

¶ Po podatkih glasovanja, ki ga je med naročniki svojih e-sporočil izvedla Icograda, večina oblikovalcev po končanem formalnem šolanju zanemaruje dodatno izobraževanje. Udeležba na konferencah, predavanjih, strokovnih srečanjih ipd. v tujini je relativno nizka: v povprečju se 46 % oblikovalcev strokovno izobražuje v tujini manj kot trikrat na leto, prav toliko se jih nikoli, samo 12 % pa se jih več kot trikrat na leto. Večina najraje obišče predavanja in tečaje, organizirane na lokalnem nivoju.

¶ Na podlagi števil, pridobljenih v mednarodnem prostoru, zlahka špekuliramo, da bi bilo slovensko povprečje najbrž še nižje. Kljub vzponu vseživljenjskega in spodbujanju strokovnega izobraževanja se zdi, da oblikovalci v določeni fazi nekako že vse znamo in ne potrebujemo stimulov v obliki nadgrajevanja znanja. Seveda vsi vemo, da to ni čisto res in da gre iskati glavnega krivca v veliki preobremenjenosti, zaradi katere si večina enostavno ne more privoščiti zapreti studio in odpotovati.

¶ Čeprav temelji svet, v katerem živimo, na informacijah, je razmišljanje nekaterih, da dobijo vse, kar potrebujejo za delo, na spletu – naivno. Še vedno namreč velja, da imata osebni stik in izmenjava informacij v živo popolnoma drugačno vrednost. Prav zato Fundacija Brumen usmerja svoje delovanje tudi v vzpostavitve pogojev, ki bi oblikovalcem na Slovenskem vsaj občasno ponudili kakovostno dodatno izobraževanje, vendar na domačem terenu – prek gostovanj priznanih svetovnih oblikovalcev.

¶ Kaj imajo torej skupnega Anna Berkenbusch, Max Bruinsma, Piotrek Młodożeniec, Aleš Najbrt in Erik Spiekermann, letošnji gostje m. o. d.? Upam, da ne prav veliko, saj pri izbiranju mednarodne žirije za Bienale vidnih sporočil Slovenije (hkrati pa predavateljev in razstavljalcev m. o. d.) vedno poskušam realizirati idejo, da žiranti pripadajo različnim starostnim skupinam, različnim kulturnim prostorom in da pokrivajo različna področja grafičnega oblikovanja. Pa vendar letošnje goste m. o. d. družijo kar nekaj lastnosti: odličnost in predanost, mednarodna razpoznavnost, veliki projekti. In vse to bomo imeli čast spoznati v živo.

Petra Černe Oven
članica uprave Fundacije Brumen

¶ A survey conducted by the Icograda among its e-mail subscribers shows that the majority of design graduates pay little or no attention to further education or professional development. The attendance rate at conferences, lectures, conventions, etc. abroad is comparatively low: on average, 46% of all designers annually attend fewer than three professional educational events abroad, while an equal number never do so, and only 12% attend more than three such events in a year. The majority prefer lectures and specialised courses organised locally. If we consider the results of similar international surveys, it is not surprising that the Slovene average might be even lower. It seems that, despite the promotion of lifelong learning and professional development, designers believe that once we have reached a certain stage, we somehow know everything there is to know and do not need to supplement our knowledge. Of course, this is not entirely the case, and the main reason most of us cannot afford simply to close our studios and leave is the overwhelming volume of work.

¶ Although we live in a world where information is readily available, some artists mistakenly believe that they can find everything they need for their work on the Internet. So far, however, no medium has been able to replace personal contact and the exchange of information in a live conversation. For this reason, many activities of the Brumen Foundation are aimed at creating conditions that would provide designers in Slovenia with opportunities for quality further education, albeit in their own country, but with acclaimed international designers as speakers. So what do this year's guests of the Slovene Biennial of Visual Communication Anna Berkenbusch, Max Bruinsma, Piotrek Młodożeniec, Aleš Najbrt and Erik Spiekermann have in common? Not much, I hope, as the idea behind the selection of the International Jury of the Slovene Biennial of Visual Communication is that the members should differ in age as well as cultural background, and specialise in different fields of graphic design. Nonetheless, this year's guest artists do share more than a few qualities: excellence and dedication, international acclaim and ambitious projects. And we will have the honour to witness all of these in person.

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Petra Černe Oven
Member of the Board, Brumen Foundation



protivojni plakat
Anti-war Poster



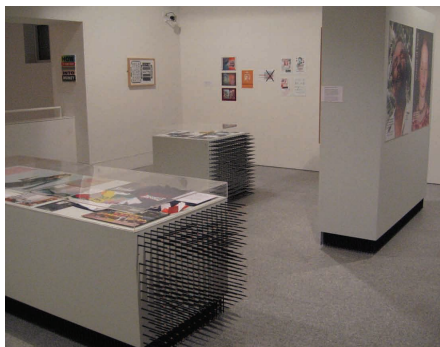
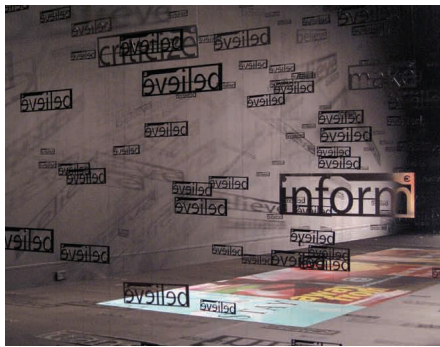
prelom knjige Frau Lot
Frau Lot Book Spread

»Nikar preveč ne zaupajmo strokovnjakom.«
»Don't place too much trust in experts.«
(Jenny Holzer)
Anna Berkenbusch

Po končanem študiju vizualnih komunikacij na düsseldorfski Fachhochschule je v obdobju 1979–82 oblikovalka pri MetaDesign in Londonu, nato pa šest let direktorica DenkNeu! v Berlinu. Leta 1989 postane članica TCD in ustanovi studio Anna B. Design. Ustvarjalno delo, za katero dobiva številna mednarodna priznanja, povezuje z odmevno profesuro – njene članke, predavanja in dela beremo v številnih publikacijah.

After completing a course in communication design at the Fachhochschule in Düsseldorf, she worked as a designer with MetaDesign in Berlin and in London from 1979 – 1982, and later as director of DenkNeu! in Berlin. In 1989 she became a member of TCS and founded the Anna B. Design studio. Anna Berkenbusch has received many international awards for her work, and is also a distinguished professor, having published articles and lectures in numerous publications.
<http://www.anabdesign.de>

razstava Catalysts!
Catalysts! Exhibition



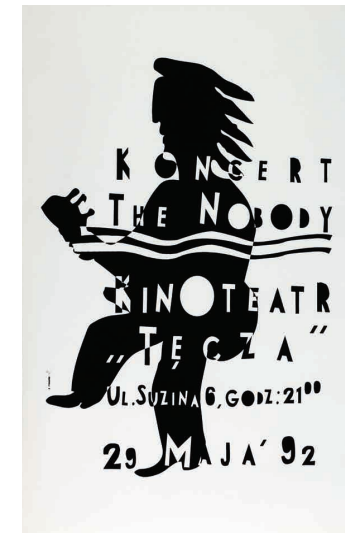
»Oblikovalci so katalizatorji kulture.«
»Designers are cultural catalyts.«
Max Bruinsma

Urednik in neodvisni kritik oblikovanja, katerega članke beremo v strokovnih revijah svetovnega formata. Avtor Deep Sites, intelligent innovation in contemporary webdesign (2003) in mnogih drugih knjig o grafičnem oblikovanju in novih medijih. Kurator razstave Catalysts! na lizbonskem bienalu ExperimentaDesign (2005). Gostujoči profesor za sodobno umetnost in oblikovanje. Med drugim pa tudi bivši glasbeni urednik in soustvarjalec programa nizozemske rtv VPRO.

Max Bruinsma is an editor and an independent design critic who has published in major international magazines. He is the author of Deep Sites, Intelligent Innovation in Contemporary Webdesign (2003) and many other books on graphic design and the new media. He curated the exhibition Catalysts! at the ExperimentaDesign Biennial in Lisbon (2005). He is a guest lecturer on contemporary art and design, and was a music editor and programme maker for VPRO, a Dutch radio and television broadcasting organisation.
<http://maxbruinsma.nl>



politični plakat Sožitje
Political Poster Coexistence



gledališki plakat Poljska zdaj
Theatre Poster Poland Now

»Raje ustvarjam črke, kot pa z njimi delam besede.«
»I prefer creating letters to constructing words with them.«
Piotr Młodożeniec

Študij grafike konča z diplomo iz oblikovanja plakata pod mentorstvom profesorja Henryka Tomaszewskega. Intenzivno ustvarjanje nadgrajuje s številnimi samostojnimi in skupinskimi razstavami doma in v tujini. Med letoma 1992 in 2002 se zaposli v studiu Zafryki, ki ga ustanovi z Marekom Sobczykom. Da je eden najboljših sodobnih oblikovalcev plakata, med drugim potrjujejo priznanja, ki jih za svoje delo dobiva na Poljskem, Japonskem, v Franciji in drugih državah sveta.

Studied graphic art and graduated in 1980 with a diploma from the poster studio of Professor Henryk Tomaszewski. He is a prolific artist, organising solo and group exhibitions in Poland and abroad. Between 1992 and 2002, he worked at the Zafyri studio, which he established in collaboration with Marek Sobczyk. Piotr Młodożeniec is one of the best contemporary poster designers and has received numerous awards in Poland, Japan, France and elsewhere.
<http://www.zafyri.art.pl>