohranja rokodelsko dediščino in razvija odgovorne pristope k modni produkciji.

The *Sakiori Jacket* from the fashion brand Ludus is based on the reuse and upcycling of textile offcuts from the design studio. Silk and cotton remnants are naturally dyed with pomegranate and iron oxide. The fabric is then laser-cut into narrow strips that serve as weft in hand-weaving on a loom. This creates a unique new textile that combines different materials in accordance with circular design principles. The process draws on the Japanese technique of *sakiori*, in which worn textiles are cut into strips and rewoven into new cloth. The project brings traditional knowledge into contemporary fashion design, exploring how new materials can be created from existing resources. The jacket combines craft skills with contemporary fabrication technologies. Handmade porcelain buttons complete the garment.

LUDUS is a Macedonian sustainable fashion brand that draws on ancient knowledge, bringing it into contemporary garment design with a lower environmental impact. Guided by ecological and ethical principles, designer Dragan Hristov uses natural fibres, plant-based dyes, zero-waste methods, and traditional textile techniques such as weaving. Working with local makers, he preserves craft heritage and develops responsible approaches to fashion production.



Tekstilni papir 2.0 / Textile Paper 2.0

Saša Hiti, Anna Runefelt (Prostori so.p.)

- odpadni tekstil
- kmetijski stranski produkti
- veziva na biološki osnovi

- waste textiles
- agricultural by-products
- bio-based binders

35 × 23 × 1 cm
21 × 15 × 1 cm
17 × 12,5 × 1 cm

@zavod_prostori

● Rog Studio

Projekt raziskuje možnosti predelave vlaken iz odpadnega tekstila in kmetijskih stranskih produktov v nov, bioosnovan in biorazgradljiv material, ki združuje lastnosti papirja in tekstila. Vlakna povezuje biološko razgradljivo vezivo na biološki osnovi brez sintetičnih polimerov. Završena tekstilna in rastlinska vlakna se tako ponovno uporabijo. Pri razvoju materiala so poleg uporabnosti pomembni tudi izvor sestavin, njihove lastnosti in možnost biološke razgradnje. Material je mogoče rezati, prepogibati in šivati, njegova struktura in površina pa sta odvisni od lastnosti uporabljenih vlaken in obdelave. Del raziskave je tudi ročna izdelava, saj omogoča neposredno preizkušanje lastnosti in sprotno prilagajanje postopkov. Papir je namenjen oblikovanju izdelkov in embalaže, torbice pa prikazujejo eno od možnosti uporabe. Pri njihovi izdelavi se preverja, kako se material odziva na luknjanje in šivanje. Manjše razlike v obliki, šivih in površini odražajo značilnosti ročnega postopka. Nadaljnja raziskava vključuje tudi naravne pigmente in tehnike barvanja.

PROSTORI so.p. je socialno podjetje, ki deluje na presečišču trajnosti, razvoja inovativnih materialov in ustvarjalnih praks. Svoje znanje delijo na delavnicah in izobraževalnih dejavnostih, osredotočenih na krožno gospodarstvo, ponovno uporabo materialov ter ustvarjalno izdelovanje.

The project explores how fibres from waste textiles and agricultural by-products can be transformed into a new bio-based, biodegradable material that combines the properties of paper and textiles. A biodegradable, bio-based binder free from synthetic polymers holds the fibres together, giving discarded textile and plant fibres a new use. Alongside functionality, the development process considers the ingredients' origins, properties, and capacity to biodegrade. The material can be cut, folded, and sewn; its structure and surface depend on the fibres used and how they are processed. Handcrafting is also part of the research, allowing properties to be tested directly and processes adjusted along the way. The paper is intended for product and packaging design, with the small bags demonstrating one possible application. The production of the bags tests how the material responds to perforation and sewing. Slight differences in shape, stitching, and surface reflect the hand-making process. Further research involves natural pigments and dyeing techniques.

PROSTORI so.p. is a social enterprise working at the intersection of sustainability, material innovation and creative practice. The organisation shares its knowledge through workshops and educational activities focused on the circular economy, material reuse, and creative making.



Urbane korale / Urban Corals

Marjana Raspor

Tehnološka podpora
Technical support
Brigita Gantar
Sašo Jakob
Tomo Per

- keramika
- prst
- različne rastline

- earthenware
- soil
- various plants

35 × 35 × 100 cm

● Mladi Rog
Young at Rog

Modularni keramični sistem modro-zelene infrastrukture (MZI) opozarja na problem krčenja narave v urbanih okoljih in pomanjkanja zelenih površin. Objekt v javnem prostoru deluje kot skulptura, ki z organsko obliko pritegne pozornost in odpira vprašanja o svoji funkciji. Poudarja pomen zadrževanja vode, blaženja pregrevanja mest in vračanja narave v grajeno okolje. Projekt je zasnovan za nečloveške uporabnike - rastline, žuželke in mikroorganizme. Porozni glineni moduli zadržujejo vlago, ustvarjajo senco in majhne življenjske prostore za različne organizme. Keramika tako postane aktivna soustvarjalka pogojev za življenje, videz objekta pa se sčasoma spreminja pod vplivom vremenskih razmer in rasti rastlin. Objekt, izdelan s tehnologijo 3D-tiska gline in ročno dodelavo, povezuje tradicionalni material s sodobno tehnologijo. Projekt raziskuje možnosti vključevanja naravnih procesov v urbano okolje ter spodbuja razmislek o modro-zeleni infrastrukturi kot prostoru sobivanja različnih oblik življenja.

MARJANA RASPOR je industrijska oblikovalka, ki deluje na področju trajnostnega in družbenega oblikovanja ter modro-zelene infrastrukture. Pod lastno znamko Gudi ustvarja unikaten nakit, kot sodelavko Inštituta za modro-zeleno infrastrukturo pa jo posebej zanima, kako oblikovanje povezuje javne prostore z njihovimi prebivalci.

This modular ceramic blue-green infrastructure system draws attention to the loss of nature in urban environments and the shortage of green spaces. When displayed in public space, the object functions as a sculpture whose organic form attracts attention and raises questions about its purpose. It emphasises water retention, mitigating urban overheating and bringing nature back into the built environment. Designed for non-human users–plants, insects, and microorganisms–its porous clay modules retain moisture, provide shade, and create small habitats for different organisms. Ceramics thus becomes an active co-creator of the conditions for life, while weather and plant growth gradually change the object's appearance. Made using clay 3D printing and hand-finishing, it combines a traditional material with contemporary technology. The project explores ways of incorporating natural processes into urban settings and invites us to consider blue-green infrastructure as a space where different forms of life coexist.

MARJANA RASPOR is an industrial designer working in sustainable and social design and blue-green infrastructure. She creates unique jewellery under her own brand, Gudi. As a collaborator at the Institute for Blue-Green Infrastructure, she is particularly interested in how design connects public spaces with their inhabitants.



Več kot zatočišče / More Than Refuge

Guillian Graves

Tehnološka podpora in izvedba
Technical support and execution
Tauan Bernardo
Brigita Gantar
Pia Mršek
Jaka Oman
Tomo Per
Anja Radović
Maruša Ramšak
Nika Šantej

- kamenina
- PLA-modeli za mavčne kalupe
- 3D-tiskana glina, prepojena s hranilnimi raztopinami
- parafin s fazno spremembo (v aluminijastih vrečkah)
- palica iz nerjavnega jekla
- prst iz parka

- cast stoneware
- PLA 3D models for plaster moulds
- 3D-printed earthenware absorbed by nutrient solutions
- phase-change paraffin (contained in aluminium pouches)
- stainless steel rod
- soil from the park

različne dimenzije
various dimensions

@guillian_graves

● Rog rezidenca
Rog Residency

V Parku izbrisanih pred Centrom Rog je bil leta 2023 na nasuti prsti zasajen travnik, deloma tudi nad podzemnim parkiriščem. Travnik cveti od februarja do oktobra, vendar živalim in drugim organizmom ponuja le malo primernega prostora za naselitev. Na travniku ni golih tal, kamenja ali špranj, vsaka košnja pa zmanjšuje količino rastlinske biomase. Namesto dodatnih cvetličnih zasaditev so bili v okviru projekta na travnik umeščeni elementi, ki omogočajo naselitev novih organizmov.

Tema razstave *Več kot mi* odpira vprašanje, za koga je mesto zasnovano. Projekt *Več kot zatočišče* v ospredje postavlja prebivalce, ki nikoli ne obiščejo razstave: lišaje, čebele samotarke in organizme v tleh. Zanje so bile zasnovane tri skupine objektov, postavljene na manjši travnati površini med javno steno, namenjeno grafitom, in vzhodno fasado Centra Rog. Za vsak objekt je predvideno tudi preprosto spremljanje sprememb.

Objekti bodo v park postavljeni novembra 2026, ko večina njihovih bodočih prebivalcev miruje ali prezimuje pod zemljo. Od leta 2027 bodo ekipa Centra Rog, skrbniki parka in skupina občanske znanosti spremljali njihovo delovanje iz sezone v sezono. Čas in meritve bodo pokazali, kakšne nove možnosti za življenje na travniku je projekt ustvaril za njegove nove prebivalce.

A – Terase za lišaje / Lišaji se naseljujejo na površinah, ki ostanejo več let nemotene, in zrastejo le nekaj milimetrov na leto. Pet teras, vlitih po istem kalupu in odrezanih na petih različnih višinah, je nanizanih na palico iz nerjavnega jekla. Vsaka naslednja terasa je bolj strma od spodnje, zato se od dna proti vrhu spreminjajo osvetljenost, odtekanje vode in čas sušenja. Površinska tekstura, podobna drevesnemu lubju, zadržuje vodo in trose. Rast lišajev se bo spremljala s fotografiranjem istih površin vsako sezono.

B – Gnezdišče za čebele samotarke, ki gnezdijo v tleh / Večina divjih čebel gnezdi pod zemljo, vendar na tem travniku ni golih tal, v katera bi lahko izkopale gnezda. Keramična lupina drži kupčke ročno utrjene vrtne prsti nad travo, kjer so dobro odcejeni in izpostavljeni sončni toploti. Njeni dimnikasti zaključki so na vrhu odprti. Gnezdilne votline niso izdelane vnaprej, saj si čebele iz rodov *Lasioglossum*, *Halictus* in *Andrena* same izkopljejo rove in celice za razvoj zaroda. S posebnimi prestreznimi pastmi se bo spremljalo število čebel, ki bodo prišle iz gnezdišča.

C – Hranilni grebeni / S košnjo, obrezovanjem in grabljenjem se s travnika odstrani skoraj vsa rastlinska biomasa. Vsak od petih grebenov bo del hranil vrnil v tla. Njihovi sestavni deli so 3D-natisnjeni iz gline, žgani in nato prepojeni s hranilnimi raztopinami, prilagojenimi organizmom v tleh. Grebeni bodo zakopani 48 centimetrov globoko, porozna keramika pa bo hranila postopoma sproščala iz sezone v sezono. Pokrov iz kamenine zbira deževnico in jo po kapljicah spušča v spiralne kanale grebena, od koder voda prenaša hranila v okoliška tla. Ob vsakem grebenu in na kontrolnih površinah brez grebenov bodo zakopane čajne vrečke. S spremljanjem njihovega razkroja se bo merilo, kako hitro se v tleh razgrajuje organska snov.

GUILLIAN GRAVES je francoski oblikovalec in diplomant šole ENSCI-Les Ateliers, kjer je študiral v sodelovanju z EPFL. Vodi studio Big Bang Project, v katerem oblikovalci, inženirji in znanstveniki razvijajo inovacije po navdihu narave za prihodnje možnosti bivanja. Na ENSCI-Les Ateliers vodi magistrski program Nature-Inspired Design in laboratorij Phusis Lab. Svoje delo je predstavil na več kot 300 predavanjih v Evropi, Združenih državah Amerike, Aziji in na Bližnjem vzhodu ter razstavljal v 21 mestih v devetih državah, med drugim v muzeju MAK na Dunaju, Centru Pompidou v Parizu in na tednu oblikovanja v New Yorku. Revija Vogue Business ga je leta 2024 uvrstila med sto inovatorjev leta.

The Park of Center Rog was laid out in 2023 on imported soil, partly covering an underground car park. Its flowers bloom from February to October yet offer almost nothing inhabitable: no bare ground, no old stone, no crevices, and each mowing reduces the garden's biomass. Rather than adding more flowers, the residency project added what was missing.

The theme *More Than Us* asks whom a city is designed for. *More Than Refuge* answers with users who never visit an exhibition: lichens, solitary bees, and the life of the soil. Three families of objects were designed for these named species and grouped on a single small lawn section, between the public graffiti wall and the east facade. Each object comes with a simple way to measure change.

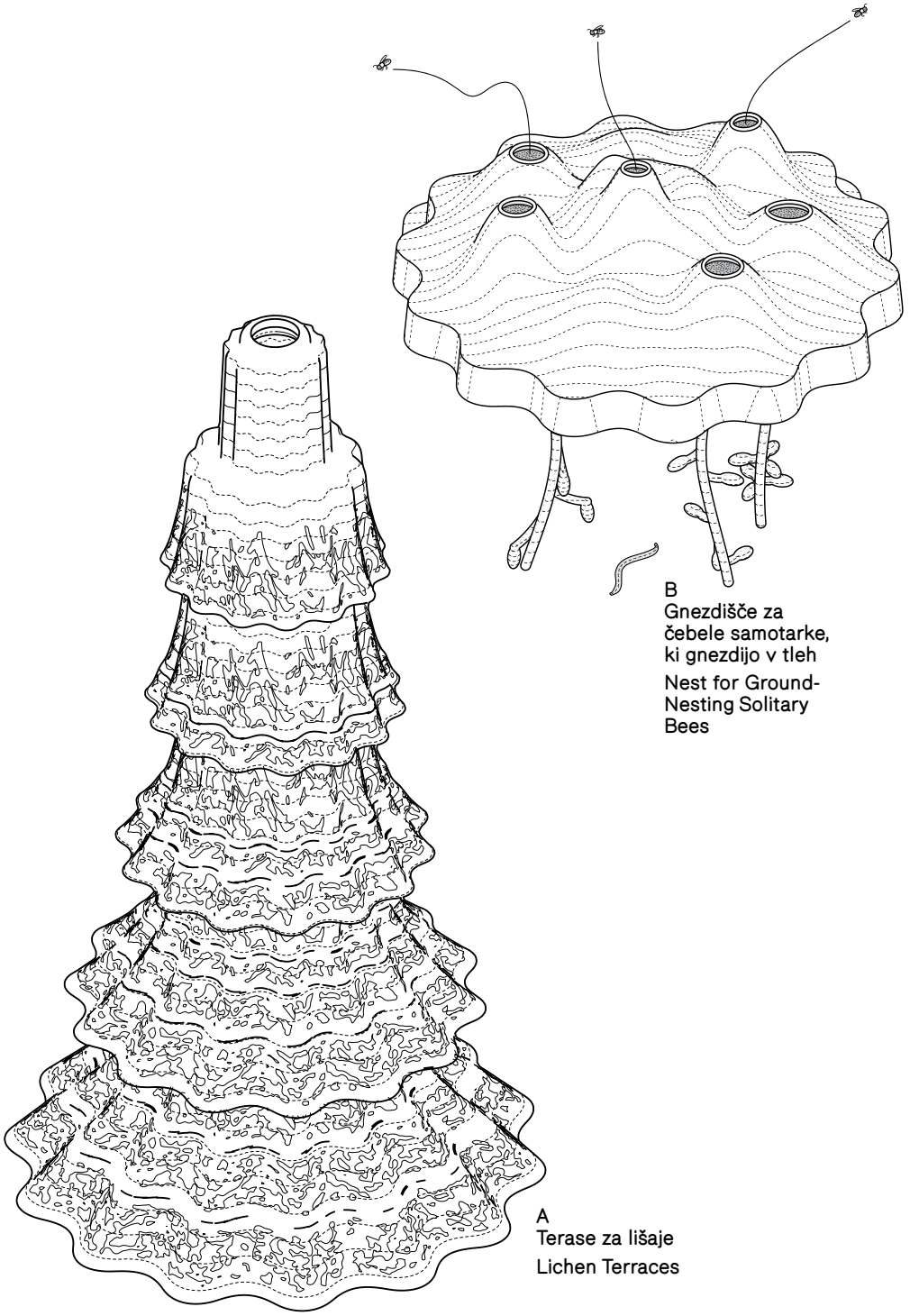
The objects will be installed in November 2026, when most of their guests are asleep or underground until spring. From 2027, the Center Rog team, park keepers and citizen science group will monitor them season by season, and the measurements will show what the soil has gained for its other inhabitants.

A – Lichen Terraces / Lichens settle on surfaces that stay undisturbed for years and grow by only a few millimetres a year. Five terraces, slip-cast from a single mould and cut at five depths, are stacked on a stainless-steel rod. Each tier tilts more steeply than the one below so that light, runoff, and drying time vary from base to top. A bark-like texture holds water and spores. The same faces will be photographed every season.

B – Nest for Ground-Nesting Solitary Bees / Most wild bees nest underground, yet the lawn has no bare soil. A slip-cast shell raises mounds of hand-packed soil from the garden above the grass, warm and well-drained; the tips of its chimneys are cut open. No cavity is provided as *Lasioglossum*, *Halictus,* and *Andrena* dig their own galleries and brood cells. Emergence traps will count the bees that come out.

C – Nourishing Reefs / Mowing, pruning, and raking take almost all the garden's biomass away. Each of the five reefs returns a little of it. Buried 48 cm deep, its parts are 3D-printed in clay, fired, then soaked in nutrient solutions suited to the life of the soil; the porous ceramic returns the nutrients slowly, season after season. A fired stoneware cap gathers rainwater and lets it drip into the reef's spiral channels, carrying the nutrients into the ground around it. Tea bags will be buried beside each reef, as well as in control plots without reefs, and will be monitored to measure how quickly the soil breaks down organic matter.

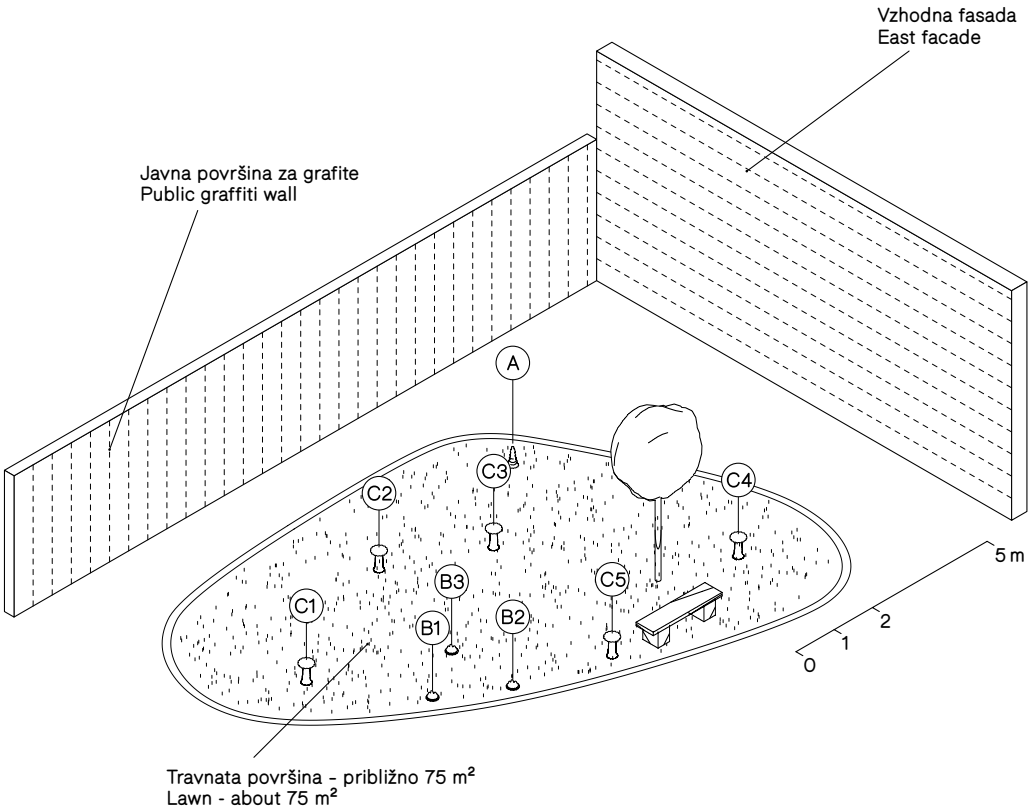
GUILLIAN GRAVES is a French designer. A graduate of ENSCI-Les Ateliers, in partnership with EPFL, he leads Big Bang Project, a studio where designers, engineers, and scientists work together on bio-inspired innovations for future ways of living. He heads the Nature-Inspired Design master's programme and the Phusis Lab at ENSCI-Les Ateliers. He has presented his work in more than 300 lectures across Europe, the United States, Asia, and the Middle East, and has exhibited in 21 cities in nine countries, including at the MAK in Vienna, the Centre Pompidou in Paris, and New York Design Week. In 2024, Vogue Business named him one of its 100 innovators of the year.



A
Terase za lišaje
Lichen Terraces

B
Gnezdišče za
čebele samotarke,
ki gnezdijo v tleh
Nest for Ground-
Nesting Solitary
Bees

C
Hranilni grebeni
Nourishing Reefs



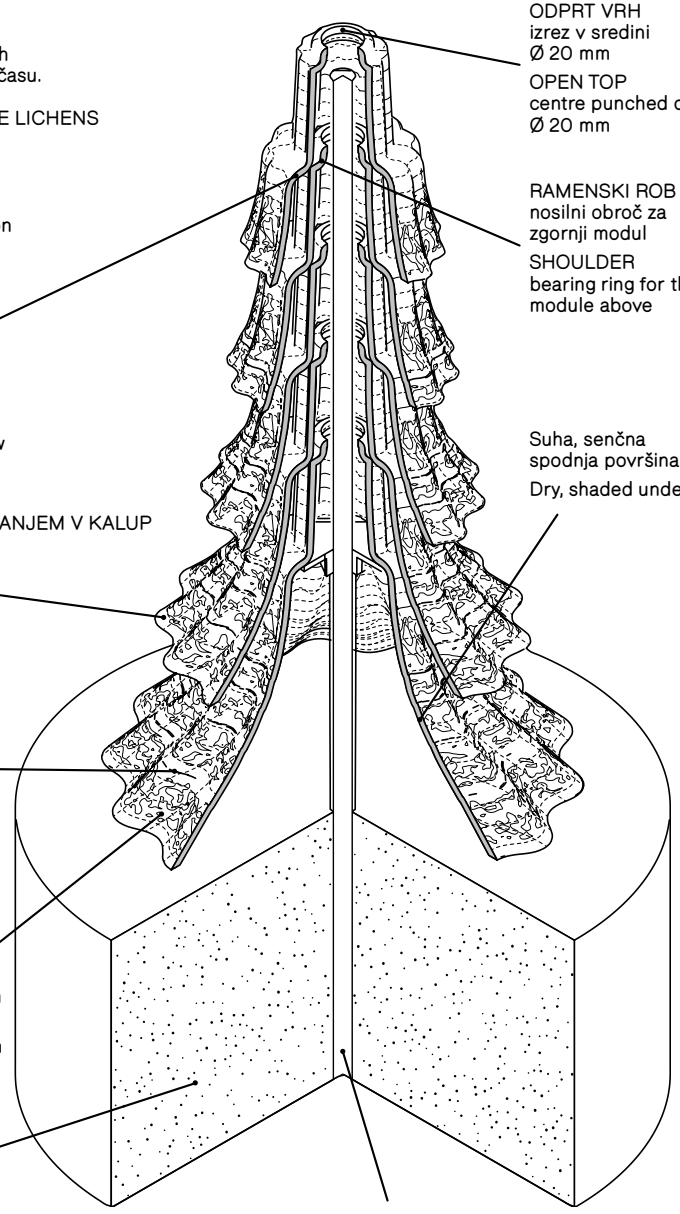
A - Terase za lišaje / Lichen Terraces

SKORJASTI IN LISTASTI LIŠAJI
- 1 sklop petih teras
- na travnati površini
- Ø 220 × 430 mm

Meritve: fotografiranje istih površin v vsakem letnem času.

CRUSTOSE AND FOLIOSE LICHENS
- 1 stack of 5 terraces
- on the lawn
- Ø 220 × 430 mm

Measure: the same faces photographed each season



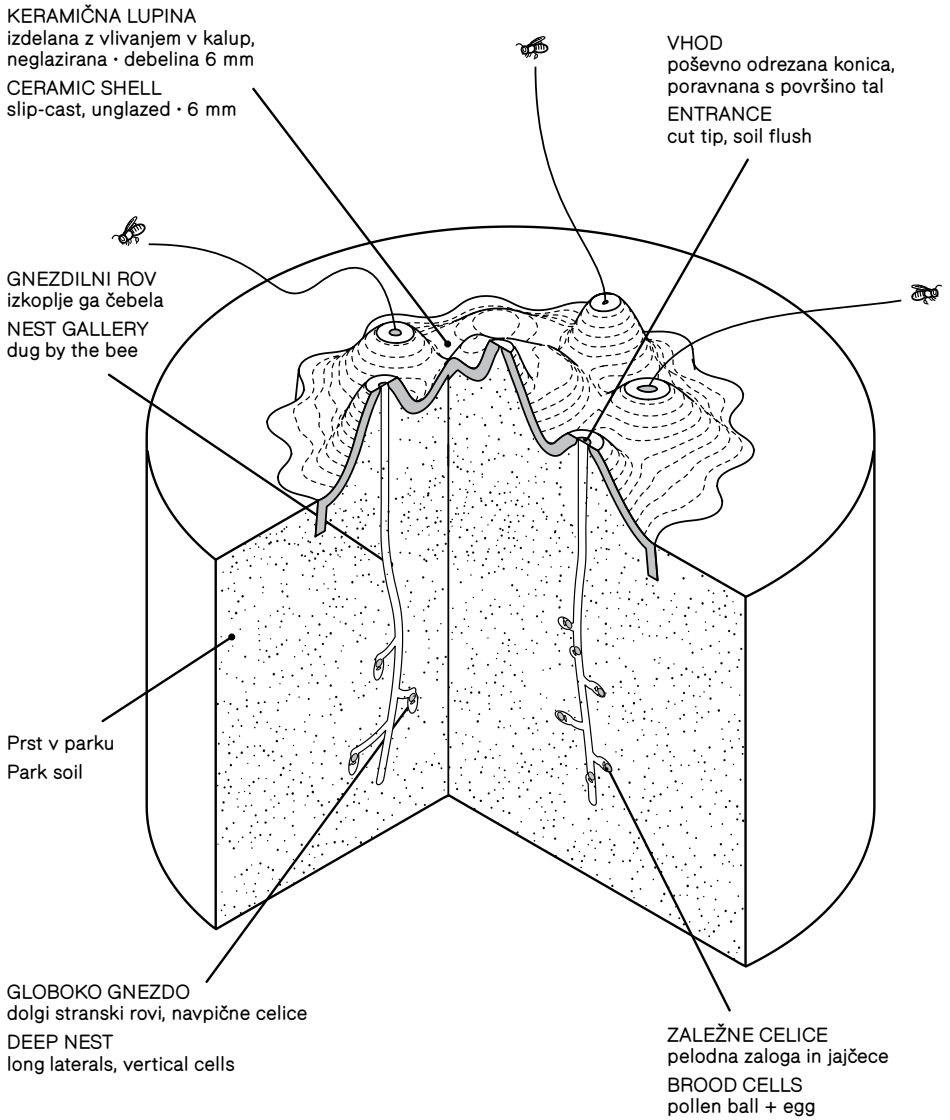
B - Gnezdišče za čebele samotarke, ki gnezdijo v tleh
Nest for Ground-Nesting Solitary Bees

LASIOGLOSSUM,
HALICTUS, ANDRENA
- 3 gnezda
- na travnati površini
- Ø 240 × 90 mm

Meritve: štetje čebel ob izletavanju iz gnezd.

LASIOGLOSSUM,
HALICTUS, ANDRENA
- 3 nests
- in the lawn
- Ø 240 × 90 mm

Measure: bees counted as they come out



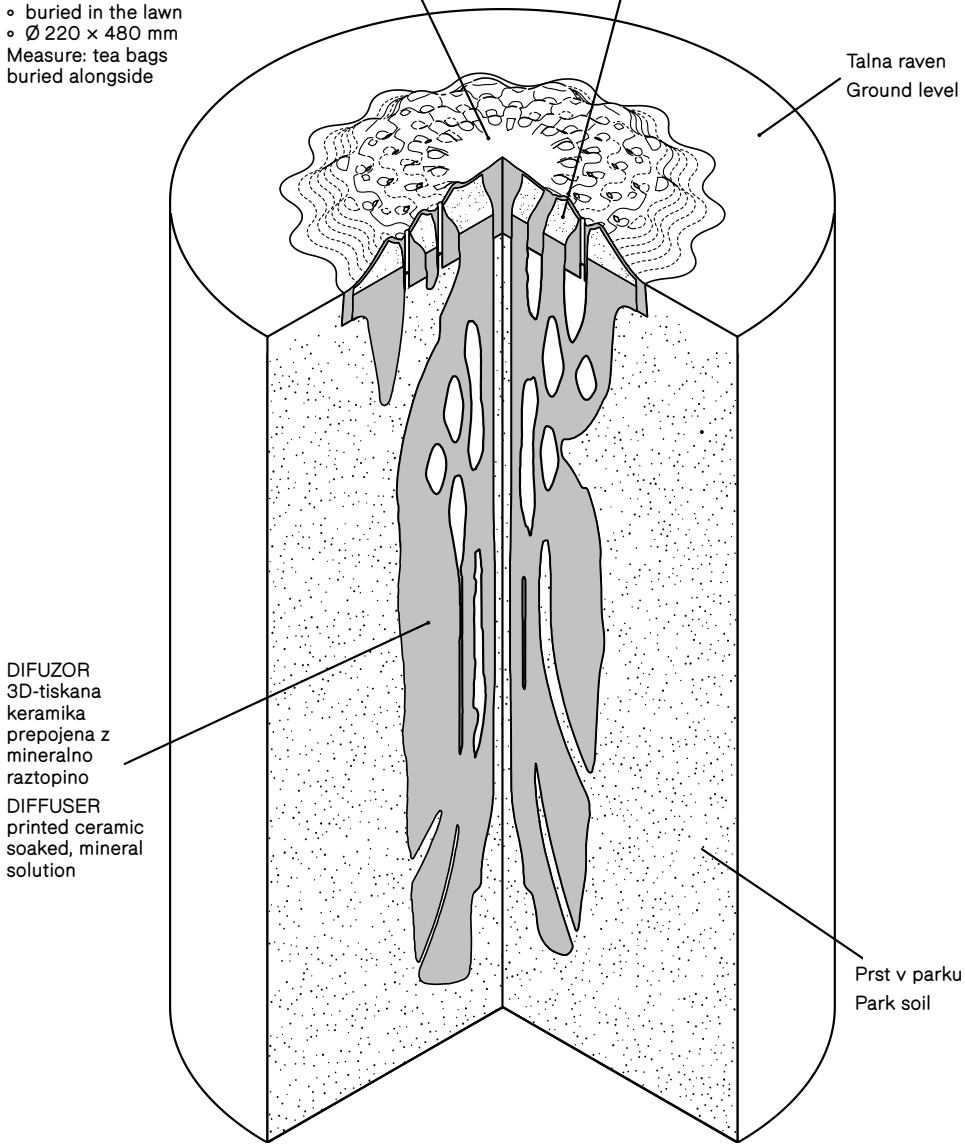
C - Hranilni grebeni / Nourishing Reefs

DEŽEVNIKI, GLIVE, BAKTERIJE
- 5 grebenov
- zakopanih v travnato površino
- Ø 220 × 480 mm

Meritve: čajne vrečke, zakopane v neposredni bližini grebenov.

EARTHWORMS,
FUNGI, BACTERIA
- 5 reefs
- buried in the lawn
- Ø 220 × 480 mm

Measure: tea bags buried alongside



Živa minljivost / Living Landscape Bag

Kim Vetrovec

- bombaž
- vodoodporna zaščita
- filc
- kokosova podlaga
- tekstilna mreža
- živi rastlinski sloji

- cotton
- waterproof protection
- felt
- coir matting
- textile mesh
- living plant layers

40 × 35 × 15 cm

@lux_design_brand

● Rog uporabnica
Rog Member

Torba *Živa minljivost* raziskuje odnos med oblikovanjem, časom in živimi organizmi. Klasično prestižno torbo, simbol trajnosti in modne identitete, preobrazi v začasen ekosistem, podvržen rasti, spremembam in razkroju. Njeno sprednjo stran prekriva mikropokrajina iz kokosovih vlaken, mahu, trav in deteljice, ki postopno preraste tekstilno površino. V treh mesecih se objekt pred obiskovalci spreminja skozi celoten življenjski cikel – od kalitve in bujne rasti do sušenja in propadanja. Končne podobe ne določa več zgolj oblikovalka, temveč jo soustvarjajo rastline, vlaga, čas in okoljski pogoji. Projekt na presečišču modnega oblikovanja, raziskave biomaterialov in časovne instalacije spodbuja razmislek o naravi kot aktivni soustvarjalki ter odpira vprašanja o skrbi, minljivosti in razkroju. Predmete prepoznava kot del naravnih ciklov, oblikovanje pa kot proces, ki presega človekov nadzor.

KIM VETROVEC je oblikovalka, ki v svojem delu raziskuje, kako lahko predmet preseže svojo osnovno funkcijo ter združuje uporabnost, estetiko, osebni izraz in dolgo življenjsko dobo. Vodi jo prepričanje, da ne potrebujemo vedno več stvari, temveč bolj premišljeno oblikovane izdelke. Zato oblikuje torbe in večnamenske paščke, ki se prilagajajo posamezniku, njegovemu vsakdanu in različnim načinom uporabe.

The *Living Landscape Bag* explores the relationship between design, time, and living organisms. It transforms a classic luxury handbag, a symbol of permanence and fashion identity, into a temporary ecosystem subject to growth, change, and decay. Its front is covered by a micro landscape of coconut fibres, moss, grasses, and clover that gradually grows over the textile surface. Over three months, the object changes before the visitors' eyes as it goes through an entire life cycle, from germination and lush growth to drying and deterioration. Its final appearance is no longer determined by the designer alone, but co-created by plants, moisture, time, and environmental conditions. At the intersection of fashion design, biomaterial research, and time-based installation, the project considers nature as an active co-creator and raises questions of care, transience, and decay. It recognises objects as part of natural cycles and design as a process beyond human control.

KIM VETROVEC is a designer who explores how an object can transcend its primary function, combining usefulness, aesthetics, personal expression, and longevity. She is guided by the belief that we do not always need more things but more thoughtfully designed products. She therefore creates bags and multifunctional straps that adapt to the individual, their everyday life, and different uses.



Rog Kreaton / Rog Creathon

Letošnja tema *Več kot mi* je izzive zastavila kot povabilo k premisleku, komu in čemu oblikujemo. Udeleženke in udeleženci so skozi pet izzivov raziskovali, kako lahko oblikovanje preseže osredotočenost na človeka ter v procese odločanja vključi tudi potrebe drugih vrst, ekosistemov, materialov, prihodnjih generacij in nastajajočih oblik umetne inteligence.

This year's theme, *More Than Us*, invited participants to reflect on who and what we design for. Through five challenges, participants explored how design might move beyond a human-centred perspective and incorporate the needs of other species, ecosystems, materials, future generations, and emerging forms of artificial intelligence into decision-making.

● Izziv 1: Bioluksuz - high-end tekstil iz biomaterialov za visoko modo
○ Challenge 1: Bio-Luxury - High-End Textiles From Biomaterials for High Fashion

Mentorica
Mentor
Matea Benedetti
(Slovenija / Slovenia)

Tehnološka podpora
Technical support
Mark Cvelbar
Karmen Gombač
Maruša Ramšak
Uroš Topić

Udeleženci in udeleženke
Participants
Maša Borštnar
Anja Matičič
Javorka Blažka Belec
Teodora Popescu
Inga Tilda

Materiali
Materials
- biomateriali (kombučino usnje, materiali iz ananasa, jabolčnih vlaken ipd.)
- naravna vlakna
- eksperimentalni tekstilni kompoziti

- biomaterials (kombucha leather, pineapple- and apple-fibre materials, etc.)
- natural fibres
- experimental textile composites

● Izziv 2: Skupni prostori - oblikovanje za več kot le ljudi
○ Challenge 2: Shared Spaces - Designing for More Than Just People

Mentor_ica
Mentor
Lars Petrova-Taylor
(Španija / Spain)

Tehnološka podpora
Technical support
Tauan Bernardo
Anže Jenko
Nuša Jurkovič
Jaka Oman
Megi Pilko
Gal Žvab

Udeleženci in udeleženke
Participants
Teodora Bajić
Ajda Breščak
Maria Gracia Díaz Carranza
Malak Khayari
Emmanuela Okpala

Materiali
Materials
- les
- mešani materiali iz FabLaba
- najdeni predmeti
- tekstil

- wood
- mixed materials from the FabLab
- found objects
- textiles

● Izziv 3: Zatočišča - arhitekture za druge prebivalce Parka izbrisanih
○ Challenge 3: Sanctuaries - Architectures for the Other Inhabitants of Park izbrisanih

Mentor
Mentor
Guillian Graves
(Francija / France)

Tehnološka podpora
Technical support
Brigita Gantar
Sašo Jakob
Strahinja Jovanović
Rok Oblak
Tomo Per
Maruša Ramšak

Udeleženci in udeleženke
Participants
Amalia Baba
Youp Ferket
Hannah Hornby
Quentin Vanspringel
Marianna Zych

Materiali
Materials
- les in leseni ostanki
- glina
- micelijski bloki
- semena
- mahovi
- veje in naravni materiali

- wood and wood offcuts
- clay
- mycelium blocks
- seeds
- mosses
- branches and natural materials

● Izziv 4: Nosljivi predmeti - med telesom in nebom
○ Challenge 4: Wearable objects - Between Body and Cosmos

Mentorica
Mentor
Sara Bologna
(Italija / Italy)

Tehnološka podpora
Technical support
Brigita Gantar
Dalija Sega
Nika Šantej
Katarina Šporar

Udeleženci in udeleženke
Participants
Mohammed Amine Jaddari
Zuzana Škorpíková
Marija Tošić
Krisztina Vér
Jelena Vuksanović

Materiali
Materials
- medenina
- baker
- steklo
- tekstilni ostanki in drugi materiali, najdeni v naravi

- brass
- copper
- glass
- textile scraps, and other materials found in nature

● Izziv 5: Spremljevalci - predmeti za odnose med človekom in umetno inteligenco
○ Challenge 5: Companions - Objects for Human-Artificial Intelligence Relationships

Mentor
Mentor
Alessandro Masserdotti
(Italija / Italy)

Tehnološka podpora
Technical support
Bart Smits

Udeleženci in udeleženke
Participants
Lamiae Hadi
Dorian Laverne
Yuxi Liu
Lucia Perez
Jon Tepeš

Materiali
Materials
- mikrokrmilniki
- senzorji
- aktuatorji
- odprtokodni AI-modeli
- orodja za digitalno izdelavo

- microcontrollers
- sensors
- actuators
- open-source AI models
- digital fabrication tools

Načini ustvarjanja v Centru Rog
Ways to Create at Center Rog

● Rog uporabnik in uporabnica
○ Rog Member

Projekte s to oznako so ustvarili samostojni uporabniki in uporabnice labov. 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 uporabnikom in uporabnicam v pomoč mentorji in mentorice. Po opravljenem usposabljanju za posamezni stroj ali delovno postajo z več stroji je mogoče v labih samostojno delati na podlagi izbranega uporabniškega paketa.

Projects marked with this label were created by independent users of the labs. The FabLab, Ceramics Lab, Metal Lab, Food Lab, Wood Lab, Glass Lab, Textile Lab, Green Lab, and Jewellery Lab are primarily intended for individual and independent creative work, with mentors in each lab available to support the users. Once trained for a specific machine or work station users can work independently in the labs based on their chosen user package.

● Rog krožek
○ Rog Meetup

Krožki spodbujajo skupnostno udejstvovanje. Posamezniki in posameznice se na njih srečujejo, da bi si izmenjevali znanja, veščine in ideje. S tem krepijo sodelovanje, gradijo povezave in ustvarjajo prostor za ustvarjalnost, skupnostno rast in iskanje praktičnih rešitev za sodobne izzive. Krožki spodbujajo družbeno odgovorno delovanje, ki temelji na skupnih prizadevanjih.

Rog Meetups encourage community engagement by bringing people together to exchange knowledge, skills, and ideas. In doing so, they foster collaboration, build connections, and create space for creativity, community growth, and the development of practical solutions to contemporary challenges. They promote socially responsible activities based on collective efforts.

● Rog delavnica in tečaj
○ Rog Workshop and Course

Na delavnicah in tečajih udeleženci in udeleženke pod vodstvom mentorjev in mentoric spoznavajo materiale, osvajajo različne tehnike in izdelujejo svoje izdelke. Program snujejo in izvajajo mentorji in mentorice, pri njihovem oblikovanju in izvedbi pa sodelujejo tudi programski partnerji. Center Rog vsako pomlad objavi poziv za programska partnerstva, s katerim k skupnemu snovanju in izvajanju programa povabi organizacije in posameznike, ki delujejo na sorodnih področjih.

In workshops and courses, participants explore materials, learn different techniques and create their own products under the guidance of mentors. The programme is developed and delivered by the mentors, in collaboration with programme partners, who also contribute to its design and implementation. Every spring, Center Rog publishes an open call for programme partners, inviting organisations and individuals working in related fields to contribute with the development and implementation of the programme.

● Rog projekt
○ Rog Project

K uresničevanju poslanstva in vizije Centra Rog prispevajo sodelovanja z različnimi sektorji, na primer strateška partnerstva z izobraževalnimi institucijami in partnerstva v mednarodnih projektih, v okviru katerih v proizvodnih labih potekajo različni programi. V sklopu partnerstva z Univerzo v Ljubljani in Fakulteto za dizajn študijski procesi potekajo tudi v labih Centra Rog. Prek poziva Center Rog omogoča tudi brezplačno raziskovalno delo študentom in študentkam, ki v labih izvajajo praktični del svojih diplomskih in magistrskih nalog.

Collaboration across different sectors contributes to the realisation of Center Rog's mission and vision. These include strategic partnerships with educational institutions and partnerships in international projects, through which various programmes take place in the production labs. As part of its partnerships with the University of Ljubljana and the Faculty of Design, study activities also take place in Center Rog's labs. Through an open call, Center Rog also offers students free access to the labs for research and practical work on their bachelor's and master's theses.

●○ Rog Studio

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

Project studios are intended for professional creative teams or individuals developing socially and environmentally beneficial products, prototypes, or materials. For a period of one to three years, Center Rog provides them with individual workspace, access to the production labs, mentoring, and technical support to help bring their projects to life.

● Mladi Rog
○ Young at Rog

V okviru programa Center Rog vsako leto podpre projekte desetih mladih (od 18 do 29 let), ki razvijajo družbeno koristne in premišljene uporabne izdelke, prototipe ali materiale. Pri razvoju jim zagotavlja dostop do tehnologij v proizvodnih labih, podporo mentorjev in mentoric, prostor za delo v skupnostni pisarni in finančno podporo za material. Od leta 2023 je Mladi Rog del programa Mestni inkubator in poteka v sodelovanju z Mladimi zmaji in TiPovej!, zavodom za ustvarjalno družbo.

Each year, Center Rog supports the projects of ten young people (aged 18–29) in developing socially beneficial and thoughtfully designed functional products, prototypes, or materials. As part of the programme, they gain access to the technical equipment available in the production labs, mentorship support, a space in the coworking studio and financial support for materials. Since 2023, Young at Rog has been part of the City Incubator programme, run in collaboration with Mladi zmaji and TiPovej!, the Institute for a Creative Society.

● Rog rezidenca
○ Rog Residency

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

Residency programmes are designed for international creatives and support the development of innovative, sustainability-focused projects in the field of product and fashion design, architecture, urban crafts, material development, engineering, and culinary arts. Residents gain access to technological infrastructure and creative workspaces, while their projects aim to generate a positive impact on the environment and the community.*

● Rog kreaton
○ Rog Creathon

Rog kreaton je 48-urni oblikovalski šprint, ki vsako leto poteka kot uvod v Rog dizajn dneve. Petindvajset ustvarjalk in ustvarjalcev z vsega sveta, mlajših od 30 let, pod vodstvom priznanih mednarodnih mentorjev in mentoric ter s podporo proizvodnih labov Centra Rog išče odgovore na pet različnih izzivov in razvija prototipe. Dogodek spodbuja izmenjavo znanj, interdisciplinarno delo in razvoj novih idej, ki se odzivajo na sodobne družbene in okoljske izzive oblikovanja. Rog kreaton se zaključi tik pred odprtjem razstave Rog Expo, zato je postavitev in predstavitev nastalih rezultatov vedno presenečenje.

Rog Creathon is a 48-hour design sprint held annually as a prelude to Rog Design Days. Twenty-five creatives from around the world, all aged under 30, work under the guidance of renowned international mentors and with the support of Center Rog's production labs, to tackle five different challenges and develop prototypes. The event encourages knowledge exchange, interdisciplinary collaboration and the development of new ideas responding to contemporary social and environmental challenges in design. Rog Creathon concludes just before the opening of the Rog Expo exhibition, making the installation and presentation of the resulting work a surprise.

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Rog dizajn dnevi
Rog Design Days

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Festival Curation
Meta Štular

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Head of the Rog Creathon
Lucija Jankovec

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Rog Creathon Coordinators
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Rog Expo Exhibition Curation
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Sara Škarica

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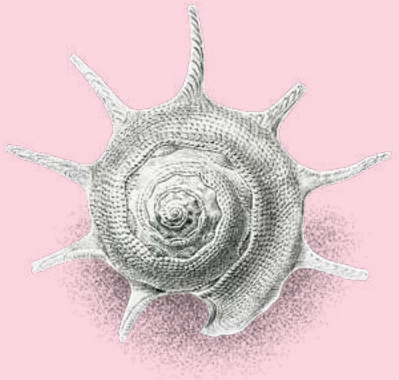
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