

Zgodovinski atrij

Osrednji atrij

Stekleni atrij

Desni atrij

EKSCENTRIČNOST – Oblikovanje izven središča

Razstava »Ekscentričnost – Oblikovanje izven središča« raziskuje sodobno grafično oblikovanje in njegovo zgodovinsko zapuščino v štirih od šestih nekdanjih jugoslovanskih republik. Osredotoča se na obdobje od leta 1960 do danes, in sicer skozi tematsko prizmo radikalnih, nekonvencionalnih pristopov, ki zavestno prelamljajo z ustaljenimi standardi, izzivajo ali celo obračajo koncepte oblikovanja in vizualne komunikacije.

Koncept razstave temelji na dveh povezanih pojmih – ekscentričnosti in odmiku od središča – in hkrati označuje oboje: naravo ustvarjalnih procesov in položaj oblikovalskih kultur v Sloveniji, Hrvaški, Bosni in Hercegovini ter Srbiji glede na tako imenovane oblikovalske centre. Poudarja, kako se ti konteksti povezujejo ali oddaljujejo od tega, kar se pogosto некритičно dojema kot model, izvor ali osrednji tok – tako v zgodovini oblikovanja kot v sodobnih oblikovalskih praksah.

Namesto da bi se razstava naslonila na nesporno močne (»zahodne«) tradicije tipografije, plakatov, ilustracije, oblikovanja knjig, oglaševanja in podobno, nas sooča z deli, ki izražajo močne koncepte in provokativne komunikacijske geste, uresničene skozi širok nabor medijev in pristopov. Dela so predstavljena v dvanajstih tematskih sklopih: **1. Sanje in želje, 2. Beli šum, 3. Somrak simbolov, 4. Zasačeni pri delu, 5. Še boljše od resničnosti, 6. Oblikovanje kot dogodek, 7. Beseda je slika, 8. Čudni objekti, 9. Dezinformacija, 10. Izkrivljeni čas, 11. Zrcalo in 12. Skrivnostne podobe.**

Razstavljena dela vodijo k razumevanju oblikovanja kot reflektivne, diskurzivne prakse, ki presega obrtniško spretnost, in govorijo o komunikaciji kot taki; o družbenih in političnih okoliščinah, iz katerih izhajajo; o javnem prostoru in odmevih, ki jih v njem sprožajo; ter – kar je najpomembnejše – o nas samih.

Razstava vključuje dela številnih oblikovalcev in oblikovalskih kolektivov, med katerimi so: Mihajlo Arsovski, Dora Bilić & Tina Mueller, Vanja Cuculić, Sanja Bachrach Kristofić & Mario Krištofić, Branko Bačanović Bambi, Ferenc Barat, Jože Brumen, Lana Cavar & Narcisa Vukojević, Eduard Čehovin, Zoran Đukić / ĐKĆ, Bojana Fajmut, Orsat Franković, Damir Gamulin, Grupa Ee, Mirko Ilić, Sanja Iveković, Radmila Jovandić Đapić, Mihajlo Kalabić, Šejla Kamerić, Dalida Karić - Hadžiahmetović, Anur Hadžiomerspahić, Tomato Košir, Dejan Kršić, Tomaž Kržišnik, Miljenko Licul, Boris Ljubičić, Dalibor Martinis, Slobodan Mašić, Studio Imitacija života, Ira Payer / Superstudio, Studio Sonda, Ranko Novak, Novi kolektivizem, Zdravko Papič, Nejc Prah, Tanja Radež, Petja Selan, Slavimir Stojanović, Talent, Trio Sarajevo, Borut Vild, Matjaž Vipotnik, Ivana Vučić & Tom Jura Kačunić / Hamper studio, Marko Vuleta Đukanov, Irena Woelle, Primož Zorko in mnogi drugi.

Avtorji razstave: glavni kustos Marko Golub (HDD – Hrvaško dizajnersko društvo), Bojan Hadžihalilović in Vanesa Prodanović (ULUPUBiH), Slavimir Stojanović (Futro) ter iz Fundacije Brumen: Nataša Vuga (izbor del, izvršna producentka), Tanja Radež (izbor del) in Primož Pislak (oblikovanje razstave).

Fundacija Brumen je bila ustanovljena leta 2003 kot neprofitna organizacija, posvečena promociji in razvoju oblikovanja vizualnih komunikacij v Sloveniji. Fundacija, Bienale slovenskega oblikovanja in nagrade Brumen nosijo ime po Jožetu Brumnu, enem najvidnejših slovenskih grafičnih oblikovalcev. S promoviranjem najboljših dosežkov na področju oblikovanja vizualnih komunikacij ter prepoznavanjem avtorjev in naročnikov projektov si fundacija prizadeva za visoko kakovost oblikovanja in spodbuja kritičen odnos do vizualnih sporočil.

Fundacija Brumen je soorganizatorica dogodka **Evropski oblikovalski festival (EDF)** in podelitve **Evropske nagrade za oblikovanje (EDA)** s konferenco ICoD, ki bo potekala **med 5. in 8. junijem 2025** v konferenčnih centrih Grand Hotela Union in Hotela Slon v Ljubljani. Program obsega serijo predavanj, okroglih miz, delavnic in oblikovalskih sprehodov, štirih razstav študentov oblikovanja vizualnih komunikacij (Akademija za likovno umetnost in oblikovanje UL, Naravoslovnotehniška fakulteta UL, Fakulteta za dizajn in Institute for Creativity and Innovation iz Kitajske) in razstave Ekscentričnost. Zaključuje pa se s slavnostno podelitvijo **evropskih nagrad za oblikovanje (EDA)** [47 kategorij, razdeljenih v devet skupin, npr. znamčenje, embalaža, razstavno oblikovanje, tipografija, digitalno oblikovanje, ilustracija ...]

ECCENTRICITY – Design from the Off-Centre

The exhibition *Eccentricity – Design from the Off-Centre* explores contemporary graphic design and its historical legacy within four of the six former Yugoslav republics. It looks at the period between 1960 and today through the thematic lens of radical, unconventional approaches to design that deliberately break established standards, challenge, or even invert the notions of what design and visual communication entail.

The concept is focused around two related notions – *eccentricity* and *off-centre* – to simultaneously signify both the nature of creative processes and the position of design cultures in Slovenia, Croatia, Bosnia and Herzegovina, and Serbia in relation to the so-called centres. It looks at how they connect to or disconnect from what is often uncritically accepted as being model, being the origin, or being mainstream, both in design history and its current developments.

In other words, rather than resting on the undeniably strong (“Western”) traditions of typography, posters, illustration, book design, advertising, and the like, the exhibition confronts us with works that carry powerful concepts and provocative communicative gestures realised through a wide spectrum of media and approaches. The works are arranged and displayed in twelve categories: **1. Dreams and Desires, 2. White Noise, 3. Twilight of Symbols, 4. Caught in the Act, 5. Even Better than the Real Thing, 6. Design as an Event, 7. The Word Is the Image, 8. Foreign Objects, 9. Disinformation, 10. Distorted Time, 11. The Mirror, and 12. The Uncanny Images.**

All of these lead towards understanding design as a reflective, discursive practice. One that, beyond métier and skill, has something to say about communication itself; about the social and political circumstances in which it arises; about the public space and the ripples it generates within it; and, most importantly, about ourselves.

The exhibition includes works of graphic designers such as Mihajlo Arsovski, Dora Bilić & Tina Mueller, Vanja Cuculić, Sanja Bachrach Kristofić & Mario Krištofić, Branko Bačanović Bambi, Ferenc Barat, Jože Brumen, Lana Cavar & Narcisa Vukojević, Eduard Čehovin, Zoran Đukić / ĐKĆ, Bojana Fajmut, Orsat Franković, Damir Gamulin, Grupa Ee, Mirko Ilić, Sanja Iveković, Radmila Jovandić Đapić, Mihajlo Kalabić, Šejla Kamerić, Dalida Karić - Hadžiahmetović, Anur Hadžiomerspahić, Tomato Košir, Dejan Kršić, Tomaž Kržišnik, Miljenko Licul, Boris Ljubičić, Dalibor Martinis, Slobodan in Saveta Mašić, Studio Imitacija života, Ira Payer / Superstudio, Studio Sonda, Ranko Novak, Novi kolektivizem, Zdravko Papič, Nejc Prah, Tanja Radež, Petja Selan, Slavimir Stojanović, Talent, Trio Sarajevo, Borut Vild, Matjaž Vipotnik, Ivana Vučić & Tom Jura Kačunić / Hamper studio, Marko Vuleta Đukanov, Irena Woelle, Primož Zorko, and many others.

The exhibition team: chief curator Marko Golub (HDD - Croatian Design Society), Bojan Hadžihalilović and Vanesa Prodanović (for ULUPU BiH), Slavimir Stojanović (Futro) and for Brumen Foundation: Nataša Vuga (selection of works, executive producer), Tanja Radež (selection of works), and Primož Pislak (exhibition design).

The Brumen Foundation was established in 2003 as a non-profit organisation dedicated to the promotion and development of visual communication design in Slovenia. The Foundation, the Biennial of Slovenian Design, and the Brumen Awards are named after Jože Brumen, one of Slovenia’s most prominent designers. Through promotion of the best achievements in the field of visual communication and the recognition of the authors and clients behind projects, it advocates for the quality of design and encourages a critical approach to visual communication.

The Brumen Foundation is the co-organiser of the **European Design Festival (EDF)** and **European Design Awards (EDA)**, held alongside the ICoD Conference. The event will take place **from 5 to 8 June 2025** at the conference centres of the Grand Hotel Union and Hotel Slon in Ljubljana. The programme includes a diverse range of lectures, panel discussions, workshops, and design walks, as well as four exhibitions showcasing visual communication design student work (the Academy of Fine Arts and Design and the Faculty of Natural Sciences and Engineering - both University of Ljubljana, the Faculty of Design, and the Institute for Creativity and Innovation from China) and the Eccentricity exhibition. The festival will conclude with the **European Design Awards (EDA)** ceremony. The awards cover 47 categories divided into nine groups (e.g. branding, packaging, exhibition design, typography, digital design, illustration...).



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