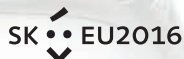


# Dialógy SK

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## Small and Larger Topics in Slovak Design



Exhibition is organised on the occasion of the Slovak EU Council Presidency.  
Organisers: Slovak Design Centre, Bratislava, Ministry of Foreign and European  
Affairs of the Slovak Republic, Ministry of Culture of the Slovak Republic.  
Touring exhibition: Berlin, Madrid, London, Vienna, Warsaw, Athens.

S L O V A K  
D E S I G N  
C E N T E R  
L O G O



The Studio ALLT was established in 2011. Its name is an abbreviation of the phrase “all that we like to do”. The focus is on designing interior objects made of various materials. Their products have stories with references to cultural history; this helps the user to understand the process of creation and the way designers think. Peter Simoník graduated from the Academy of Fine Arts and Design (Department of product design) and Elena graduated from the Institute of industrial design at the Faculty of Architecture at the Slovak Technical University in Bratislava.



Elena and Peter Simoník, Studio ALLT

Stones rings, hi-macs, 2015

ARC table, hi-macs, 2015

“We first encountered hi-macs material briefly during our studies so our experience with it is relatively fresh. We are mainly interested in its efficiency during production – simple treatment and good properties for long-term use. The material gives rings atypical aesthetics of stone and ensures its high resistance. The table was created as a site-specific product for Zvolen Castle, where it blends with the historical architecture.”



Petra Arbetová graduated from the Academy of Fine arts and Design in Bratislava at the Metal and Jewellery department. She mainly works with silver and brass. Her jewellery is specific by its minimalism, simple shapes and geometry.



Petra Arbetová

Jewellery collection Reflection, metal, cotton thread, laser, 2014

“My theme is the critique of society through jewellery design. I link the realm of social networking and the virtual world with the real world in which we live in. People observe and are observed and I wanted to find out whether they would be able “stalk” in real time and space, not just when they are in the comfort of their own homes. Necklaces and brooches are created on the principle of a periscope. The wearer can see the world and entire surroundings beside or behind them without even turning their head, all thanks to hidden mirrors inside made of the ‘super mirror’ stainless steel. The appearance of industrial iron elements is associated with the softness of textile yarn.”





Michaela Bednárová (1982) is a textile designer who graduated from the Academy of Fine Arts and Design in Bratislava at the department of textile design. In 2008 she established her own brand Puojd, where she began to process the idea of a new approach to Slovak souvenirs by using the stylized Slovak emblem and themes of the Slovak countryside. Clothing and accessories achieved great success with individuals as well as companies (Volkswagen Slovakia, ZSE, Slovnaft, Slovak National Gallery...). The Puojd brand has gradually expanded its fashion collections and authentic fabrics which are tailor designed for clothing or interior designers.



Michaela Bednárová, studio Pujd

Gift items: Anka ties, Čičmianky socks,  
Lopaj – glasses for Slovak spirits

“The idea behind my products is to bring a new perspective to souvenirs from Slovakia. The Slovakia of today is not just about folk culture as it is often presented. It is about different moments created by the recent history and that we often consciously or unconsciously overlook. I began processing the Slovak national emblem during my studies because I was interested in controverse perception amongst the Slovak people. Many Slovaks don't identify with it and I'm trying to come up with a design that would evoke this interest (or at least amuse people).”



**NOVESTA®**





Tomáš Beliansky, Novesta

Collection of footwear, 2014 – 2015

“Footwear has been manufactured in the Slovak town of Partizánske since the 1930’s when Tomas Bata established a factory for the production of rubber footwear. Novesta was the most popular brand of sneakers in the former Czechoslovakia and since 1992 it has been operating as a brand of an independent series of textile and rubber shoes. We are outsourcing from the history of this company, finding inspirations in the original catalogues and the quality of shoes manufactured all those years ago. Nowadays the company has its own design department with two designers and 350 employees.”





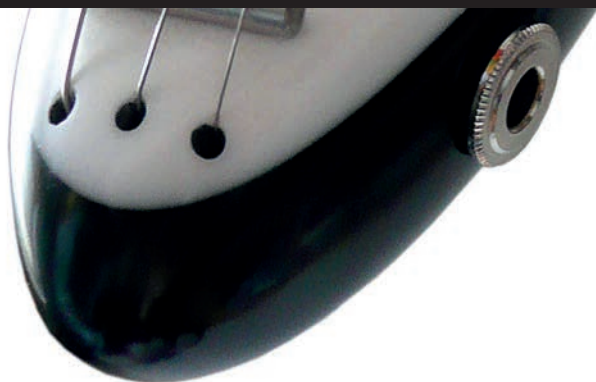
Tomáš Brichta (1977) studied woodcarving at the School of Applied Arts in Bratislava and the Studio of industrial design at the Academy of Fine Arts and Design. He has dedicated himself to the design of musical instruments, design objects and industrial design.



Tomáš Brichta

Čudo (Weirdie), musical instrument, hi-macs, 2009

“The design of musical instruments represents a specific chapter of my work. I am a musician who designs instruments that I like to play: electric violoncello or renaissance plexiglass ninera. One of my guitars is made of carbon and has a very natural sound thanks to the resonance of internal strings in the neck. A weirdie is a simple musical instrument for young and old alike; probably the smallest pocket-size string instrument with three strings of elliptic shape. There are two types; acoustic and electric. I constantly experiment with materials and shapes, mostly using different types of wood and even plastic or artificial stone.”





Martin Bu (1976) studied ceramics and design at the Academy of Fine Arts and Design in Bratislava, where he achieved his PhD. in the Art design Studio. He completed international internships in Israel, Ireland and Spain, and was also one of the finalists of the international competition 57 Premio Faenza in Italy (2008), often exhibiting in Slovakia and abroad. He focuses mainly on the creation of figural porcelain objects, using motives of traditional decorative porcelain that he transforms, giving them new meanings through the use of irony, giving them new content.



Martin Bu

Facture, N. Y. below water, Church, objects, ceramic, 2013 – 2016

“I don’t divide my work into ‘art’ and ‘design’. I think that nowadays it is difficult to separate the two. Disciplines overlap and even coincide. Installations, objects, sculptures and artistic performance are all part of many design festivals. To me design is a means to express an opinion, ideas, social attitude or current affairs. I recycle motifs inspired by industrial production and transform their meanings into new forms. The connection of a house and a fighter jet is a paradox that recalls the sacral architecture and can seem disturbing. Another object of the same topic ‘Home’ has an interesting interpretation and raises strange associations. For some, it’s a house on bombs for others a house on buoys.”





Andrea Ďurianová (1986) studied Metal and Jewellery at the Academy of Fine Arts and Design in Bratislava. She focuses on jewellery and exhibition design with an emphasis on crafts, materials, processing methods and the placement of objects in space. She often exhibits in Slovakia as well as abroad. In 2012 she was nominated for an award at the Schmuck exhibition in Munich.



Andrea Ďurianová

White jewellery from the Built up collection,  
stainless steel, inking, 2012

Red jewellery from the Red line collection,  
brass, thread, powder inking, 2014

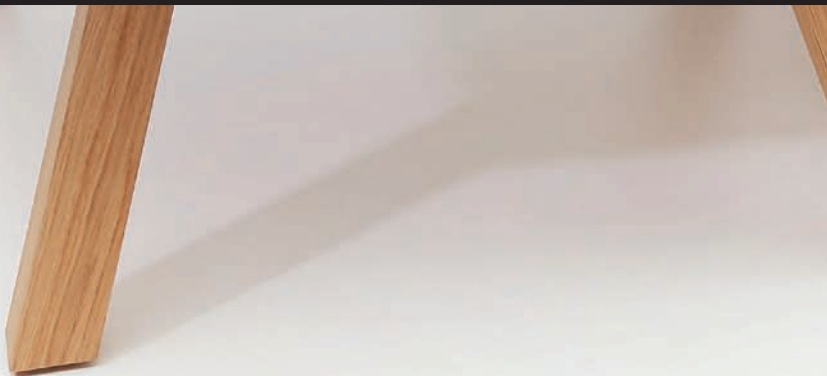
Exhibition arrangement (selection), black and yellow  
brass rings, stainless steel cuboid, 2015

“I am interested in how objects develop in space, working with their shapes, materials and processes. Selected jewellery describes how a spatial object is created from its flat origin, road and the time it took to wind up into circuits, forming its basic shape and location in space. Jewellery is a simple but essential accessory of man.”





After graduating from School of Applied Arts in Kremnica, Ivan Čobej (1970) continued his studies at the design department of the Academy of Fine Art and design in Bratislava. At the beginning of the 90's he was working in industrial product design. In 1995 he briefly taught at the Academy. 1996 was a breakthrough – he became a co-owner of Brik and also started a series production of his own furniture collection, Ferdinand, which is still being produced to this day. Since then he has been designing new minimalistic furniture pieces and collections every year. He has received a number of awards for his work as well as the National award for design.





Ivan Čobej

Argo table, wood, 2015

“I entered the scene in the 90’s when state corporations had begun to fall apart. I think that for our generation ‘entrepreneurship and starting your own business’ was a huge challenge so I created a design brand Brik with my friends. Furniture and interiors were a space for creation, self-realization as well as livelihood and have also been a source of employment for 100 employees for more than 20 years. I’m really glad that the profession of furniture designer is ever changing and that clients want originality in small series. It is a challenge for creativity and I’m really happy about that. The Argo table is designed as a set of 2 coffee tables at different heights with an emphasis on the drawing of the oak veneer.”





Ondrej Eliáš (1982) graduated from the Academy of Fine Arts and Design in Bratislava (department of product design). He founded his own design studio DESIGNEND. At present he is focused on felt and its new applications into a contemporary interior. His 'Nutcases' collection was awarded the National Design Prize 2013.



Ondrej Eliáš

Nutcases, napkin holders, wool felt, 2013 – 2015

“I have been interested in a wool felt for long time because of its features – it is a natural traditional material, it is biodegradable and therefore environmentally friendly material. Napkin holders are made from a flat material which can be cut into 3-dimensional shapes by means of nutcases. Animal shapes are minimalistic and don't use up a lot of material. The best samples are a bull and an octopus. There are no remnant in the proces of production.”





Michal Hanula (1980) studied wood toy design at secondary school and graduated from the Design Department of the Technical University in Košice. He continues with woodworking into his professional career. He is currently teaching at the School of Applied Arts in Ružomberok. His creation include unique vessels, bowls, light fixtures and objects where he combines contemporary design with excellent craft. He has participated in numerous exhibitions at home and abroad. He often leads workshops.



Michal Hanula

Handles, vessels, wood turning, 2014 – 2015

“I love traditional crafts, materials and technologies, but I am equally aware of the necessity of their innovation. In the ‘Handles’ collection I recycled almost 100 year old handles from the old house which is my current studio. I was entranced by wood turning as a child but I have since then struggled to develop the technique. Whether in design, craft or art, the process has fascinated me. Sometimes it is even discovery, research or an adrenaline sport.”



Patrik Illo (1973) is a designer and visual artist. He graduated from the Academy of Fine Arts and Design in Bratislava. In 1998 – 2000 he worked as an internal designer in RONA glass production in Lednické Rovne, and he is currently the main external designer for this company. His designs play an important role in the high-end quality of drink ware production in RONA. He also works for many foreign glass and porcelain producers such as the Czech Moser Květná, Bohemia Crystalex Trading or Polish KHS Krosno. In his free art work he is interested in paradoxes, the inverse function of everyday objects and schematic vision. Since 2010 he has been lecturing as the head of the glass studio at the Academy of Fine Arts and Design in Bratislava.



## Patrik Illo

Collections of drink ware: Cassiopeia, Orion, Mixer carafes,  
hand production – pulled-stem technology, 2010 – 2015

Spirit, machine production – pulled-stem technology, 2016

Bottles, machine production – pulled-stem technology, 2014 – 2015,  
producer: RONA, Lednické Rovne

Collection Capone, art design objects, glass

“The diversity of glass techniques and mastery of their interpretation has been preserved in Slovakia. I design drink ware for machine production as well as handcraft manufacturing that offers more options for formatting and technological experimentation. Many of my works touch on classical and experimental design. A designer should offer something distinctive but should also understand the space in which they are implementing it (historical, technological or commercial) as well as where the product is intended. Creativity and functionality should be in balance. As a designer I fully accept functionality, but as an artist I often negate it in order to break established schematic perception.”





Markéta Nováková (1978) studied at the Ceramics and Porcelain Studio at the University of J. E. Purkyně in Ústí nad Labem and graduated from the Academy of Fine Arts and Design in Bratislava where she now works as an assistant professor at the Studio of ceramics. She designs dining sets and decorative items primarily made of porcelain.

Mira Podmanická (1981) graduated from textiles and sculpture, completing her PhD. studies in 2011 at the Academy of Fine Arts and Design in Bratislava where she now works as a lecturer. Site-specific installations made of soft materials have an important place in her sculptures. Apart from their individual works Markéta and Mira have many common projects – bio-vases being just one of them. They are also exhibition curators for many Czech and Slovak artists and designers.





Markéta Nováková and Mira Podmanická

Bio-vases 1 – 6, cobalt, platinum, black and blue ink, porcelain

Bio-vase 6/9, porcelain, pink, porcelain

Lilac Vase, 7/11, blue, white, porcelain

“In a joint project called Bio-vases, we worked with my favourite material and the technology of casting porcelain into plaster moulds. We used the idea of creating a décor from dried flowers which we just strewed into the mould. This way we created an independent series of vases from smooth to richly decorated. We also worked with colours. Creative, free and individual treatment makes each vase an original piece.” MN

“Working with porcelain was new to me. I have brought sculptural techniques into this process – casting plant design to the surface of the vase. The project is expanding with herbarium as an inspiration that constantly brings a new and interesting experience that I enjoy. The vase is a functional product but can also be a decorative object / statue of the interior.” MP



# Dialógy SK

## Small and Larger Topics in Slovak Design

This exhibition offers a glimpse at the Slovak design scene. We rely on the ability of design to convey messages – about the thoughts of their authors, the motivations and aims of such thoughts and the broader context in which they arise, as well as about surroundings, society and history, because all of this pierces through the mind's deep layers, motivates and shapes... We are making good use of the fact that design is a specific medium of the modern era, a medium that people can relate to and understand. In doing so, we offer the audience symbolic dialogues between the designer and the visitor, curators, designers and the general public...

We are presenting works of design created mostly by young designers in recent years. Twenty-two designers and two studios are showcasing a broad range of products and objects that attract attention, tell stories, serve or simply please in their own way, be it conspicuously or subtly.

We gladly present ourselves through the production of the glassworks Rona, which could be seen as our “family heirloom”. This company with a remarkable history going as far back as 1892 is now one of the global leaders in the production of glassware, with its design being the work of Patrik Illo. The quality of design of large-scale producers is also evidenced by Novesta shoes, Tuli children's play objects and Brik furniture.



A number of independent creators with their own small brands are also featured in the exhibition, notably the textile company Puoja, the studios Mejd and Allt, and Monada Bag. These brands come up with their own ideas drawing on local environments. Local inspirations are apparent in works where design wedes craftsmanship, the artist's flair for work with materials, and the very nature of the object. Young designers are reaching for new materials and new technologies that allow them to experiment with content, concepts and forms. On the other hand – wood as a traditional material in Slovak design does not lose any of its appeal while opening up new possibilities. After all, ceramics and jewellery are areas where design meets art.

We are proud to present a project that has piqued the interest of the general public worldwide over the past two years – AeroMobil, or the “flying car” as designed by Štefan Klein. In its unique category within modes of transport, the flying car represents the pinnacle of science, technology, construction and design. At the same time, it underlines the principal message of our exhibition – that the large and the small objects can have something in common. This is also seen in the unique “flying design” in the form of a kite.





Sylvia Jokelová (1973) studied stucco restoration at the School of Applied Arts in Kremnica and graduated from the Academy of Fine Arts and Design in Bratislava in the department of Metal and Jewellery. She remained as an assistant at the Department of Design and is now Vice-Rector for grant and project activities. She currently makes jewellery and designs, creating objects that overcome the boundaries between design and art. She fuels the controversial theme of kitsch and art, value and worthlessness, ordinary and excellence. She founded the trivjednom / threeinone studio along with two friends.



Sylvia Jokelová

Digital Crystal, table lamps, laser cutting and engraving, 2015

“For quite a while now I have been mediating a dialogue between amateur and professional design in its broadest context, from the realm of creation to the perception of objects that surround us. In the lamps I portrayed the phenomenon of cut crystal displayed in the china cabinets of many households. Its functionality is often questionable, although it is perceived as high value due to its fragile material and handcraft. The starting point is formally recognized, but it is digitally transformed into a functional design. Digital technology accompanies the product from design to implementation and helps to create its specific character.”



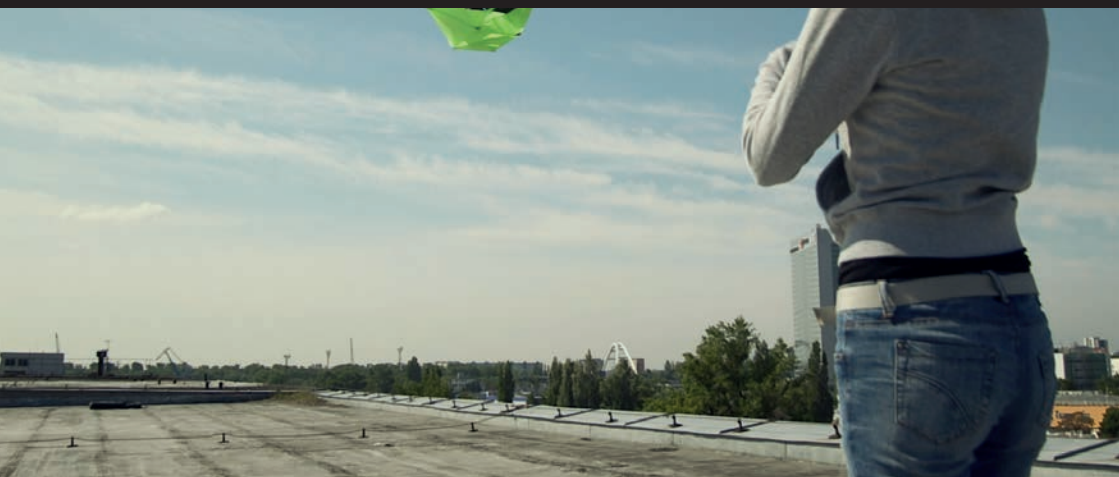
Lucia Karpitová (1982) studied design and wood shaping at the School of Applied Arts in Bratislava and industrial design at the Academy of Fine Arts and Design in Bratislava. She received the National Design Award 2011 in the category of students for her collection of Rotoair kites and currently works in interior design.



Lucia Karpitová

Rotoair, three chambered kite, 2010

“I have chosen kites as the theme for my thesis, mainly on the grounds that it provided plenty of room for creativity, but also a call for challenge in construction and technological solutions. I wanted to create a design suitable for mass production as well as for fun and enjoyment. The Rotoair kite has three chambers and therefore rotates in the air while flying. Its flying skills depend on the wind; the stronger wind the faster the kite rotates. According to the wind direction it moves sideways, creating a visually attractive act in the sky.”







Štefan Klein (1959) is an industrial designer and a constructor. He has designed more than 20 vehicles for various Slovak as well as international manufacturers – motorcycles, buses, diggers, locomotives and others. He received the attention of the world public with his “flying car“ project when he introduced it at a prestigious SAE Aerotech Expo in Montreal and at the Pioneers Festival in Vienna (2014). He created the first version of the aeromobile as a part of his thesis 25 years ago. The serial 03 version is currently being prepared for series production. Š. Klein is a head of the transport design department at the Academy of fine arts and design in Bratislava. He cooperates with leading automobile brands such as Audi, VW, BMW, Ford, Renault and Škoda. His students hold important positions in European motor manufacturers. In 2015 he was awarded the Honors of Ľudovít Štúr by the Slovak President and in 2016 he received the Award of the Ministry of culture.





Štefan Klein

AeroMobil 03, “flying car”

“If I hadn’t grown up in my father’s workshop I would never have managed to construct the flying car. Modest conditions teach you how to improvise, work with different types of materials and work long hours at night. Without funds and a strong technical background you will experience the frustration when something is not working but it also pushes you further. We are not creating a modification of an existing thing. AeroMobil is a deeper innovation. A new object that will be user friendly and with the newest technologies it will solve certain types of problems in transportation. It surely will not solve all problems and may also complicate some things; however it will allow a very fast connection between distances of 800 to 1000 kilometres with the possibility of landing on grass. The world of technology has accelerated. Aviation is becoming safer and I think that it is a perfect time to put these technologies to good use.”





Silvia Lovásová (1988) graduated from the Academy of Fine Arts and Design in Bratislava at the Art Design department (2007 – 2013) and is currently studying for her PhD. she is focusing on the application of new technologies in design and experiments with digital technologies. She currently works at the trivjednom / threeinone studio along with two other designers, Sylvia Jokelová and Ľubica Segečová.



Silvia Lovášová

Teddy bear BaBear, silicone, 2013

“BaBear is a souvenir from Bratislava, an object that in itself connects two frequent traditional city souvenirs – a miniature architecture icon and a plush teddy bear. The specific texture resembling fur is natural décor that originated during production of forms using 3D printing. As the next step the bears are formed into their final material – silicone. The entire 9 piece series represents a variety of human complexions – from albinos to Afro-Americans – to represent all types of target audiences visiting Bratislava and for whom the souvenirs are intended.”





Studio Mejd was set up by two design graduates of the Academy of Fine Arts and design in Bratislava – Katarína Beličková (1984) and Štefan Nosko (1986). They were connected by a common interest in local traditions and craft techniques in design. This is also the major theme of Štefan's PhD. They are also involved in the R.E.D research and exhibition project, Roots of European Design, exhibiting and designing and producing a small series of products with specific designs.



Katarína Beličková and Štefan Nosko, studio Mejd

Light Well, crystal glass, maple wood, brass, 2014.

Producer: Lasvit, Czech republic

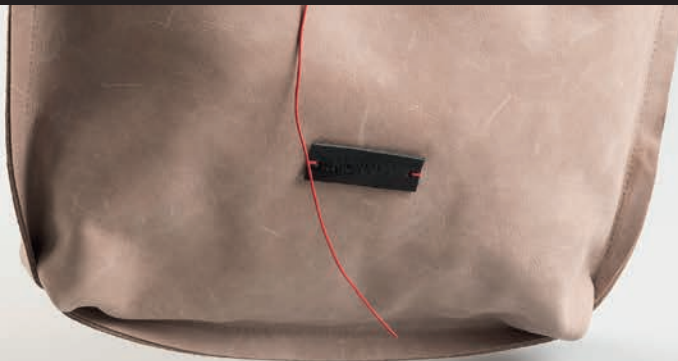
Candlesticks 3-1, oak, chestnut, dye

“The Well light is inspired by the poetry of the traditional water well. It was created as a part of our LOADING project (local added in global) that focuses on our cooperation with local craftsmen. The connection between tradition and current design is a theme that we are truly interested in. We strive for minimalistic design but with the potential of playing with shapes (candlestick 3-1).”





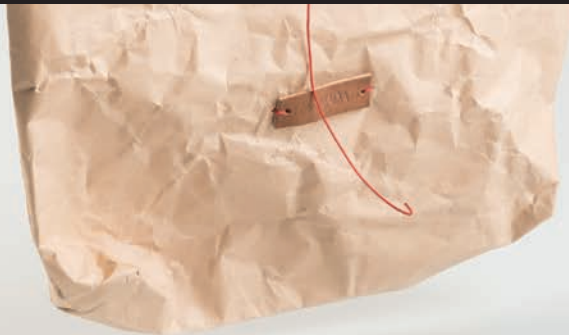
Monika Paholková (1983) studied graphic design at the Technical University in Košice and worked in advertising agencies as well as in her own graphic studio. She is currently living in Switzerland, working on small graphic projects and building a small workshop for the production of handbags.



Monika Paholková

Monada, bag collection, paper, leather

“The first bag I made was merely in order to satisfy a selfish need for a unique fashion accessory. I was inspired by the material. After the first prototype made of craft paper it took another two years before I finally developed the product to its present state. My bags received a positive response from friends as well as random ‘bystanders’ and so thanks to one successful prototype, a brand was created followed by several collections. The bags are urban human design and thanks to their durable materials – waterproof paper and leather – they also meet practical requirements.”





Mária Račeková (1980) graduated from glassworks at the Academy of Fine Arts and Design in Bratislava. She is currently working as a designer for RONA glassworks, Lednické Rovne. She takes great interest in glass production techniques that are a part of the history of the over one hundred year old RONA manufacturing plant. She is rediscovering its beauty and potential in connection with current design.





Mária Račková

Selection from the 'For nany' collection, glass,  
grinding, engraving, 2014 – 2015

Goblets, glass, 2015

“I enjoy shifting authentic classic glass production technologies to the next level. I have used old dated décor and have given it a new life. I chose my older and newer décors designed for RONA, a glassworks producer for which I have been working. I was inspired by the glass itself, its formability as well as by many decoration techniques – carving, decoupage, painting, bonding. Overlapping several décors creates an entirely new visual effect. I'm leaving space for communication between the object and the audience. The observer can form his or her own story about the object itself.”





Michal Riabič graduated from industrial and graphic design at the Academy of Fine Arts and design (2003). He has implemented several projects for major furniture manufacturers for which he was awarded. He currently works on overlapping design and architecture. Since 2012 he has been working as an art director for TON, the traditional furniture manufacturer that develops bent wood furniture technology. He received the Good Design Award in 2013 for the Mojo chair design.



Michal Riabič

MOJO, chair 2012. Production: TON, Czech Republic

“My goal is to push the boundaries of what is possible or find a new look. In this case, it was a shift in technological capabilities, while retaining ergonomics, comfort and functionality. My reinterpretation of a classic metal chair is made entirely of wood with no metal joints or other metal reinforcement. The project required a lot of experimentation on prototypes that was only possible thanks to manufacturer technologies.”





Richard Seneši (1981) studied sculpture and design at the Academy of Fine Arts and Design in Bratislava. He graduated from the sculptural school by Jaroslav Róna at the Academy of Fine Art in Prague. He was interested in design of exhibitions, participated in different sculptural symposia home and abroad. In recent years he has been evolving his own material basic programme – creation and production of specific interior objects.



Richard Seneši

Material basic, objects, wood, 2014 – 2015

“Material basics are multifunctional interior objects that maintain the natural appearance of wood. I strive for the environmentally friendly approach to natural resources and the restoration of man’s relationship with authentic materials. The efficiency of production is also important. I use residual wood or unused portions of trees destroyed by disasters or trees falling victim to construction. Each piece is unique and has its own ‘birth certificate’. GPS coordinates of the places where trees were grown are etched into them so that the new owner may visit the place where the tree came from. I see them as objects with the past, ‘live’ material with its own destiny.”





Michal Staško (1972) studied industrial design at the Academy of Fine arts and Design. Working in interior design for several manufacturers, he designs furniture, lights or complex workshops for children. He is a member of the architectonic Studio A11, designing complex solutions for buildings and interiors. He was awarded the Red Dot Design Award in 2013 for the 3k object designed for Tuli.



Michal Staško

3k, variable object for child's play, textile.

Producer: Tuli, Most pri Bratislave

"I like things that are not single-purpose but are simple, variable, safe. This is the type of object 3k is – while wrapped it looks like a big cushion, but it may also be turned into a play area or house, shelter, hideout... Handling it is simple as it gives children many opportunities to use their dynamism, creativity and skills. The shape of the house is iconic; it is a hideaway that provides a sense of security and works both indoors and outdoors."





Tibor Uhrín (1966) studied industrial design at the Slovak technical university in Bratislava where he also completed his PhD. For several years he lead the department of toy design at the Secondary school of Applied Art in Kremnica, and since 2004 he has been in charge of the innovation department at the Design Institute of the Technical University in Košice. He creates unique furniture designs, interior accessories, wooden and metal lights. His works possess a sense of humour, understanding for materials and interest in the innovative approach. His wooden toy – building kit Gringo from 1992 is still being produced today. He has summarized his practical experience with woodwork, years of teaching design and also the knowledge of traditional crafts in the book Wood, design and tradition (published in 2012).

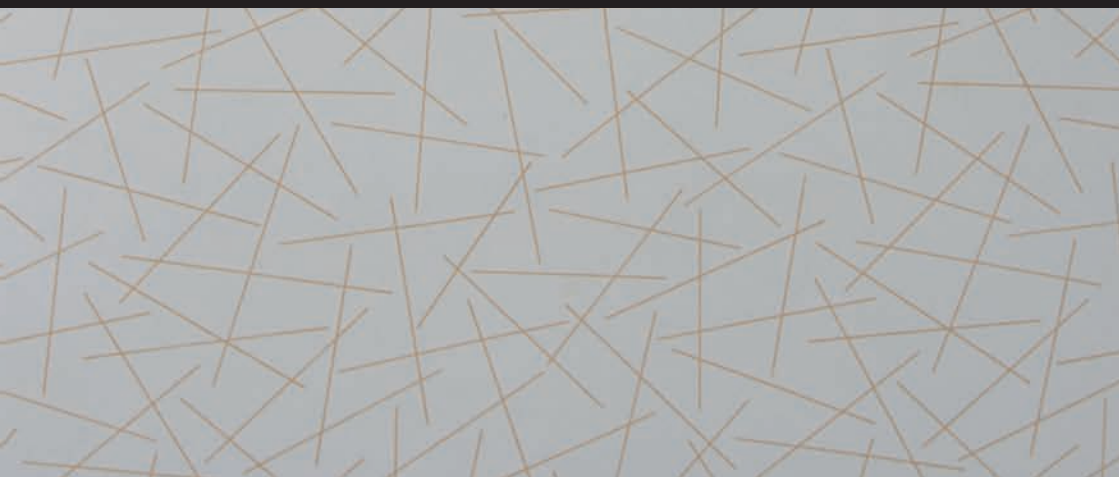




Tibor Uhrín

Ostalgia candlesticks, wood, formica, 2015

“The retro mood of my ‘Ostalgia’ collection evokes the landscape of my childhood and adolescence in the socialist era. It is typically associated with different materials. Formica was almost iconic with its artistic treatment based on the geometric patterns of the 1960s. Its special aesthetic quality was present in the finishing touches of refrigerators, furniture, as well as apartment cores of panel apartment buildings. Its re-evaluation through the filter of my design reflects the connection of the craftsmanship quality of processing materials, but also my enthusiasm in collecting, gathering and completing.”



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