

START



3

Vsebina: Projekti oblikovanja tekstilij in oblačil 2015/16 in 2016/17, Fakulteta za dizajn, pridružena članica Univerze na Primorskem
Urednici: Damjana Celcar (glavna urednica), Sabina Puc
Uredniški odbor: Nada Rožmanec Matičič, Damjana Celcar, Sabina Puc, Tanja Devetak, Metod Črešnar
Avtorji: Damjana Celcar, Sabina Puc, Tanja Devetak, Metod Črešnar, Martina Šušteršič, Jana Mršnik, Mateja Benedetti, Karin A. Košak
Oblikovanje in prelom: Sabina Puc, Jan Brovč, Erika Korošec, Natalija Lesjak, Veronika Pečar, Suzana Bičanić, Carmen Arlič, Tina Zonta, Damjana Celcar
Naslovnica: Sabina Puc
Fotografija naslovnice: Bernarda Conič
Pregled angleških besedil: Darija M. Steklasa
Izdal in založil: Fakulteta za dizajn, pridružena članica Univerze na Primorskem
Dekanja: Nada Rožmanec Matičič
Leto in kraj izdaje: Ljubljana, junij 2018
ISSN: 2350–5672

Vse pravice pridržane. Vsakršno razmnoževanje publikacije, posameznega dela ali celote je brez vnaprejšnjega soglasja založnika prepovedano.

Contents: Projects of fashion and textile design 2015/16 and 2016/17, Faculty of design, Associated Member of University of Primorska
Editors: Damjana Celcar (Editor in chief), Sabina Puc
Editorial board: Nada Rožmanec Matičič, Damjana Celcar, Sabina Puc, Tanja Devetak, Metod Črešnar
Authors: Damjana Celcar, Sabina Puc, Tanja Devetak, Metod Črešnar, Martina Šušteršič, Jana Mršnik, Mateja Benedetti, Karin A. Košak
Layout and design: Sabina Puc, Jan Brovč, Erika Korošec, Natalija Lesjak, Veronika Pečar, Suzana Bičanić, Carmen Arlič, Tina Zonta, Damjana Celcar
Cover design: Sabina Puc
Cover photo: Bernarda Conič
English lector: Darija M. Steklasa
Published by: Faculty of design, Associated Member of University of Primorska
Dean: Nada Rožmanec Matičič
Year and place of publishing: Ljubljana, June 2018
ISSN: 2350–5672

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without written permission of copyrights owner.

START

Volume 03

Projekti oblikovanja tekstilij in oblačil 2015/16 in 2016/17

Projects of fashion and textile design 2015/16 and 2016/17



FACULTY OF DESIGN
Associated Member of University of Primorska

contents

KAZALO



Damjana Celcar
Uvodnik
Editorial

08-09



Tanja Devetak
1616:2016:WS
1616:2016:WS

10-13



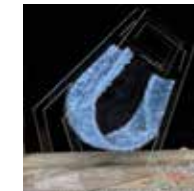
Tanja Devetak
HeadLine
HeadLine

22-25



Tanja Devetak
Čvek z gospodom P.
Chat with Mister P.

14-17



Martina Šušteršič
Pletene torbe
Knitted Bags

26-29



Damjana Celcar
Kreativno krojenje
Subtraction Cutting

18-21



Sabina Puc
Design hotel
Design Hotel

30-33

contents

KAZALO



Jana Mršnik

Vrata

Doorways/Entrances 34–37



Karin A. Košak

Plečnikova nit

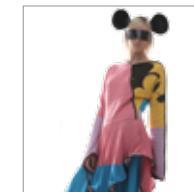
Opening Speech 46–47



Jana Mršnik

Hotelski copati

Hotel Slippers 102–105



Mateja Benedetti

Miki miška

Miki Mouse 114–117



Metod Črešnar

Green Future

Green Future 38–41



Damjana Celcar

Jana Mršnik

NewSloSouvenir

NewSloSouvenir 48–51



Jana Mršnik

106–109

Od izdelka do izdelka

From Product to Product



Mateja Benedetti

Damajna Celcar

Tire#Dress

Tire#Dress 118–121



Metod Črešnar

Plečnikov zapis

Plečnik's Traces 42–45



LJFW Ljubljanski teden mode

LJFW Ljubljana Fashion Week 52–101



Jana Mršnik

Prehodi

Entrances 110–113



Kolekcije oblačil

Clothing Collections 122–139

editorial

UVODNIK

In search of new challenges and directions of the Faculty of Design, which strives for sustainable development, the goals of Textile and Fashion Design Department in the academic year 2015/16 and 2016/17 were exploring various principles and design aspects of sustainability.

Using industrial waste material from **Goodyear Dunlop Sava Tires** from Kranj, a company that produces car tires, students developed original creations that reflect a sustainable approach in design. The announcement of **Ljubljana as European Green Capital** of 2016 was a great starting point for researching the sustainability views on fashion, the environment and the world. Innovative collections of clothing were created, enriched with prints, hand crafts and sustainable contents. In 2017, on the occasion of celebrating the 145th anniversary of the birth and the 60th anniversary of the death of **Slovenian architect Jože Plečnik**, students studied the use of wood and his works and reflected the new knowledge into fine art forms, textile patterns and clothing. Together with an internationally recognized designer and lecturer at the Royal College of Art in London, **Julian Roberts** from the United Kingdom, who was our guest during the GoinGreenGlobal project, we explored cre-

ative cutting of Subtraction Cutting method.

We also devoted special attention to researching various techniques, materials experimentation, reuse and recycling. Interesting textile and non-textile articles and accessories were created – knitted bags, headgear, slippers, lighting fixtures, wallpaper, spatial textiles ... By participating in the interdisciplinary project **NewSloSouvenir**, within the project of “PKP – Creative Path to Knowledge”, the original, well-designed, witty and content-rich souvenirs and home products were developed.

In the year 2016, the fashion show was presented for the first time at the **Ljubljana Fashion Week** (LJFW), which we are especially proud of, since such presentations are an excellent promotion and reference for both us and young talents who are still at the beginning of their fashion path. In order to stay **VISIBLE**, the original creations and collections by young designers, created under the mentorship of excellent experts, were again presented at the Ljubljana Fashion Week in 2017 and thus we became **“visible”**.

Assoc. Prof. Damjana Celcar, PhD
Head of Fashion design department

V iskanju novih izzivov in usmeritev Fakultete za dizajn, ki stremlji k trajnostnemu razvoju, smo se na smeri Tekstilije in oblačila v akademskem letu 2015/16 in 2016/17, posvetili raziskovanju različnih trajnostnih principov in vidikov oblikovanja.

Z uporabo industrijskega odpadnega materiala podjetja **Goodyear Dunlop Sava Tires** iz Kranja, ki proizvaja avtomobilске pnevmatike, so študenti razvili izvirne kreacije, ki so odraz trajnostnega pristopa v oblikovanju. Razglasitev **Ljubljane kot zelene prestolnice** v letu 2016, je predstavljala številna izhodišča pri raziskovanju trajnostih pogledov na modo, okolje in svet. Nastale so inovativne kolekcije oblačil, ki so oplemenitenе s potiski, ročnimi deli in trajnostnimi vsebinami. Ob obeležju 145. letnice rojstva in 60. letnice smrti slovitega **arhitekta Jožeta Plečnika** v letu 2017, so študenti raziskovali uporabo lesenih materialov ter njegova dela in jih na sodoben način preoblikovali v likovno bogate forme, tekstilne vzorce in oblačila. Raziskovanju kreativnega krojenja “Subtraction Cutting” smo se posvetili skupaj z mednarodno priznanim oblikovalcem in predavateljem na Royal College of Art v Londonu **Julian Robertsom** iz Velike

Britanije, ki smo ga gostili v sklopu GoinGreenGlobal projekta. Poseben pomen smo namenili tudi raziskovanju različnih tehnik, eksperimentiranju materialov, ponovni uporabi in recikliranju. Nastali so zanimivi tekstilni ter ne tekstilni izdelki in dodatki – pletene torbe, pokrivala, copati, svetlobna telesa in blazine, stenske tapete, prostorske tekstilije ... S sodelovanjem v interdisciplinarnem projektu **NewSloSouvenir**, znotraj projekta “PKP – Po kreativni poti do znanja”, pa so nastali izvirni, oblikovalsko dovršeni, duhoviti in vsebinsko bogati spominki ter izdelki za dom.

V letu 2016 smo se z modno revijo prvič predstavili na **ljubljskem tednu mode** (LJFW), na kar smo še posebej ponosni, saj so tovrstne predstavitve odlična promocija in referenca tako za nas kot mlade talente, ki so šele na začetku svoje modne poti. Ker želimo ostati **VIDNI** smo izvirne kreacije in kolekcije mladih oblikovalcev, ki so nastale pod mentorstvom odličnih ekspertov, v letu 2017 ponovno predstavili na ljubljanskem tednu mode in tako postali **“videni”**.

izr. prof. dr. Damjana Celcar
Predstojnica katedre za modo



1616:2016:WS

1616:2016:WS

Tanja Devetak

Študenti so oblikovali kolekcijo oblačil 1616:2016:WS iz industrijskih gumenih odpadnih materialov in so nastala v sodelovanju s podjetjem Goodyear Dunlop Sava Tires iz Kranja. Raziskovali so inovativne postopke uporabe odpadnega materiala podjetja, ki proizvaja avtomobilске pnevmatike. Realizirane oblačilne forme so rezultat analitičnega pristopa študentov, ki so razvijali tehnološke postopke obdelave odpadnega materiala, iskali nove metode konstrukcije oblačil in harmonične likovne kompozicije novonastalih struktur. Njihov raziskovalni pristop ponuja novi vpogled v pomen in strukturo modnega oblikovanja v kontekstu različnih industrij in možnosti artikulacije modnega oblikovanja znotraj spremenjenega generalnega konteksta dizajna. S profesionalnim pristopom, sposobnostjo samostojnega razmišljanja in izostrenim čutom za estetsko likovno dovršenostjo je skupina študentov pokazala možnosti razvoja sinergičnega delovanja in ključnega pomena, ki ga ima oblikovanje v njihovem razvoju.

In collaboration with Goodyear, a company that produces car tires, and in order to mark the 400th anniversary of the death of William Shakespeare, the students created the collection of clothes 1616:2016 WS. By using the company's waste material, the students designed forms, developed technological processes in waste material treatment, searched for new methods of construction and developed harmonious visual compositions of new structures.

Mentor: Assoc. Prof. Tanja Devetak

Technical assistance: Lidija Rotar

Exhibition, Design Explosion, HDMI, Ljubljana, 6th to 30th of June 2016

Exhibition, Mesec oblikovanja, Mesto oblikovanja, Ljubljana, 18th of October to 18th of November 2016

Exhibition, GoingGreenGlobal design week, Ljubljanski grad, Ljubljana, 16th of November 2016

Students: Carmen Arlič, Suzana Bičanić, Jan Brovč, Ariana Elezkurtaj, Klaudia Jurić, Erika Korošec, Tia Kralj, Natalija Krašovec, Natalija Lesjak, Iva Naumovska, Veronika Pečar, Neža Plesetnjak, Estera Rezar

Exhibition, ArtHole, Beograd, 25th of April to 9th of May 2017

Exhibition, 8th International Green Fest 2017, Dom Omladine, Beograd, 14th to 17th November 2017



photo: Domen Lo

■ Erika Korošec

■ Iva Naumovska

Estera Rezar ■

Suzana Bičanić ■



ČVEK Z GOSPODOM P.

Chat with Mister P.

Tanja Devetak

Predmet naloge Čvek z gospodom P. je bila transformacija kompleksnih arhitekturnih rešitev Jožeta Plečnika in razumevanje njihovih oblikovnih rešitev v zgodovinskem kontekstu, estetski percepciji, psihološki zaznavi, družbenih relacijah in stilskih pojavnostih, prenesenih v oblačilne forme. Študenti so raziskovali inovativno uporabo lesenega materiala v inspirativnem momentu Plečnikovega dela. Realizirane forme so rezultat analitičnega pristopa, razvoja tehnoloških postopkov obdelave materiala, iskanja komunikativnih lastnosti oblačil in harmonične likovne kompozicije novonastalih struktur. Oblikovanje oblačil se v svoji sodobni različici oblačilnih form naloge Čvek z gospodom P. premika iz minljivosti v brezčasno razumevanju dovršene arhitekture.

“Uporabljam isti pristop pri oblačilih kot sem jih uporabljal pri zgradbah. Gre za osnovno geometrijo: vzameš plosko površino in jo spremeniš v prostor.” [1] Gianfranco Ferre

[1] FISCHER, Anette. Basics fashion design 03: Construction. Lausanne: AVA Publishing, 2009.

The goals of the assignment were the transformation of Jože Plečnik's architectural solutions and understanding design solutions in the historical context, aesthetic perception, psychological perception, social relations and stylistic incidents transferred into clothing forms. The students studied the innovative use of wood material.

Mentors: Assoc. Prof. Tanja Devetak (clothing), Asst. Prof. Inge Kalan Lipar (bags)

Technical assistance: Lidija Rotar

Exhibition, Mesec mode v muzeju, Pokrajinski muzej, Maribor, 25th of May to 30th of June 2017

Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017

Students: Jasmina Ajdnik, Margherita Cenzone, Matic Habicht, Gaia Kavčič, Aja Kocjančič, Valentina Kolander, Urška Kovač, Maja Leban, Anja Matičič, Tea Ovčarič, Žaklina Rožič, Nataša Skerk, Manca Stopar, Nea Težak, Maja Vranjek

photo: Domen Lo



■ Maja Vranek



■ Margherita Cenzone



Tea Ovčarič ■



Manca Stopar ■



KREATIVNO KROJENJE

Subtraction Cutting

Damjana Celcar

Fakulteta za dizajn, pridružena članica Univerze na Primorskem, je v sklopu projekta Krajša in daljša gostovanja tujih strokovnjakov in visokošolskih učiteljev v slovenskih visokošolskih zavodih v letih 2016–2018, 10. in 11. maja 2017 gostila mednarodno priznanega oblikovalca in predavatelja na Royal College of Art v Londonu Juliana Robertsa iz Velike Britanije. Mednarodna delavnica je bila izvedena v sklopu projekta GoinGreenGlobal, ki ga delno financira Evropska unija iz Evropskega socialnega sklada ter Ministrstvo za izobraževanje, znanost in šport.

On 10 and 11 May 2017, the Faculty of Design hosted an internationally renowned designer and lecturer at the Royal College of Art in London, Mr. Julian Roberts from the Great Britain. The international workshop was carried out within the GoinGreenGlobal project, partly financed by the European Union from the European Social Fund and the Ministry of Education, Science and Sport.

Mentor: Julian Roberts, MA

Exhibition, Fakulteta za dizajn, Trzin, 11th of May 2017

Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017



Julian Roberts conducted a workshop of Creative Cutting called Subtraction Cutting with students of designing textiles and clothing of all three levels, a course that is carried out all over the world. He presented his experimental method of tailoring, which is derived from two pieces of textile, composed in the form of "a roller" and cut-out parts of clothing (e.g. upper part of the dress, sleeves, etc.) that are connected in an interesting way thus, forming new creations. During his visit, Mr. Roberts also addressed the students with a lecture entitled Zero Waste Design, presenting some of Tim

Rissanen's and Holly Mcquillan's works the authors of Zero Waste Fashion Design with who he has been cooperating for years. During the two-day workshop, the students of the Faculty of Design developed original two-color creations which were on display at the Design Explosion Exhibition in HDMI in Ljubljana from 31 May to 30 June 2017.

Julian Roberts je s študenti vseh treh letnikov oblikovanja tekstilij in oblačil izvedel delavnico kreativnega krojenja Subtraction Cutting (<https://subtractioncutting.tumblr.com/>), ki jo izvaja po vsem svetu. Predstavil je njegovo eksperimentalno metodo krojenja, kjer izhaja iz dveh kosov tekstilije, sestavljene v obliki "predora oz. valja" in krojnih delov oblačil (npr. zgornji del obleke, rokav itd.), ki jih na zanimiv način poveže in ustvari nove kreacije. V sklopu gostovanja je Julian Roberts za študente pripravil tudi predavanje z naslovom Zero waste design, na katerem je predstavil

tudi nekaj del Tima Rissanena in Holly Mcquillan, s katerima že vrsto let sodeluje in sta avtorja knjige Zero Waste Fashion Design. Študenti Fakultete za dizajn so v sklopu dvodnevne delavnice razvili izvirne dvobarvne kreacije, ki so bile od 31. maja do 30. junija 2017 na ogled na razstavi Design Explosion v HDMI v Ljubljani.



HEADLINE

HeadLine

Tanja Devetak

Pokrivala HeadLine so eksperimentalne forme pokrival, pri katerih so študentje raziskovali različne materiale in njihove tehnične možnosti obdelave. Inspirativno so se navezovali na naravno okolje iz katerega izhajajo in kulturne vplive, ki usmerjajo razvoj njihovega avtorskega podpisa. Fokus raziskovalnega procesa in konceptualne opredelitve naloge je bil v uporabi različnih tehnoloških postopkov obdelave materialov pri čemer so ohranjali osnovno avtorsko konceptualno idejo. Pri realizaciji naloge so študenti pridobili izkušnjo realizacije projekta z vključitvijo različnih faz projekta: razvoj konceptualnih rešitev, razvoj idejnih zasnov, javna predstavitev, uporaba komunikacijskih veščin v usklajevanju z zunanjimi izvajalskimi partnerji in izvedbo tehnične dokumentacije. Naloga HeadLine združuje ploskovno oblikovno artikulacijo in razvoj tridimenzionalnih kiparskih intervencij.

Študentka Polona Roblek je s pokrivalom sodelovala na mednarodnem natečaju European Fashion Talent Design Competition in bila izbrana med tri finalistke, ki se bodo predstavile na Serbia Fashion Weeku.

HeadLine headwear have been developed as experimental forms where students were researching different materials. Students' natural environment and their cultural influences were used as the inspiration in the development of their author's signature. Polona Roblek was the student who participated in European Fashion Talent Design Competition (EFTDC) and is one of three finalists to be presented at Serbia Fashion Week.

Mentor: Assoc. Prof. Tanja Devetak

Exhibition, Intra Lighting Company Pavilion, Light+building fair, Frankfurt, 13th to 18th of March 2016

Polona Roblek

photo: Tanja Devetak

Students: Monika Geci, Ivana Geljić, Vita Hudournik, Taja Koželj, Črt Krašovec, Nika Matavž, Monika Mezgec, Ana Petrovič, Polona Roblek, Kaja Rušt, Helena Vidali

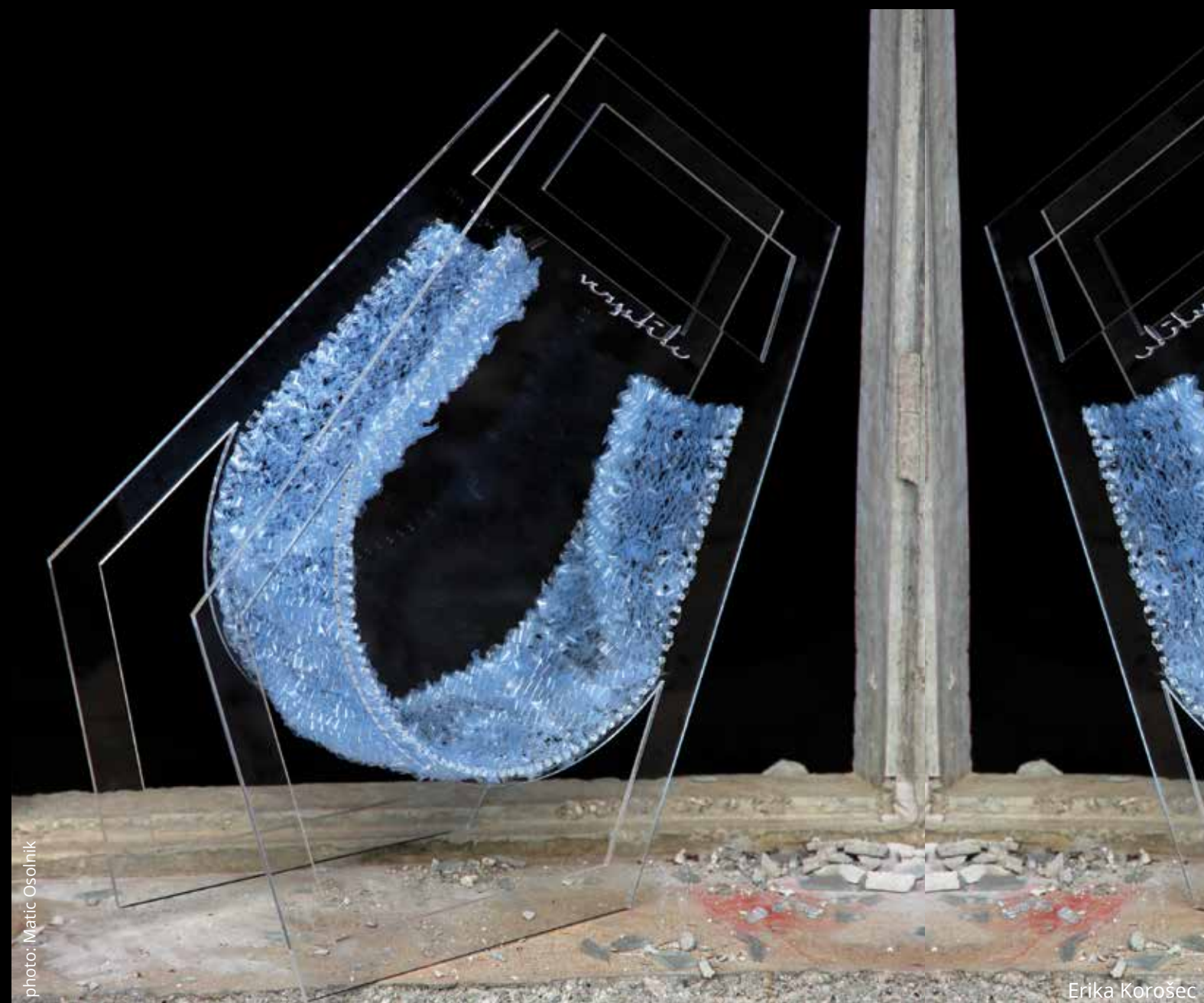


photo: Tanja Devetak

■ Ana Petrovič

■ Kaja Rušt

Monika Geci ■



PLETENE TORBE

Knitted Bags

Martina Šušteršič

V projektu so študenti raziskovali različne teksture, ki nastanejo z uporabo različnih tipov vezav in načina pletenja, tkanja, kvačkanja in makrame tehnike, v povezavi z izbiro različnih vrst prej, ki so se med seboj razlikovale po surovini, barvi, načinu predenja, debelini itd. Tekom projekta so se študenti srečali z različnimi tradicionalnimi ročnimi tehnikami in strojnim pletenjem ter razvili unikatne pletene torbe, ki imajo več funkcij.

In this project, the students studied various textures that were created using different types of binding and knitting, weaving, crocheting and macrame technique, in connection with the choice of different types of thread that differed in their materials, color, spinning mode, thickness, etc. Throughout the project, the students were introduced with various traditional hand techniques and machine knitting, and developed unique knitted bags that feature many functions.

Mentors: Lect. Martina Šušteršič, Asst. Prof. Metod Črešnar, MA CSM

Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017
Exhibition, Plečnikova nit, Galerija Feniks, 15th of June to 9th of July 2017

Students: Carmen Arlič, Suzana Bičanić, Jan Brovč, Klaudia Jurić, Erika Korošec, Natalija Krašovec, Natalija Lesjak, Iva Naumovska, Veronika Pečar, Estera Rezar, Katja Varelija, Tina Zonta

photo: Jan Brovč



Jan Brovč

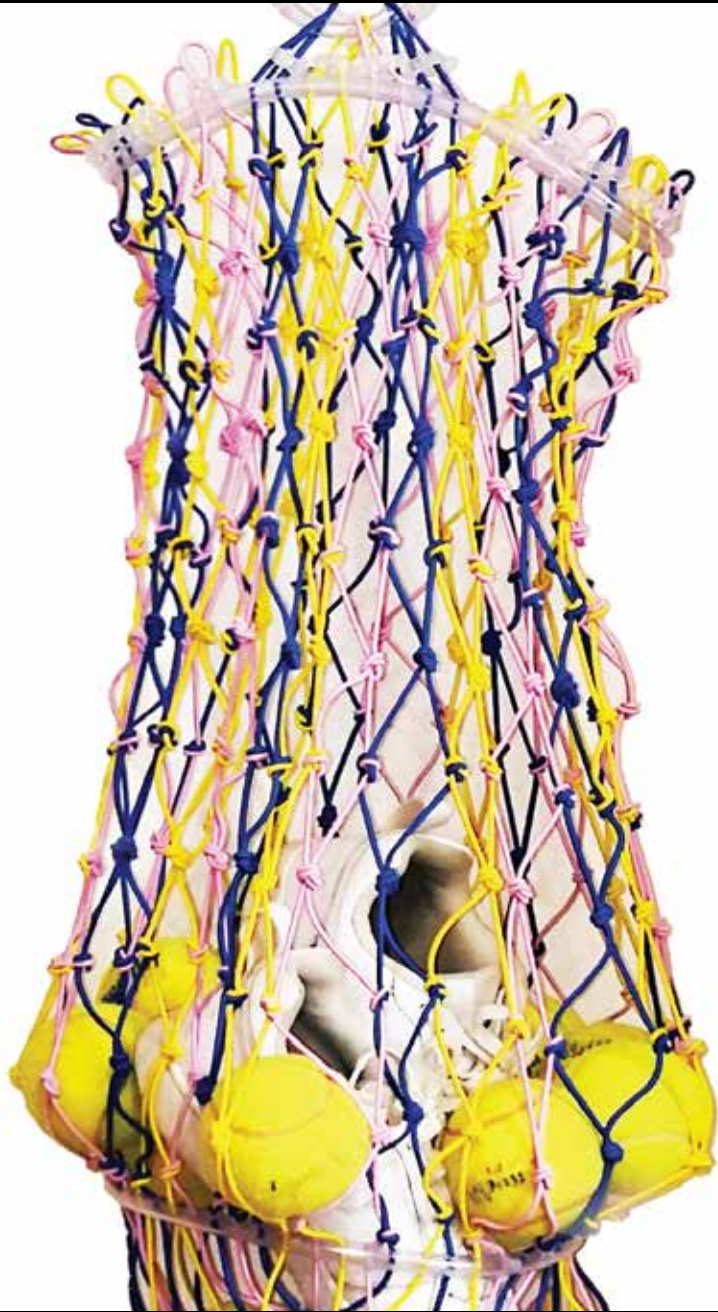
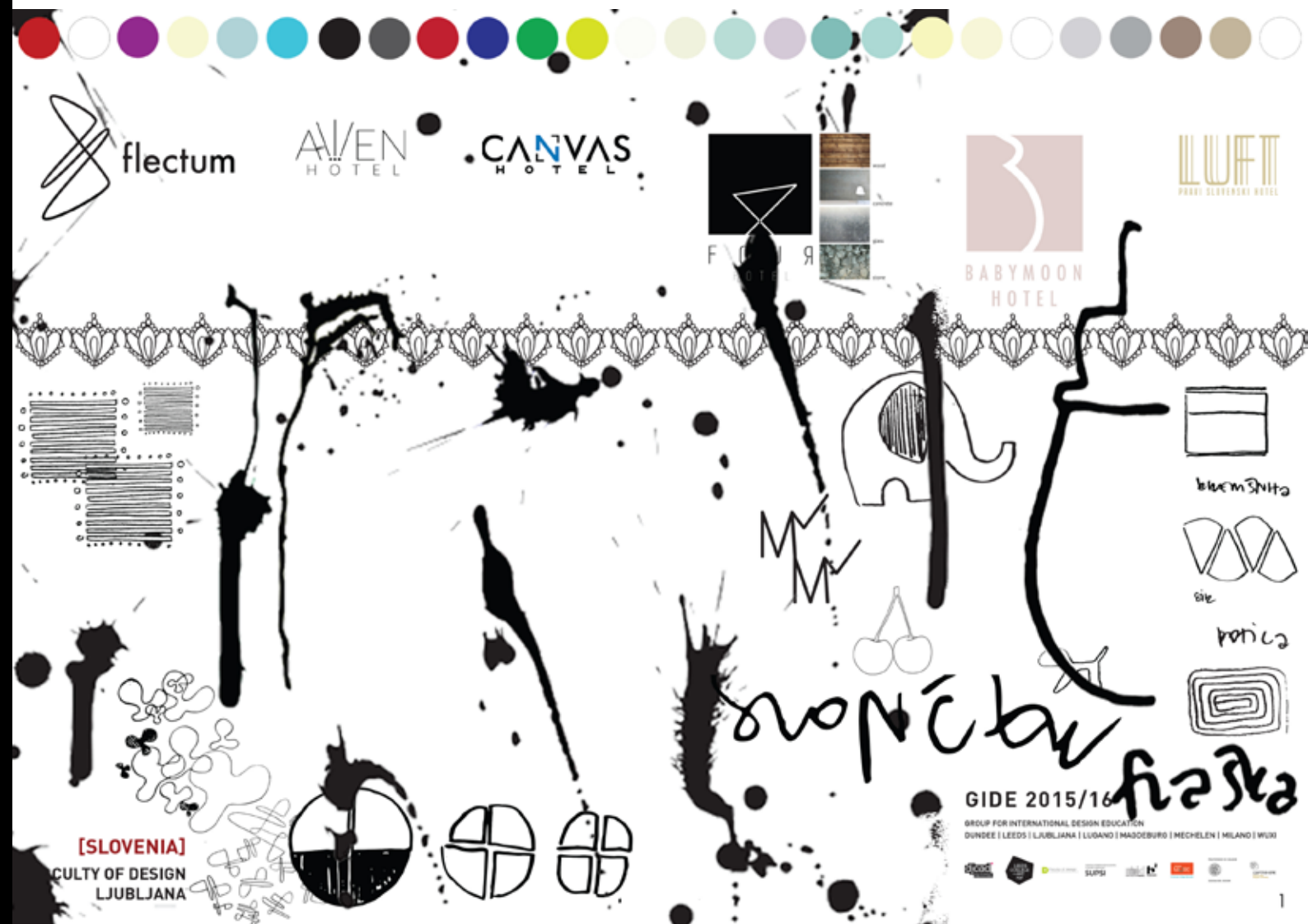


photo: Suzana Bičanić

Suzana Bičanić



Polona Roblek

DESIGN HOTEL

Design Hotel

Sabina Puc

V okviru projekta skupine GIDE so se študenti posvetili oblikovanju tekstilnih površin za sedem konceptov hotelov, ki temeljijo na novih paradigmah 21. stoletja. Poudarek je bil na razvoju tekstilnih vzorcev za različne tekstilije v prostoru in opremo interierja. Pristop raziskovanja je bil osredotočen na usklajenost tekstilnih kompozicij s filozofijo in konceptom posameznega hotela. Nastala je obsežna digitalna vzorčna zbirka avtorskih kolekcij, ki izražajo sodobno estetiko, hkrati pa nakazujejo novosti v tekstilnem oblikovanju.

In the project of the GIDE group, the students focused on the design of textile surfaces for seven hotel concepts, based on new paradigms of the 21st century. The research was focused on the development of textile patterns for various textiles in the interior with philosophy in the concept of a particular hotel. An extensive digital pattern collection was created, resulting in contemporary aesthetics and novelties in textile design.

Mentor: Lect. MA, Sabina Puc

Students: Monika Geci, Ivana Geljić, Vita Hudournik, Taja Koželj, Črt Krašovec, Nika Matavž, Ana Petrovič, Tea Poličnik, Polona Roblek, Kaja Rušt, Helena Vidali



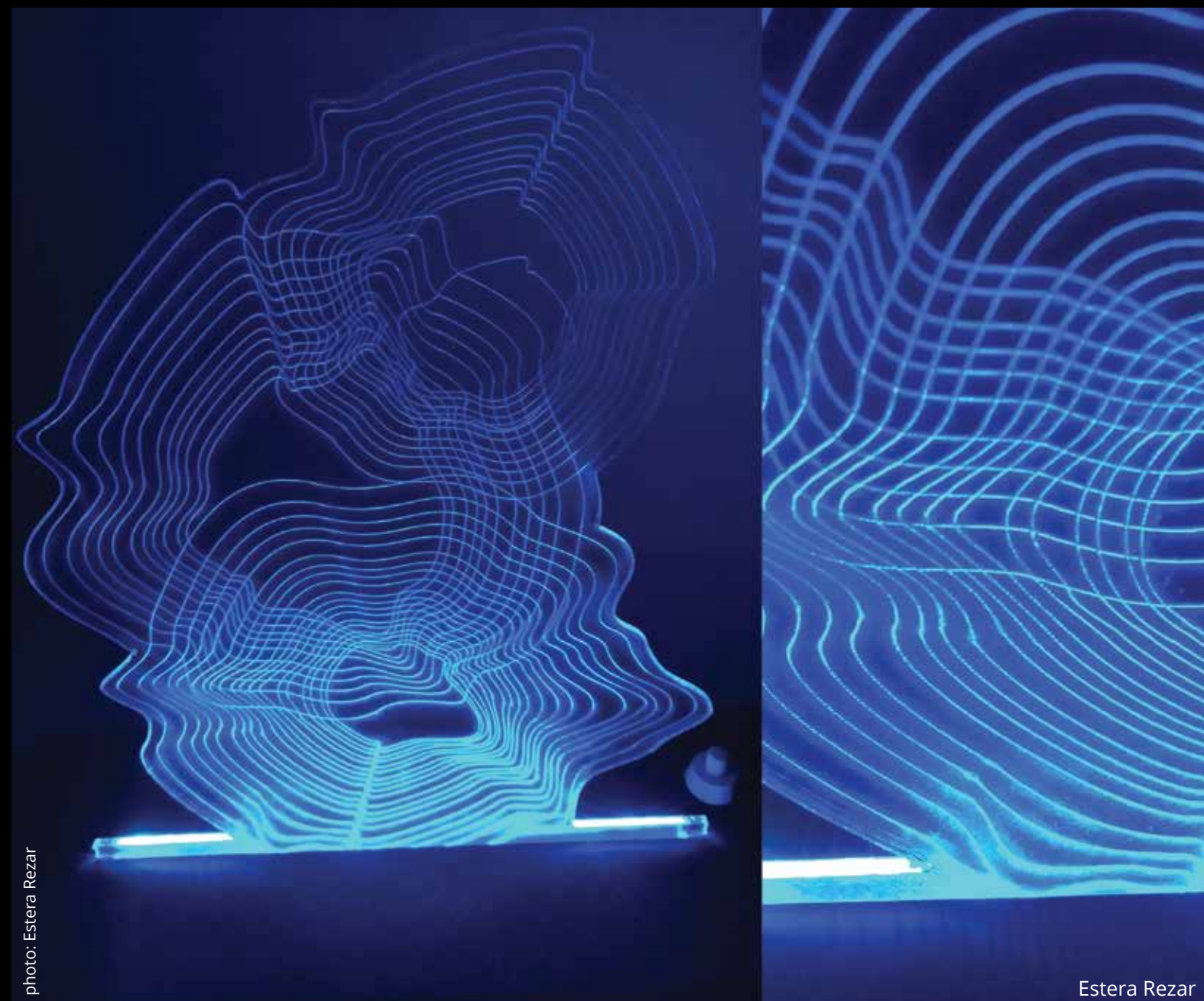


photo: Estera Rezar

Estera Rezar

VRATA

Doorways/Entrances

Jana Mršnik

Projekt je bil osnovan na raziskovanju tehnike laserskega reza in njegovi uporabi v tekstilnih in netekstilnih materialih. Študenti so tematiko interpretirali v dveh dopolnjujočih si izdelkih: svetlobnem telesu in blazini. Nastali so izdelki z raznolikimi načini uporabe laserskega reza, od površinskih linearnih gravur do kompleksnih luknjičastih motivov in tridimenzionalnih struktur.

Študenta Jan Brovč in Estera Rezar sta s svojima projektoma DEFORM in WE WANT TO LEAVE sodelovala na mednarodnem študentskem dogodku skupine GIDE, kjer sta osvojila prvo nagrado.

The project was based on the research of laser-cut and laser-engraving techniques and their use in textile and non-textile materials. The "Entrance/Doorways" topic was interpreted in two complementary products: lamps and cushions. Students Jan Brovč and Estera Rezar have participated at the GIDE international student event, where they won the 1st prize.

Mentor: Asst. Prof. Jana Mršnik

Exhibition, GIDE, Lugano, 6th to 10th of February 2017

Exhibition, Mesto oblikovanja, Ljubljana, April to May 2017

Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017

Students: Carmen Arlič, Suzana Bičanić, Lea Bolko, Tjaša Breznikar, Jan Brovč, Klaudia Jurić, Natalija Lesjak, Anja Nered, Veronika Pečar, Urša Prislan, Dominika Razbornik, Estera Rezar, Katja Varelija, Kaja Voglar, Polona Zajdela, Tina Zonta, Ana Marija Zupanc, Katarina Žniderič



photo: Jan Brovč

■ Jan Brovč



photo: Urša Premik, Janez Medved

Črt Krašovec

GREEN FUTURE

Green Future

Metod Črešnar

Projekt "Green Future" se tematsko navezuje na aktualno priznanje zeleni Ljubljani, ki je prejela priznanje trajnostne destinacije sveta, in predstavlja osnovno izhodišče za nastale inovativne in sodobne forme in tekstilije. Cilj trajnostne oz. eko filozofije v modi je oblikovanje v duhu ohranjanja okolja in socialne odgovornosti. Trajnostna moda sledi načelom, da imajo oblačila čim več blagodejnih in čim manj škodljivih učinkov na ljudi in okolje. Študenti so kolekcije oplemenitili s potiski in ročnim delom ter vanje vključili različne trajnostne principe oblikovanja. Likovno bogata oblačila prikazujejo njihove individualne poglede, razmišljanja in odgovore na trajnost, modo, okolje in svet, ki jih obkroža. Med drugim govore o borcih za zaščito okolja, ohranjanju slovenskega narodnega izročila, odnosu človeka do narave, pogledu na prihodnost in o drugih vsebinah, ki izhajajo iz pomenljivega naslova projekta. Polona Roblek je s kolekcijo sodelovala na mednarodnem natečaju European Fashion Talent Design Competition in bila izbrana med tri finaliste, ki so se predstavili na Serbia Fashion Weeku 2016.

The "Green Future" project is based on the recognition awarded to Ljubljana for being one of 100 sustainable destinations of the World. Students integrated various sustainable design principles into collections enriching them with screen prints and handwork. Črt Krašovec and Ana Petrovič received awards at LJFW 2016.

Mentors: Asst. Prof. Metod Črešnar, MA, CSM, Lect. MA, Sabina Puc, Peter Movrin, MA, CSM

Technical assistance: Lidija Rotar

Exhibition, Design Explosion, HDMI, Ljubljana, 6th to 30th of June 2016

Fashion show, Ljubljanski teden mode (LJFW), Hotel Slon, Ljubljana, 20th of September 2016

Exhibition, Mesec oblikovanja, Mesto oblikovanja, Ljubljana, 18th of October to 18th of November 2016

Exhibition, GoingGreenGlobal design week, Ljubljanski grad, Ljubljana, 16th of November 2016

Students: Ivana Geljič, Vita Hudournik, Taja Koželj, Črt Krašovec, Nika Matavž, Ana Petrovič, Tea Poličnik, Polona Roblek, Kaja Rušt, Helena Vidali



photo: Janez Medved

■ Črt Krašovec



photo: Bernarda Conić

Polona Roblek ■

PLEČNIKOV ZAPIS

Plečnik's Traces

Metod Črešnar

Projekt Plečnikov zapis je posvečen 145. obletnici rojstva in 60. obletnici smrti slovitega arhitekta Jožeta Plečnika. Njegovo arhitekturo prepoznavamo kot nabor brezčasnih konceptov in orodij za ustvarjanje v današnjem času in prihodnosti. Njegovi trajnostni pristopi, v katerih je že pred več kot sto leti prisegal na lokalne materiale in ponovno uporabo, sovpadajo z globalno vizijo trajnostnega oblikovanja oblačil in tekstilij.

Mladi avtorji predstavljajo svoj pogled in doživljanje najpomembnejšega slovenskega arhitekta. Znotraj teme raziskujejo trajnost, med drugim recikliranje, ročno delo in tehnike krojenja, ki zagotavljajo čim manjši odpadki uporabljenih tekstilnih materialov.

Fasada iz vrtnic Langerjeve vile na Dunaju, arkade ljubljanske tržnice, fasada praške cerkve Srca Jezusovega, Plečnikov rokopis, detajli ljubljanskih žal, avtorjevi portreti in mnogi drugi arhitekturni detajli in simboli so preoblikovani v inovativne, likovno bogate forme oblačil in tekstilne vzorce, ki izražajo estetiko aktualnega časa in napovedujejo prihodnost.

The project marks the anniversary of the birth of Jože Plečnik. Sustainable implementation of historical or archaeological elements into his architecture, joining together recycled with local materials into unique synthesis, coincide with the global sustainable vision in fashion design. Transformation of his work combined with sustainable design principles resulted in contemporary textiles and forms.

Mentors: Asst. Prof. Metod Črešnar, MA, CSM, Lect. Almina Duraković, Lect. Martina Šušteršič, Peter Movrin, MA, CSM

Technical assistance: Lidija Rotar

Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017

Exhibition, Plečnikova nit, Galerija Feniks, 15th of June to 9th of July 2017

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017

Suzana Bičanić

photo: Suzana Bičanić

Students: Carmen Arlič, Suzana Bičanić, Jan Brovč, Erika Korošec, Natalija Krašovec, Natalija Lesjak, Veronika Pečar, Estera Rezar, Katja Varelija, Tina Zonta



photo: Samantha Kandinsky

■ Jan Brovč



photo: Erika Korošec

■ Erika Korošec

photo: Nejc Lesjak

Natalija Lesjak ■

Plečnik's Thread

opening speech for exhibition

We admire the visual richness of Jože Plečnik's monuments with exceptional symbolic and decorative "message". The symbols guide us unconsciously either in the letters or in the image from the ancient antique times, through his knowledge of building medieval cathedrals to functionalism, the new style developed in his time, which in his purity of forms Plečnik doesn't favorize, expressing this in his own words: "It is an idea but not from the God."

Some of Slovenian students attended the workshops in the Le Corbusier Studio in Paris, so the master of functionalism knew about Plečnik and he described him with these words: "Votre bel et seul de Ljubljana. You're famous but alone in Ljubljana."

Plečnik admired the architecture of the past with its symbols as columns, obelisks, pyramids, hyperboles, paraboles which gave him the opportunity to build in a universal style, not classic, but the one which would become part of the future. His architecture could be described as human, everlasting and as put in the contemporary Greek saying: "The society grows and proceeds when the old men plant the trees knowing that they will never be able to sit in their shadows."

Staircases, columns, pilasters, light shadow enter as an atmosphere of contemplation into Plečnik's brilliant architecture and teach us of wisdom and reveal the beauty of views which surprise us with volcanic eruption of Plečnik's "Architecture perennis", the architecture of eternity.

Scenography: Karin A. Košak
Curators: Karin A. Košak, Metod Črešnar

PLEČNIKOVA NIT

otvoritveni govor na razstavi

Karin A. Košak

Stavbe s sporočilnostjo simbolov in okrasja nagovarjajo nas, občudovalce Plečnikovega vizualnega razkošja, ki nas zvedno z besedo in sliko in nezavedno simbolno, vodijo iz zgodovinske antike, poznanja prostozidarstva in gradnje srednjeveških katedral, do funkcionalizma, rojenega za njegovega časa, ki pa mu je, s puristično prezenco, bil tuj in kot je sam Plečnik rekel: "Je ideja, vendar ni prišla od Boga." Le Corbusier, ki je za Plečnika vedel, saj je nekaj slovenskih študentov spoznalo njegov pariški atelje, je za stanovskega kolego izjavil: "Vôtre bel et seul de Ljubljana. Vaš žlahtni in osamljeni iz Ljubljane."

Plečnik je bil zazrt v preteklost simbolne arhitekture, ki se kiti s stebrom, obeliskom, piramido, hiperbolo, parabolo, vendar ni gradil v klasičnem slogu, ampak univerzalnem, ki bi se v prihodnosti lahko prilagodil tudi drugačni vsebini. Njegov občutek za humanost arhitekture, za spomin, je arhaično povezan s sodobnim, z grškim rekom: "Družba raste in napreduje, ko starci sadijo drevesa, o katerih vedo, da ne bodo več sedeli v njihovi senci."

Stopnišča, stebri, rozete, svetloba, senca, kontemplativno vstopajo v mojstrovo arhitekturo in nas učijo

modrosti, odstirajo lepoto pogledov, z vedno novim začudenjem nad vulkanskim izbruhom Plečnikove architecturae perennis, arhitekture večnosti.

Natalija Lesjak je povezala zaklad knjig v NUKU z detajlom kondorja na kljuki, Klaudija Jurič je nakazala sekvenco arkadnih lokov na tržnici, Jan Brovč je ročno poslikal tkanino s Plečnikovimi idejnimi načrti, Carmen Arlič je v floralni ornamentiki stliziranih vrtnic s pročelja vile Langer na Dunaju iz leta 1901, tankočutno preslikala Plečnikove vrtnice, Suzana Bičanič si je za navdih izbrala fasado praške cerkve Srca Jezusovega, Tina Zonta je povezala cerkev v Osijeku in parlament v monumetalni, na antiko oprti prostornini nerealizirane arhitekture, Natalija Krašovec je stkala stebrišča in arkade v strukturo Miles of arches in Erika Korošec je v Plečnikovih linijah, oknih, v rokopisu poiskala svoj modni zapis.

Vsak od njih je spletel svojo Plečnikovo zgodbo, ki bo vtkana kot hommage občudovanemu in nepreseženemu velikemu arhitektu.

Postavitev scenografije: Karin A. Košak
Kuratorja: Karin A. Košak, Metod Črešnar

NewSloSouvenir

NEWSLOSOUVENIR

Damjana Celcar, Jana Mršnik

In the 2016/17 academic year, the Faculty of Design acquired European funds for the implementation of the NewSloSouvenir project within the project "PKP – Creative Path to Knowledge." The PKP project was financed by the Ministry of Education, Science and Sport and the European Union from the European Social Fund. In the interdisciplinary project, students from the Faculty of Design – Interior Design (ID), Textile and Fashion (TF) and Visual Communications (VC), collaborated together with a student from the Faculty of Natural Sciences and Engineering (NTF) of the University of Ljubljana, and a student of the Faculty of Management of the University of Primorska, as well as the company IQbator d.o.o. and the Slovenian Ethnographic Museum.

Original, well-designed, witty and content-rich souvenirs and home products were developed on the basis of Slovenian cultural heritage, the offer of Slovenian souvenirs and products, market research and modern product design. In the resulting collections of products, Slovenian customs, habits and dwellings, occasions and delusions, stereotypes, negotiations, problems, landscape features, national motifs are reflected.

Bea Brufach (ID) developed a line of wooden

kitchen accessories **TRILESKA**, which combines three Slovenian attractions: Ribnica's heritage of woodenware, bobbin lace, and Triglav, in one product. Lea Rovina (ID) developed the line **WOODA**, consisting of water bottles with wooden bottle caps made of solid wood of indigenous Slovenian tree species and a pattern of wood structure lines on the hull of the bottle. Petra Šink (NTF) developed a collection of home textile and leisure products **KOOKOO** with a common starting pattern of lace silhouette of Slovenia which resembles the shape of a hen. Erika Korošec (TF) developed the line **CARNATION** which consists of wooden decorative products with laser engraving of the Slovenian carnation in a modern version. Estera Rezar (TF) developed the **KURA/CURE** line. Presented through humor, the "buffers" are packaged in the form of medical syringes, completed with funny illustrations, symptoms' descriptions and instructions for use. Gal Gregorc (VC) designed a series of postcards **A HEN ON A TOUR** with funny illustrations of hens which reflect a silhouette of the map of Slovenia. Klara Zupančič (VC) designed the bracelet line **SLOVENIABRACE** with pendants that illustrate various parts of Slovenia and the landscape.

Fakulteta za dizajn je v akademskem letu 2016/17 znotraj projekta "PKP – Po kreativni poti do znanja", pridobila evropska sredstva za izvedbo projekta NewSloSouvenir. PKP projekt je bil financiran s strani Ministrstva za izobraževanje, znanost in šport ter Evropske unije iz Evropskega socialnega sklada. V interdisciplinarnem projektu so sodelovali študenti Fakultete za dizajn iz smeri Notranja oprema (NO), Tekstilije in oblačila (TO) ter Vizualne komunikacije (VK), študentka Naravoslovnotehniške fakultete (NTF) Univerze v Ljubljani, smer Oblikovanje tekstilij in oblačil (2. stopnja), študent Fakultete za management Univerze na Primorskem, podjetje IQbator d.o.o. ter Slovenski etnografski muzej.

Opirajoč se na slovensko kulturno dediščino, turistično ponudbo slovenskih spominkov in izdelkov, raziskavo tržišča ter sodobno produktno oblikovanje, so študenti razvili izvirne, oblikovalsko dovršene, duhovite in vsebinsko bogate spominke ter izdelke za dom, s katerimi so navdušili širšo javnost in potencialne odjemalce. V nastalih kolekcijah izdelkov se zrcalijo slovenski običaji, navade in razvade, prigode in zablode, stereotipi, pregovori, tegobe, pokrajinske

značilnosti, nacionalna motivika in še marsikaj.

Bea Brufach (NO) je oblikovala linijo lesenih pripomočkov za kuhinjo **TRILESKA**, ki združuje tri slovenske znamenitosti: ribniško suho robo, čipko in Triglav, v enem izdelku. Lea Rovina (NO) je razvila linijo **WOODA**, ki jo sestavljajo steklenice za vodo z lesnim zamaškom iz masivnega lesa nekaterih slovenskih avtohtonih drevesnih vrst ter vzorcem strukture lesa na trupu steklenice. Petra Šink (NTF) je razvila kolekcijo tekstilnih izdelkov za dom in prosti čas **KOOKOO** s skupnim izhodiščnim vzorcem čipkaste silhuete kokoši. Erika Korošec (TO) je razvila linijo **CARNATION**, ki jo sestavljajo leseni dekorativni izdelki z lasersko gravuro slovenskega nageljna v sodobni različici. Estera Rezar (TO) je razvila linijo **KURA/CURE**. Medicinske brizgalke, v katerih so shranjena zelišča za lajšanje značilnih slovenskih tegob, so opremljene z zabavnimi ilustracijami kokošk, opisom simptomov in navodili za uporabo. Gal Gregorc (VK) je oblikoval serijo razglednic **S KURO NA TURO** z zabavnimi ilustracijami kokošk, v katerih se zrcali oblika zemljevida Slovenije. Klara Zupančič (VK) je oblikovala linijo zapestnic **SLOVENIABRACE** z obeski, ki ponazarjajo različne dele Slovenije in pokrajine.



photo: Domen Lo

■ Petra Šink



■ Bea Brufach



Erika Korošec ■

LJFW

2016

Mentors: Metod Črešnar, Sabina Puc, Peter Movrin Technical assistance: Lidija Rotar

2ND YEAR



photo: Jure Makovec



photo: Jure Makovec

■ Taja Koželj

photo: Jure Makovec

Vita Hudournik ■



photo: Jure Makovec

photo: Jure Makovec

■ Ana Petrovič

Award of the Finance Magazine: Publication of the Editorial in the TRENDS supplement

Ivana Geljić ■



photo: Jure Makovec

■ Nika Matavž

photo: Jure Makovec

Tea Poličnik ■



photo: Jure Makovec

photo: Jure Makovec



photo: Jure Makovec

■ Črt Krašovec

Award of the David Magazine: Publication of the winner's portrait and the winning collection

LJFW

2016

Mentor: Mateja Benedetti Technical assistance: Lidija Rotar

3RD YEAR



photo: Jure Makovec

Award of the Finance Magazine: Publication of the Editorial in the TRENDS supplement

Julija Divjak ■



photo: Jure Makovec

photo: Jure Makovec

■ Tara Kirn

Katja Köveš ■



photo: Jure Makovec

■ Tomaž Grosman

photo: Jure Makovec

Tina Vraneš ■



photo: Jure Makovec

■ Mateja Lukač

Award of LJFW: Presentation of the collection on the next LJFW
Award of the M Magazine: Publication of the award-winning collection

LJFW

2016

Mentors: Mateja Benedetti, Tanja Devetak Technical assistance: Lidija Rotar

GRADUATES



photo: Jure Makovec

Admir Kapić ■



photo: Jure Makovec

■ Katarina Šavs

photo: Jure Makovec

Nina Grubar ■

LJFW

driven by *Ford*

2017

Mentors: Tanja Devetak, Inge Kalan Lipar (bags) Technical assistance: Lidija Rotar

1ST YEAR



Maja Vranjek ■



Aja Kocjančič ■

photo: Jure Makovec



photo: Jure Makovec

■ Manca Stopar



■ Nea Težak



Nataša Skerk ■



photo: Jure Makovec

Gaia Kavčič ■

LJFW

driven by *Ford*

2017

Mentors: Metod Črešnar, Almina Duraković, Martina Šušteršič, Peter Movrin Technical assistance: Lidija Rotar

2ND YEAR



photo: Jure Makovec

Katja Varelija ■



photo: Jure Makovec

■ Estera Rezar

photo: Jure Makovec

Carmen Arlič ■



photo: Jure Makovec

■ Suzana Bičanić



photo: Jure Makovec

Veronika Pečar ■



photo: Jure Makovec

photo: Jure Makovec

■ Tina Zonta

Natalija Lesjak ■



photo: Jure Makovec

■ Erika Korošec



photo: Jure Makovec

Natalija Krašovec ■



photo: Jure Makovec

■ Jan Brovč

LJFW

driven by *Ford*

2017

Mentor: Mateja Benedetti Technical assistance: Lidija Rotar

3RD YEAR



photo: Jure Makovec

2nd award of LJFW for the collection

Polona Roblek ■



photo: Jure Makovec

■ Vita Hudournik

photo: Jure Makovec

Taja Koželj ■



photo: Jure Makovec

■ Helena Vidali

photo: Jure Makovec

Ana Petrovič ■



photo: Jure Makovec

photo: Jure Makovec



photo: Jure Makovec

■ Ivana Geljić

1st award of LJFW for the best collection

A photograph of a wooden slipper and a sketch of a slipper. The photograph on the left shows a dark wooden slipper with a black fabric interior, resting on a light-colored, textured surface. To its right is a sketch of a slipper, showing the outline and some internal structure with brown and white shading. The background of the entire page is white with a large, light gray abstract shape on the right side.

HOTELSKI COPATI

Hotel Slippers

Jana Mršnik

Ideja za oblikovanje izdelka se opira na slovenski običaj preobuvanja gostov v copate. Gosta na vhodu pričaka skupina copat, zloženih v domiselno sporočilno kompozicijo. Gost izbere svoj par in "v slovenskem duhu" zakoraka v hotelski prostor. Tako se v sodobno oblikovanem prostoru, namenjenem pretežno prenočitvi, na duhovit način seznani tudi z zelo razširjenim slovenskim običajem.

Po zapustitvi hotela lahko izdelek kot spominek odnese v svojo deželo oz. za spomin vzame iz kompozicije neuporabljen par, uporabljenega pa pusti v za to namenjenem prostoru.

Študenti so idejo copata raziskovali v širšem pomenu besede. Poigravanje z obliko copata, kulturno simboliko ter raziskavo širokega spektra materialov so pripeljali do zanimivih rešitev, ki odstopajo od klasične ideje copata. Oblika copata je tako postala osnova za večnamenske izdelke, prostorske inštalacije in podobno.

The idea for the design of the product relates to the Slovenian tradition; the guests put slippers on their feet before entering the house. The topic of research is the Slovenian cultural heritage which is interpreted through the research of contemporary forms and in combination with digital textile printing. Playing with the form of slippers, cultural symbolism and material research were the main subjects that guided students to interesting results which differ from the classical idea of slippers.

Mentor: Asst. Prof. Jana Mršnik

Tina Vraneš

photo: Tina Vraneš

Students: Katarina Fras, Tomaž Grosman, Kristina Humar, Tara Kirn, Klavdija Kolman, Katja Köves, Alja Satošek, Ana Slak, Sara Šrumpf, Tina Vraneš, Eva Vrhovski



OD IZDELKA DO IZDELKA

From Product to Product

Jana Mršnik

Ideja projekta temelji na ponovni uporabi izdelkov, njihovem preoblikovanju, recikliranju, ki so v zadnjih obdobjih postali nekateri izmed glavnih stebrov trajnostnega razvoja. V ospredje prihaja ročno delo, ki sta ga v preteklosti razvoj industrije in modernizacija proizvodnje izrinili. Vedno več podjetij in ustanov si prizadeva ponovno obuditi in opozoriti na pomen ročnih del, ta pa postajajo vse bolj zaželeni in iskana vrednota v izdelkih sodobnega oblikovanja.

Cilj projekta je bil pripraviti oblikovno rešitev za izdelek, ob razmisleku, kako lahko osnovne tehnike ročnih del nadgradimo, predrugačimo in uporabimo za izdelavo izdelka, pri tem pa način izdelave posredujemo končnemu uporabniku, ki skupaj z izdelkom kupi tudi znanje o njegovi izdelavi.

Študenti so raziskovali osnovne tehnike ročnih del, kot so kvačkanje, pletenje in tkanje. Raziskave tehnik in eksperimentiranje z materiali so jih privedli tudi do novih tehnik, ki se odmikajo od klasičnih tekstilnih pristopov in se spogledujejo z drugimi področji produktnega oblikovanja.

The theme of the project was recycling and/or upcycling. The students have learned how to recycle waste clothes and re-design them by using some basic handicraft techniques. The aim of the project was to design a product by upgrading the existing techniques, and forward the knowledge of the product's making to the consumer at the same time.

Mentor: Asst. Prof. Jana Mršnik

Exhibition, Creative Startup, Rijeka, June 2014

Exhibition, Design Explosion, HDMI, Ljubljana, 4th to 30th of June 2015

Workshop, Project "Creative StartUp" Operativni program Slovenija – Hrvaška 2007–2013

Saša Hašič

photo: Saša Hašič

Students: Nives Gruden, Saša Hašič, Hana Hees Pavlinc, Antoninias Elina Smogavc, Katja Špegelj, Mojca Švigelj



photo: Antoninias Elina Smogavc

■ Antoninias Elina Smogavc

PREHODI

Entrances

Jana Mršnik

Področje raziskovanja pri projektu Entrances so bile stenske tapete in prostorske tekstilije (zaves, paravani). Z uporabo računalniških orodij (program Photoshop) na eni strani ter različnimi tekstilnimi tehnikami na drugi so študenti raziskovali tekstilne vzorce, strukture in površine v odnosu do prostora.

Cilj naloge je bil ustvariti uporaben izdelek. Stenske tapete so študenti realizirali z digitalnim tiskom na samolepilne materiale, temo Entrances pa interpretirali individualno; kot prehod med različnimi zgodovinskimi obdobji, v večplastnosti človekovih značajev, ali pa "vrata" uporabili kot enega izmed likovnih elementov pri oblikovanju vzorca.

Students were given a task to create wallpapers and spatial textiles, such as curtains, screens and similar. Using computer tools on the one hand and various manual textile techniques on the other, students studied textile patterns, structures and surfaces in relation to space. The "Entrances" theme was interpreted individually; as a transition between historical periods, as the multiplicity of human characters, or simply by using "doors" as a design element to create a pattern.

Mentor: Asst. Prof. Jana Mršnik

Črt Kraševac

Students: Ivana Geljič, Vita Hudournik, Taja Koželj, Črt Krašovec, Nika Matavž, Ana Petrovič, Tea Poličnik, Helena Vidali



■ Črt Krašovec



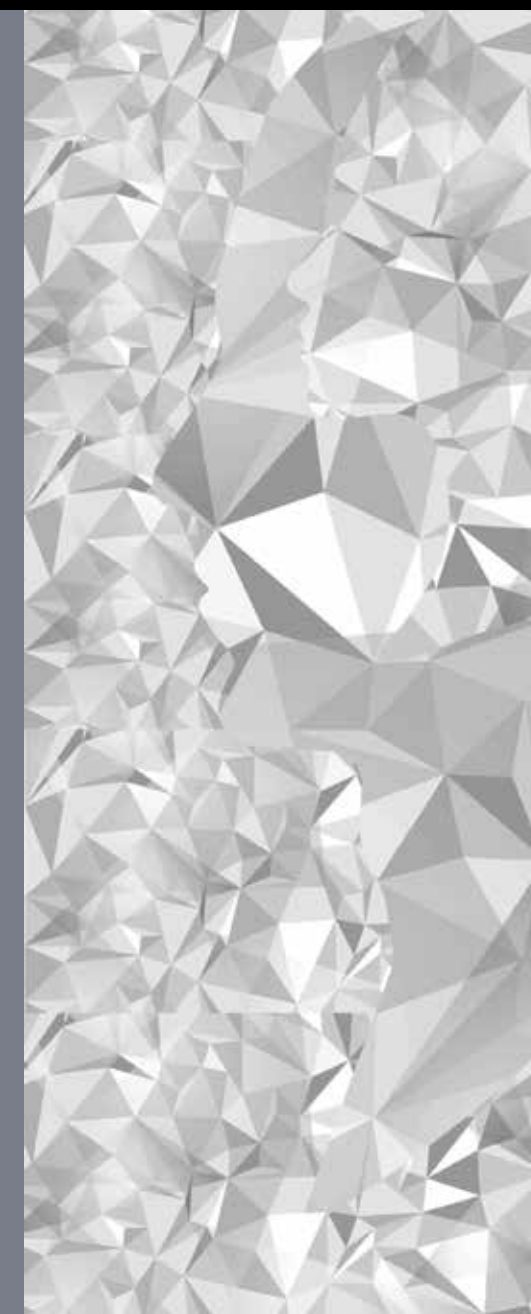
■ Vita Hudournik



■ Ivana Geljić



Ivana Geljić ■



Ivana Geljić ■



Julija Divjak, Klavdija Kolman

MIKI MIŠKA

Miki Mouse

Mateja Benedetti

Reprodukcija zgodovinskih oblačil iz Slovenskega etnografskega muzeja po sliki "Miki mouse" Andyja Worhola.

Reproduction of historical clothes from the Slovenian Ethnographic Museum according to the image "Miki Mouse" by Andy Worhol.

Mentor: Assoc. Prof. Mateja Benedetti

Technical assistance: Lidija Rotar

Exhibition, TRAndy&Goodyear WEAR, HDMI, Ljubljana, 21st April to 31st of May 2016

photo: Rok Petelin



■ Tomaž Grosman



■ Katja Köveš



Tara Kirn ■



Tina Vraneš ■



TIRE#DRESS

Tire#Dress

Mateja Benedetti, Damjana Celcar

Z uporabo odpadnega materiala podjetja Goodyear Dunlop Sava Tires iz Kranja, ki proizvaja avtomobilske pnevmatike so študenti oblikovali forme, razvijali tehnološke postopke obdelave odpadnega materiala, iskali nove metode konstrukcije oblačil in razvijali harmonične likovne kompozicije novonastalih struktur. Nastale kreacije iz gumenih ostankov mejijo na umetnost, saj gre za spoj med ekologijo, inovativnostjo in kreativnostjo.

By using waste material of the Goodyear Dunlop Sava Tires company from Kranj, students designed forms, developed technological processes of waste material treatment, searched for new methods of construction and developed harmonious visual compositions of new structures.

Mentor: Assoc. Prof. Mateja Benedetti

Technical assistance: Lidija Rotar

Exhibition, TRAndy&Goodyear WEAR, HDMI, Ljubljana, 21st April to 31st of May 2016

Exhibition, 8th International Green Fest 2017, Dom Omladine, Beograd, 14th to 17th November 2017

Students: Lina Brajlilh, Julija Divjak, Tomaž Grosman, Tara Kirn, Klavdija Kolman, Katja Köveš, Mateja Lukač, Ana Slak, Sara Šrimpf, Tina Vraneš



photo: Domen Lo

■ Mateja Lukač

Tina Vraneš ■

Klaudija Kolman ■



KOLEKCIJE OBLAČIL

Clothing Collections

Oblikovalčev um je v tretjem letniku dodatno stimuliran v analiziranje in definiranje inspiracije, ki strema k avtentičnosti in samostojnosti pri zasnovi kolekcije oblačil. Študenti so oblikovali in izdelali samostojne kolekcije z lastnimi zgodbami, s katerimi so kritično obravnavali ne samo naše, temveč tudi širše okolje. Proces dela je bil konceptualen in izredno osoben, razumevanje silhuet in materialov je seveda sorazmerno bogato, a obenem premišljeno zasnovano.

In the third year of study, the students are further stimulated to analyze and define inspiration, which strives for authenticity and autonomy in the design of the clothing collection. Students have designed and produced self-contained collections with their own stories which critically deal with not only our own, but also the wider environment. The process of work was conceptual and extremely personal; the understanding of silhouettes and materials is relatively rich, but at the same time thoughtfully conceived.

Mentor: Assoc. Prof. Mateja Benedetti

Technical assistance: Lidija Rotar

Fashion show, Ljubljanski teden mode (LJFW), Hotel Slon, Ljubljana, 20th of September 2016

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017

Students: 2015/16 – Julija Divjak, Tomaž Grosman, Mateja Lukač, Tina Vraneš
2016/17 – Ivana Geljič, Tea Poličnik, Polona Roblek, Helena Vidali



OPHELIA

Ophelia by Mateja Lukač

Kolekcije izhaja iz slikarskega dela umetnika sir John Everett Millaisa. Njegovo delo je uprizoritev Shakespearjevega dramskega dela Hamlet, kjer se Ophelia pusti utopiti v reki na Danskem. Uniseks kolekcija izhaja iz Ophelijinih občutkov, ki so jo pripeljale do norosti. Uprizorjena je v nepravilnih proporcih, predimenzioniranosti, asimetriji. Robustnost in predimenzioniranost dajejo občutek močnatosti, ženski kontrast pa je ujet v podlogah jaken, ki so elegantne in nežne.

The collection comes from the work of the artist Sir John Everett Millais. His work is the performance of Shakespeare's tragedy Hamlet, where Ophelia gets drowned in a river in Denmark. The unisex collection comes from the feelings of Ophelia, the confusion that led to insanity. It is staged in irregular proportions, oversized, asymmetrical. Robustness and oversize give a feeling of bravery, and female contrast is trapped in the lining of the jacket, which are elegant and delicate.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), Hotel Slon, Ljubljana, 20th of September 2016
Exhibition, Design Explosion, HDMI, Ljubljana, 6th to 30th of June 2016



photo: Mitja Rodi

RAVEN

rAven by Julija Divjak

Inspiracija kolekcije izhaja iz umetnikovega videnja, natančneje slikarstva. Slikarstvo je prikazano z upodobitvijo vrane. Tako beli in minimalistični kroji prikazujejo slikarjevo platno, ki nikoli ne ostane belo. Črnina potiska in namakanja je zrcalo vranjega perja. Prav tako lateks, ki daje unikaten videz oblačilu, predstavlja barvo, ki se cedi iz slikarskega platna. RAVEN (slov. vrana) / preplet modnega oblikovanja in umetnosti / slikarstvo / bela barva / tisk / črni lateks

The inspiration for the collection comes from the artist's vision, specifically painting. Painting is shown by depicting a crow. Both white and minimalist patterns depict the painter's canvas which never remains white. The blackness of print alludes to a crow's feathers. Also, latex, which gives a unique look to the garment presents a color that leaks from the canvas. RAVEN (or a crow) / interweaving fashion design and art / painting / white color / print / black latex.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), Hotel Slon, Ljubljana, 20th of September 2016
Exhibition, Design Explosion, HDMI, Ljubljana, 6th to 30th of June 2016

Fashion show, Sweet Fashion, St. Francis Assisi eventhall, Koper, 16th of September 2016
Exhibition, Festival of design Maribor, Salon uporabnih umetnosti, Maribor, 8th to 10th of May 2017
Photoshooting, Finance Trendi magazine, Cankarjev dom, Ljubljana, 6th of April 2017
Coat worn by Hannah Mancini for Mercedes Benz Fashion Week Ljubljana (MBFWLJ), Gospodarsko razstavišče, Ljubljana, 4th of April 2017



ČERNOBIL

Chernobyl by Tina Vraneš

Černobil je kolekcija oblačil, ki se osredotoča na nuklearno katastrofo. Kolekcija želi priklicati nesrečo in njene katastrofalne posledice, ki jih je pustila za seboj. Predvsem pa želi predstaviti celotno zgodbo delavcev, ki so bili prisotni ob eksploziji in ob čiščenju ostankov reaktorja.

Chernobyl is a design collection focusing on the nuclear disaster. The collection is trying to recall the accident and the catastrophic consequences that are still present. Above all, it is trying to present the whole story of workers who were taking a part in the explosion and the subsequent clean-up of the reactor.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), Hotel Slon, Ljubljana, 20th of September 2016
Exhibition, Design Explosion, HDMI, Ljubljana, 6th to 30th of June 2016



KAOS

Chaos by Tomaž Grosman

Ime mi je Tomaž. Sanjam, budem; v moji glavi se večino časa odvija zmešnjava, ki mi še ni popolnoma jasna, a jo poskušam razvozlati, spraviti v red. Skačem od ideje do ideje, težko si sledim. Ni mi popolnoma jasno, kako je nastala kolekcija, a zdi se mi, da sem v nekem trenutku ujel nek delček kaotičnih misli v svoji glavi, kolekcija pa je projekcija sled-njega. Zavedam se, da je pot, ki je pred mano, dolga in se je neizmerno veselim.

My name is Tomaž. I dream, awake; in my head most of the time there is a mess that is not yet clear to me, but I try to break it down and put it in order. I run from an idea to an idea, it's hard for me to follow myself. It's not clear to me how the collection was made, but it seems that at some point I caught some chaotic thoughts in my head, and the collection is the projection of the latter. I realize that the path that lies ahead is long and I look forward to it.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), Hotel Slon, Ljubljana, 20th of September 2016
Exhibition, Design Explosion, HDMI, Ljubljana, 6th to 30th of June 2016



SCART

Scart by Helena Vidali

Navdih za kolekcijo izhaja iz mode poznih osemdesetih in zgodnjih devetdesetih let 20. stoletja. Kasneje je inspiracija vezana na kolekcijo iz leta 1994 modnega oblikovalca Jean Paul Gaultiera. Osnovni material v kolekciji je jeansa. Kasneje se je kolekcija začela razvijati po principu reciklaže. Cilj kolekcije je bil uporabiti čim manj materiala oziroma uporabljati material, ki ga ljudje zavržejo.

The inspiration for the collection relates to the late 80's and the early 90's. Afterwards, it is inspired by the well-known fashion designer Jean Paul Gaultier, more specifically by his 1994 collection. His collection contains a lot of jeans. And this is precisely the main ingredient of this collection. Later, the collection began to develop in the style of recycling, or the goal of the collection was to use as little material as possible, or to use materials that people throw away.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017



PETDESETA

Fifties by Tea Poličnik

Volani razposajeni v vetru, vedno v vsej svoji nagajivosti, a vendar v vsej svoji prefinjenosti. So kot cvet, ki se razprostira navzven in obogati oblačilo. So vedno nekaj več, tisto, ki naredi oblačilo in žensko ženstveno. Močne barve so močan karakter ženske, po drugi strani pa nežne barve le predstavljajo nežno, prvotno ženskost, nežnost. Zlaganje blaga nam prinese dolgoročnost, trajnost, odločnost močne ženske 50.-ih in sedanjih let, ki ve kaj hoče.

Valances are like a flower that extends outward and enrich the garment. They are always something more, something that makes clothes and a woman more feminine. Strong colors are a strong character of a woman, on the other hand, gentle colors only represent the delicate, original femininity, tenderness. Folding the fabric brings us durability, determination of a strong woman of the 50's and a modern woman who knows what she wants.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017



PLASTIC ID

Plastic ID by Ivana Geljić

V 21. stoletju svet prežemajo novi nerealni lepotni ideali, ki jih vse več populacije dosega s pomočjo lepotnih posegov (plastika). Skozi zgodovino se je silhueta spreminjala s pomočjo mode oblačil, danes so telesa postala oblačila. Kolekcija Plastična ID – samopodobe posameznika v današnjem času. Operacija oblačil: spreminjanje svoje obstoječe silhuete, videza in s tem tudi lastne identitete.

In the 21st century, the world is unleashing new unrealistic beauty ideals which are reaching more and more populations with the help of beauty treatments (plastics). Throughout history, the silhouette changed with clothing, and today the bodies became clothing. The Plastic ID Collection – an individual's self-image nowadays. Clothing Operation: Changing your existing silhouette, appearance and, hence, your own identity.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017
Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017



PARFAIT

Parfait by Polona Roblek

Kolekcija Parfait je zasnovana na avtorskih fotografijah, ki so med seboj povezane z besedo *parfait* – popolnost. Fotografije vzamejo pogled na žensko telo, ki kriči po svobodi blišča, ob enem tudi svobodi preprostosti in udobja. Pri kreiranju je uporabljen pridih udobnih pižamastih silhuet prve polovice 20. stoletja z dodanim sodobnim bliščem. Temelji na inovativni uporabi plisiranja in fleks tiska na tekstil, pastelnih odtenkih ter nevsakdanjih kombinacijah zlate in srebrne barve.

The Parfait Collection is based on copyrighted photographs which are interlinked with the French word *parfait* – perfection. When creating a collection, a touch of comfortable, pyjamas silhouettes of the first half of the 20th century were used and some modern glitter was added. It is based on the innovative use of plating and flex printing on textiles, pastel color shades and interesting, unexpected combinations of gold and silver.

Mentor: Assoc. Prof. Mateja Benedetti

Fashion show, Ljubljanski teden mode (LJFW), GH Kozolec, Ljubljana, 8th of November 2017
Exhibition, Design Explosion, HDMI, Ljubljana, 31st of May to 30th of June 2017



Faculty of design
Associated Member of
University of Primorska
Prevale 10
1236 Trzin
Slovenia

i: www.fd.si
e: info@fd.si
t: + 386 59 23 5010
f: + 386 59 23 5012