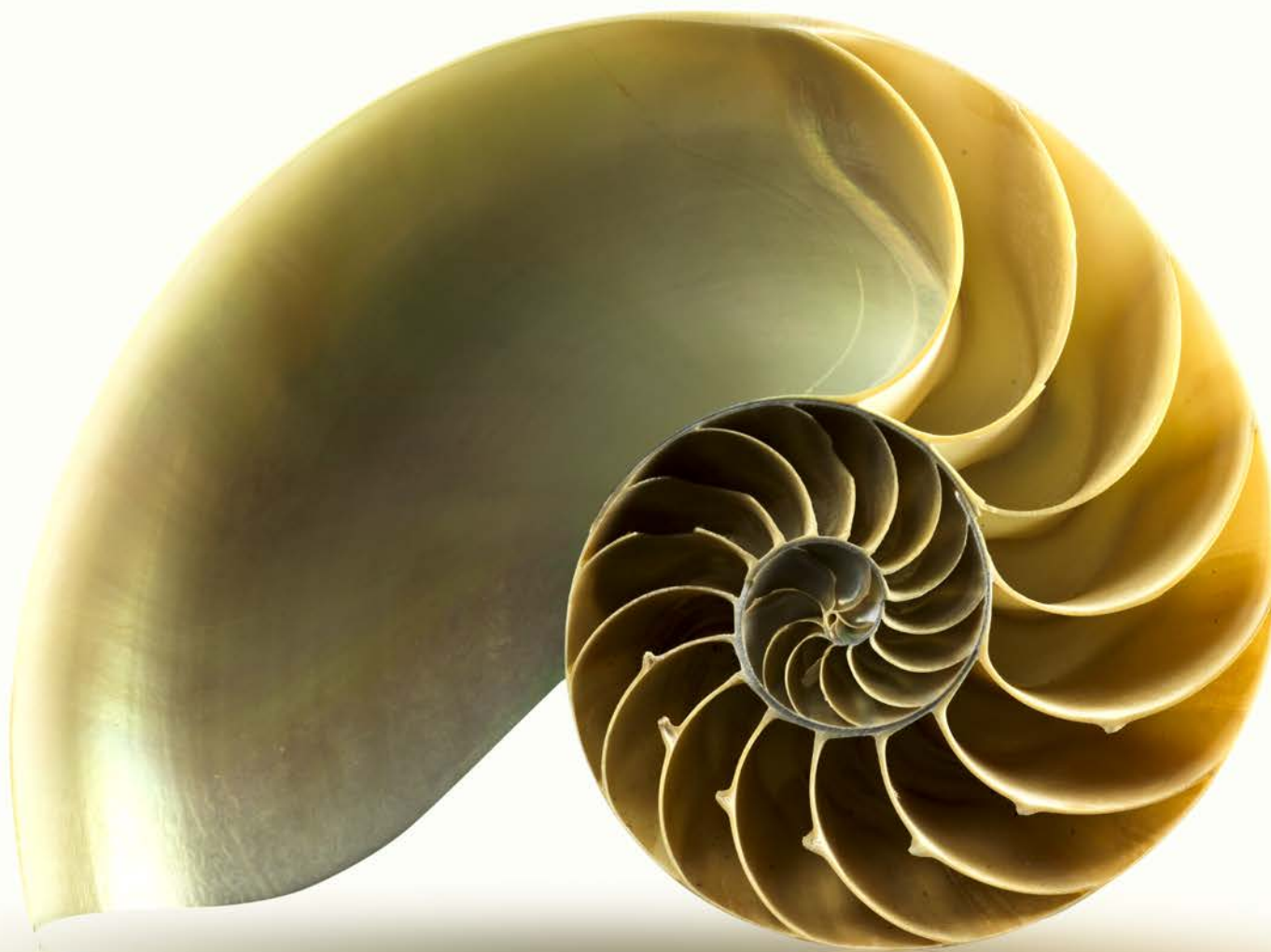


# OSKAR KOGOJ



Otrok. Oblikovalec. Iskalec. Učitelj.

Child. Designer. Seeker. Teacher.

## Školjka nautilus

Ko Zemlja dobi Luno, se začne življenje na zemlji in v morju. Začetek teh vibracij kreacije v morju je v spiralnih oblikah, ki so nespremenjene že okoli 500 milijonov let. Narava je največji oblikovalec in tvorec vibracij, ki so lahko zdravilne za človeka. Školjka *nautilus* kaže vse skrivnosti oblik čudežev narave in spoznanj človeka boga. Zaradi značilne spiralne krivulje velja za simbol rasti in razvoja. To je tudi smisel človekovega življenja – njegova rast in razvoj preko raziskovanja ter spoznanja svojega potenciala in božanskega bistva.

## *Nautilus shell*

*When the Earth gets the Moon, life begins on land and in the sea. The start of these vibrations of creation in the sea lies in spiral forms that have been unchanged for about 500 million years. Nature is the greatest designer and creator of vibrations that can be healing for humans. The nautilus shell shows all the secrets of the forms of natural wonders and the knowledge of man-god. Its characteristic spiral curve makes it a symbol of growth and development. This is also the meaning of human life – its growth and development by exploring and realising one's potential and divine essence.*



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Miren, 2023



## Življenjska zahvala

Iz srca se zahvaljujem vsem, s katerimi sem sodeloval v življenju!

Profesorjem, predsednikom, direktorjem, županom, mojstrom, avatarju Sai Baba, posebna zahvala gre našim družinam, nonotom, očetu in mami, ženi Tatjani, hčerka-ma Katjuši Kogoj Mužina in Nataši Kogoj Komar, kustosi-nji naše galerije Jasni Martinšek Sivec in vsem ljubiteljem mojih del!

Najlepše darilo zame je, ko ljudje občudujejo in upora-bljajo moja dela ter ob tem uživajo. To so trenutki sreče, zadovoljstva in notranjega miru. In kaj je lepšega, kot ve-deti, da si k temu pripomogel!

## *My thanks for life*

*From the bottom of my heart, I thank everyone I have worked with in my life!*

*Professors, presidents, directors, mayors, masters, the av-atar Sai Baba, special thanks go to our families, grandpar-ents, my father and mother, my wife Tatjana, my daughters Katjuša Kogoj Mužina and Nataša Kogoj Komar, the curator of our gallery Jasna Martinšek Sivec and all the fans of my works!*

*The most beautiful gift for me is when people admire, use and enjoy my works. These are moments of happiness, sat-isfaction and inner peace. And what is better than to know that you have contributed to this!*

*Jani Kumiž*

## Tebi, dragi tatko Oskar

Vsaka zgodba se začne z rojstvom in vsak umetnik ima svojo zgodbo.

Tvoja pot in tvoja zgodba, dragi tatko Oskar, sta zapisani v tej prečudoviti knjigi. Tvoje potovanje, izraz tvoje kreativnosti, tvoje raziskovanje med svetovi in kulturami so tukaj zajeti skupaj.

Tvoja prijazna, ljubezniva beseda je bila vedno ključ, ki ti je odprl vsaka vrata v življenju. Tvoja vztrajnost, strast, želja po raziskovanju in oblikovanju, tvoja ljubezen v delovanju so te vedno vodile do pravega cilja in do src ljudi.

Hvala, da sva lahko del tvojega potovanja, tvoje zgodbe, del tvojega umetniškega pridiha, s katerim živiva, dragi tatko. Hvala ti, da lahko dihava tvoje oblikovanje, tvojo kreativnost, tvojo domišljijo, ki je del najinih src in del najine duše, s čimer živiva. Korenine, ki si jih postavil v naši družini, iz katerih rastemo, se učimo in živimo, so temeljni steber.

Dragi Oskar, kako smo lahko srečni, da so naši domovi polni tvojih umetnin, ki so prečudoviti dragulji. Vsak dan lahko pijemo kavo iz najlepših skodelic z zlatimi ročaji. Tvoja piramida nam služi kot zaščita za hišo. Venetski konj, skulpture ptic in labodov krasijo kotičke naših domov.

## To you, our dear daddy Oskar

*Every story begins at birth and every artist has their own story.*

*Your path and your story, dear daddy Oskar, are described in this wonderful book. Your journey, the expression of your creativity, and your exploration between worlds and cultures are all captured here together.*

*Your kind, loving words have always been the key that opened every door in your life. Your perseverance, your passion, your desire to explore and create, and your love in action have always led you to the right destination and into people's hearts.*

*We are grateful for being part of your journey, part of your story, part of your artistic spirit that lives with us, dear daddy. Thank you for allowing us to breathe your design, your creativity, your imagination, which have become part of our hearts and our souls – and with which we live. The roots you established in our family, from which we grow, learn and live, are a fundamental pillar.*

*Dear Oskar, how fortunate we are that our homes are full of your works of art, which are magnificent jewels. Every day we can drink coffee from the most beautiful cups with golden handles. Your pyramid serves to protect our house. A Venetian horse, sculptures of birds and swans adorn the corners of our homes.*

Še sedaj, ko smo že vsi odrasli, nas vsak dan v Galeriji obiščeš in nam prineseš kakšen bombonček, čokolatinek, rožico, kakšno skrivnost, včasih tudi kar cel pladenj sladice, kajti kot praviš sam, »življenje je treba slaviti«.

Naučil si naju, da morava uživati v vsem, kar počneva, in v vsakem trenutku svojega življenja. Samo čista ljubezen je temelj vsega in prava pot za vse!

Hvala, ker si nama predal, kaj je bistvo življenja in kako si lahko ustvariva vse tisto, kar si želiva!

Hvala ti, ker lahko prenašava naprej tvoje znanje, tvoje oblikovanje, ki je polno sporočilnosti in harmonije.

Hvala tudi tebi, draga mama Tatjana, ker si kot steber in opora, ki nas podpiraš na naši poti in si nam že v zibko položila LJUBEZEN!

Dragi tatko, ti se ne staraš, ampak samo ODRAŠČAŠ. Naj se tvoja zgodba in tvoja pot nadaljujeta še desetletja in desetletja.

Radi te imava,  
tvoji hčerki Katjuša in Nataša

*Even now, when we have all grown up, you visit us every day in our Gallery and bring us a candy, a chocolate, a flower, a secret, sometimes a whole tray of sweets because, as you yourself say, "life is to be celebrated".*

*You have taught us to enjoy everything we do and every moment of this life. Only pure love is the foundation of everything and the right way for everything!*

*Thank you for teaching us what life is all about and how we can create all that we want!*

*Thank you for allowing us to pass on your knowledge, your design, which is overflowing with messages and harmony.*

*Thank you also, our dear mum Tatjana, for being a pillar and a support that sustains us on our path and for having placed LOVE in our cradle!*

*Dear daddy, you do not grow old, you only GROW. May your story and your journey continue for decades and decades to come.*

*We love you,  
your daughters Katjuša and Nataša*





Otrok.



*Child.*

## Raziskovalec oblik od otroštva

Miren je dom, igrišče in ustvarjalno središče Oskarja Kogoj. Čeprav se je izmojstril v mnogih šolah in ateljejih po Evropi, ga je vedno vleklo nazaj h koreninam. 23. novembra 1942, ko se je rodil, je bil svet v primežu vojne. Oskar je bil drugi od šestih otrok Jožice Pepce Butkovič in Milana Kogoj. Dobro se spomni otroštva na prepihu med Slovenijo in Italijo. Slišal je padati bombe in jokati mamo, ki je z otroki hitela na varno v klet. Zatočišče pod zemljo je Kogojeva družina izkopala že v času 1. svetovne vojne in v njem ohranila shrambo ter skrivališče. Čeprav so se hudi časi vrnili, je bil Oskar otrok svetlobe.

Najbolj se spomni reke Vipave, ki v Miren nosi topli val Mediterana, lovljenja rib, plavanja in otroških iger. Razdelili so se v klape, si izdelovali igrače, skakali z dreves v reko in ob večerih na ognju pekli krompir. Oskar Kogoj je prepričan, da je že zgodnje otroštvo vplivalo na razvoj njegovega prepoznavnega oblikovanja, ki ima danes ime *natura design*. Narava mu je že takrat vse pokazala.

Vipava je reka z zunanjimi pritoki in notranjimi izviri. Vedno ga je zanimalo, kaj pomeni njeno staro ime Jupava. Uradne razlage ni dobil, zato je sam raziskoval. Ob večjem dežju voda bruhne ali »jupne« iz hriba, se razlije po dolini in napoji zelena polja v okolici Mirna. Ko teče, ustvarja meandre čudovitih oblik. Vsakih sto let poplavlja, nazadnje leta 2010. Izven obdobja stoletnih voda je mir-

## *A researcher of shapes since childhood*

*Miren is Oskar Kogoj's home, playground and creativity centre. Although he was trained in many schools and studios across Europe, he was always drawn back to his roots. When he was born on 23 November 1942, the world was in the grip of war. Oskar was the second of six children of Jožica Pepca Butkovič and Milan Kogoj. He remembers well his childhood at the meeting point of Slovenia and Italy. He heard bombs falling and his mother crying as she rushed her children to the safety of the basement. The underground shelter was excavated by the Kogoj family during World War I and maintained as a storage and hiding place. Even though the harsh times had returned, Oskar was a child of light.*

*He specifically remembers the Vipava River, which brings the warm wave of the Mediterranean to Miren, catching fish, swimming and playing children's games. Children used to form different gangs, make toys, jump from trees into the river and in the evenings roast potatoes on the fire. Oskar Kogoj believes that his early childhood already influenced the development of his distinctive design, today called *natura design*. Nature had by then already shown him everything.*

*Vipava is a river with external tributaries and underground springs. He always wondered what her old Slovenian name "Jupava" meant. Since no official explanation was given to him, he did his own research. When it rains heavily, the water gushes or, as locals would say 'yups' from the hill, spills down*

na reka in prostor meditacije. Zaradi velikega števila rib in odbleska lusk jo je Andrej Bremec nekoč poimenoval srebrna reka.

*the valley and waters the green fields around Miren. When it flows, it creates meanders of beautiful shapes. It floods every 100 hundred years, most recently in 2010. Apart from the hundred-year high waters, it is a calm river and a place for meditation. Andrej Bremec once called it the Silver River due to the large number of fish and their shimmering scales.*

► Igra ob reki Vipavi pri Kogojevi domačiji. Od leve: brat Jože, oče Milan, sestrična Marinka, brat Marko, sestra Zorka in Oskar Kogoj. / *Playing in the Vipava River near Kogoj family's homestead. From the left: brother Jože, father Milan, cousin Marinka, brother Marko, sister Zorka and Oskar Kogoj.*



◀ Mali Oskar s sestro Zorko leta 1945. / *Little Oskar and his sister Zorka in 1945.*

▼ Oče Milan Kogoj ob reki Vipavi s štirimi otroki: Jožetom, Markom, Oskarjem in Zorko. Radi so se skupaj povzpeli na hrbet kobile Mice, ki je bila zvezda družine. / *The father Milan Kogoj in the Vipava River with four of his children: Jože, Marko, Oskar and Zorka. They loved to climb up on the back of Mica, the mare who was the star of the family.*



## Popotnik med svetovi in kulturami

Študijsko pot okrog sveta je začel v Sloveniji in Italiji. Nadaljeval je z izpopolnjevanji v Franciji, Nemčiji, Veliki Britaniji, Grčiji in na Cipru, na Danskem, Švedskem, Finskem in v Rusiji, čez lužo v Združenih državah Amerike in Mehiki, na Bližnjem in Daljnem Vzhodu v Egiptu, Tuniziji, Izraelu in Indiji ter na Tajskem in Japonskem. Danes je član mnogih mednarodnih združenj za oblikovanje in umetnost, kot so ADI, DOS, ICSID, BEDA, ICOGRADA in *Circolo Artistico Veneziano*.

Od leta 1958 je sodeloval na več kot 400 skupinskih in samostojnih razstavah po Sloveniji in svetu. Prejel je prek 70 domačih in mednarodnih nagrad. Njegova dela hranijo v več kot 100 muzejih in drugih stalnih zbirkah. Med najpomembnejše gotovo sodijo Muzej moderne umetnosti v New Yorku, Izraelski muzej v Jeruzalemu, Muzej umetnosti v Filadelfiji, Muzej likovne umetnosti v Budimpešti in drugi. Kogojevi izdelki so kot protokolarna darila pogosta izbira naših državnikov ob mednarodnih obiskih, saj odsevajo slovensko ustvarjalnost in kulturno dediščino. Dela Oskarja Kogoja so tako doma po vsem svetu. Imajo jih člani kraljevih družin, predsedniki, ministri in drugi pomembni politični ali verski predstavniki. Med najbolj znane sodijo britanska kraljica Elizabeta II., ameriški predsedniki Clinton, Bush, Obama in Trump, nekdanji sekretar Združenih narodov Kofi Annan in papež Janez Pavel II., Mati Tereza, Dalajlama in drugi.

## *A voyager between worlds and cultures*

*His educational journey around the world started in Slovenia and Italy. He continued to improve his skills in France, Germany, Great Britain, Greece, Cyprus, Denmark, Sweden, Finland and Russia, overseas in the United States and Mexico, in the Middle and Far East in Egypt, Tunisia, Israel and India, as well as in Thailand and Japan. Today he is a member of many international design and art associations like ADI, DOS, ICSID, BEDA, ICOGRADA and Circolo Artistico Veneziano.*

*Since 1958, he has participated in over than 400 group and solo exhibitions in Slovenia and abroad. He has received more than 70 national and international awards. His works are displayed in over 100 museums and other permanent collections. The most important of these include the Museum of Modern Art in New York, the Israel Museum in Jerusalem, the Philadelphia Museum of Art, the Museum of Fine Arts in Budapest and others. Oskar Kogoj's products often feature as protocol gifts for visiting by dignitaries because they reflect Slovenia's creativity and cultural heritage. His works can thus be found all around the world. Their owners include members of royal families, presidents, ministers and other important political or religious figures. The most prominent include Queen Elizabeth II of Great Britain, US Presidents Clinton, Bush, Obama and Trump, former UN Secretary Kofi Annan, Pope John Paul II, Mother Teresa, the Dalai Lama and others.*



◀ Leta 1987 na trgu sv. Petra v Rimu, kjer je Oskar Kogoj papežu Janezu Pavlu II. podaril Križ upanja Slovencev. / In 1987, in St Peter's Square in Rome, where Oskar Kogoj presented Pope John Paul II with the Cross of Hope of Slovenians.

## Dedič mojstrov iz Mirna

Na Goriškem je popek srednjeevropskega sveta. Tu so se od nekdanj mešale slovenščina, italijanščina, furlanščina in nemščina. Stik s toliko kulturami, jeziki in ljudmi je Oskar Kogoj vedno dojemal kot bogastvo. Drugo veliko darilo je bila družinska dediščina mojstrov, ki so bili umetniki svojih poklicev. Miren slovi kot središče starih obrti in predniki Oskarja Kogoja so del te zgodbe. Družini Kogojevih staršev sta bili znani po posebnih talentih, ki jih je gnala želja, da v svojem delu raziščejo in ustvarijo nekaj več. Bili so cenjeni oblikovalci, mizarji, mesarji, zidarji, kovači, kmetje in kamnoseki. Pri takšnih sorodnikih je mladi Oskar nabiral znanje in prve izkušnje. Spoznaval je različna obrtniška dela, kar mu je pomagalo razumeti različne materiale, postopke in možnosti. Doma so ga vedno učili, da naj vse, česar se loti, dela dobro in z ljubeznijo.

## Heir to the masters from Miren

*The Goriška region is the hub of Central Europe. Slovenian, Italian, Friulian and German languages have mixed here for many years. Oskar Kogoj has always regarded contact with so many cultures, languages and people as a rich asset. Another great gift was the family history of masters who were artists in their particular professions. Miren is renowned as a centre of old crafts, and Oskar Kogoj's ancestors are part of this story. The families of Kogoj's parents also held special talents, being driven by the desire to explore and create something more in their work. They were valued designers, carpenters, butchers, masons, blacksmiths, farmers and stonemasons. It was among relatives like these that young Oskar gained his knowledge and first experiences. He learned about various crafts, which helped him understand different materials, processes and possibilities. At home, he*

Njegov ded Ciril Butkovič je izdeloval letalske propelerje iz lepljenega lesa. Med prvimi je imel napravo za parno postrojenje lesa. Čisto točno je moral vedeti, kako skozi zrak zareže letalo. Da je dobro služilo namenu, se je moralo oblikovanje otresti vsega nepotrebnega. Drugi pol družinskega mojstrstva ne bi mogel biti bolj drugačen. Kogojeva nona je rada rekla: »Vsaka stvar ima svoj začetek in konec, edino klobasa ima dva konca.« Njen sin, Oskarjev oče Milan, je bil mesar. Kot praščar se je veliko ukvarjal s tem, da bi se živali poslovile umirjeno in brez trpljenja. Družina je imela sedem mesnic. Ko so očeta vprašali, koliko šalamov je naredil v življenju, je odgovoril: »Od Mílana do Milána.« Dolgo časa je bilo samoumevno, da bo Oskar prevzel družinski posel. A že starša sta bila razdvojena glede želja za sina, kaj šele on sam. Očetu je bilo logično, da postane mesar, mama pa ga je nagovarjala, da se izšola za duhovnika. Na njeno željo je kar dvanajst let ministriral v domači cerkvi.

Ko je bil Oskar Kogoj star približno tri leta, mu je nono Ciril izdelal stolček. Mali Oskar ga je raje obrnil naokrog, kot da bi sedel na njem. Uporabljal ga je tako, da je z njim drsal po tleh in ga potiskal. Poleg funkcije je čisto sam nadgradil tudi dizajn. Okrasil in obil ga je z žebli. To, da je med igro vedno nekam zabijal žebelje, je bila ena od njegovih otroških posebnosti. Imel je kladivce, ki ga je nosil povsod s seboj. Ni še znal vsega povedati, nad kladivom in tolčenjem pa je bil tako navdušen, da je rad ponavljal zloge »DKD« in sčasoma se ga je prijelo to ime. Nekoč je med potiskanjem stolčka padel na žebelj, ki mu je prebil levo ličnico. Bojna rana se pozna še danes. A mu ni vzela ljubezni in veselja do udarjanja in zabijanja.

Svoje strasti do oblikovanja se jasno spominja vse od dne, ko je na obali Sesljana prvič pobiral pokrovčke Co-

*was always taught to do everything that he does well, and with love.*

*His grandfather Ciril Butkovič made aircraft propellers from timber laminated together with glue. He was one of the earliest to own a machine for steam treating wood. He had to know precisely how the aircraft cuts through the air. To serve its purpose well, the design had to be stripped of all that was unnecessary. The mastery of the other half of the family could not have been more different. Kogoj's grandmother was fond of saying: "Every single thing has a beginning and an end, only a sausage has two ends." Her son, Oskar's father Milan, was a butcher. As a farmer of pigs, he worked hard to ensure that the animals had a peaceful farewell, without suffering. The family owned seven butcher's shops. When asked how many salamis he had made in his life, Oskar's father replied: "From Mílán to Milán." For a long time, it was a given that Oskar would take over the family business. But even his parents were divided about their wishes for their son, let alone himself. It had made sense for his father to become a butcher, while his mother encouraged him to become a priest. Upon her wish, he was an altar boy in the local church for 12 years.*

*When Oskar Kogoj was about 3 years old, his grandfather Ciril made a stool for him. Little Oskar turned it upside down rather than sit on it. He preferred to slide it around the floor and push it. He upgraded not only its function but also its design. He decorated and studded it with nails. The fact that he was always hammering nails into something during play was one of his childhood quirks. He had a little hammer and carried it everywhere he went. While still unable to speak properly, he was already so enthusiastic about his hammer and pounding that he often repeated the sounds it made 'dkd' – and eventually this nickname stuck. One day, while pushing*

ca-Cole in jih s tolčenjem preoblikoval v krožničke. Takrat je imel štiri leta. Pokrovčki so se mu zdeli enostavno pretrdni in premalo organski, zato jih je hotel na vsak način preoblikovati. Prodajalec Coca-Cole je bil presenečen nad videnim. Ker je imel doma sina Oskarjeve starosti, mu je v zameno za nekaj krožničkov podaril steklenico te sladke pijače, ki je bila za malega Kogoja pravi zaklad. V šali je večkrat povedal, da je bil to njegov prvi dizajn, ki ga je dobro unovčil.

*the stool, he fell onto a nail which pierced his left cheekbone. This 'battle scar' can still be seen today. Yet this did not affect his love and joy of pounding and hammering nails.*

*He clearly remembers his passion for design from the day he first picked up some Coca-Cola caps lying on the shores of Sistani and transformed them into saucers by pounding them flat. He was only 4 then. He found the caps simply too hard and not organic enough, so he wanted to redesign them in any way he could. The Coca-Cola salesman was surprised by what he saw. He himself had a son of Oskar's age at home, so in exchange for a few of these 'saucers' he gave him a bottle of the sweet drink, which little Oskar found a real treasure. He has jested on several occasions that this was his first design and he made a profit out of it.*

► Oskar pri prvem svetem obhajilu. / *Oskar at his first Holy Communion.*

► Kladivo DKD Oskarja Kogoja še danes spominja na njegov otroški nadimek, ki se ga je prijel zaradi velike strasti do zabijanja žebeljev. / *The "DKD hammer" today reminds Oskar Kogoj of his nickname as a kid, which he was given due to his great passion for hammering nails.*



## Otrok reke Vipave

Osnovno šolo je obiskoval v Mirnu med leti 1949 in 1957. Zgodaj je odkril ljubezen do likovne umetnosti. Pri prof. Dušanu Nosanu in prof. Francu Jerkiču je kot fant brusil talente in se razvil v mladega slikarja. Ljubezen do platna in čopiča se je izmenjevala s strastjo do oblikovanja. Hitro je znal narediti dober ročaj za orodje, popraviti očetu koso in druge pripomočke. Kar spotoma se je že v mladosti razvijal v oblikovalca izdelkov. Čeprav je bil še brez strokovnega znanja, sta ga vodila intuicija in natančno opazovanje drugih mojstrov. Na hitro se je v dveh letih pri očetu Milanu izučil za mesarja in praščarja. Pomagal mu je oblikovati in zgraditi mesnico v Mirnu. Vse je bilo potrebno postaviti na novo. Gradnja z opeko, mešanje malte in gašenje apna so si sledili v visokem ritmu. Mladi Oskar se je vsega naučil. V naslednji fazi je sam oblikoval vrata za hladilnico, kavlje za obešanje mesa in pult. Nazadnje je po tleh položil mozaik. Ko je bilo delo končano, so vsi govorili, da sta z očetom ustvarila najlepšo mesnico na Goriškem.

Oskar Kogoj je odraščal v spodbudnem in ustvarjalnem okolju. V družini najrazličnejših obrtnih mojstrov je čutil podporo za svoj raziskovalni duh. Pregnetel ga je skrajni zahod Slovenije, ki je doživel mnogo družbeno-političnih pretresov. V desetletjih po vojni so ljudje v Mirnu tvegali življenje, če so obiskali družinski grob ali nezakonito prestopili iz Slovenije v Italijo, saj je državna meja po pariškem mirovnem sporazumu zarezala skozi pokopališče. Po drugi strani je mirenske ravnice ob Vipavi zmeraj prežemala odprtost mediteranskega duha. Vse to je pustilo

## A child of the Vipava River

*Oskar attended primary school in Miren between 1949 and 1957. He early on discovered a love for the fine arts. As a boy, he honed his talents with the guidance of Prof. Dušan Nosan and Prof. Franc Jerkič, and developed into a young painter. His love of canvas and brush alternated with his passion for design. He quickly knew how to make a good tool handle, repair his father's scythe and other implements. Already at a young age he was evolving into a product designer. Although still without professional knowledge, he was guided by intuition and closely observed other craftsmen. In just 2 years, he trained to become a butcher and a pig farmer with his father Milan. He helped his father build and design a butcher's shop in Miren. Everything there had to be built from scratch. Building with bricks, mixing mortar and cooking lime all followed one after the other, at a high pace. Young Oskar learned everything. In the next phase, he designed the doors for the cold room, the hooks to hang the meat, and the counter. Finally, he laid mosaic tiles on the floor. When the work was finished, everyone said that he and his father had created the most attractive butcher's shop in the Goriška region.*

*Oskar Kogoj grew up in a stimulating and creative environment. He felt supported in his explorative nature by a family of craftsmen of all kinds. He was shaped by the far west of Slovenia, which was experiencing several socio-political upheavals. In the decades following the war, people in Miren risked their lives to visit a family grave or illegally cross from Slovenia into Italy because after the Paris Peace Agreement the national border cut right through the cemetery. Yet, the open Mediterranean spirit has always permeated the plains*



velik pečat v Kogojevih delih. Čeprav sta si starša želela vsak drugačno poklicno pot za svojega sina, je zbral moč in pogum, da je sledil svojim sanjam. V letih 1957–1958 je obiskoval *Poletno slikarsko šolo Nikolaja Pirnata* v Novi Gorici, ki jo je vodil akademski slikar Rafael Nemec. Najprej se je odločil za nadaljevanje šolanja na gimnaziji v Novi Gorici (1959), vendar je bila želja po oblikovanju premočna. Kljub priznanjem za najboljšega dijaka pri urah zgodovine, slovenščine in plavanja, je spremenil tok svoje poti.

*of Miren along the Vipava River. All of this has left a big mark on Kogoj's work. Even though his parents each wanted a different career path for their son, Oskar summoned up the strength and courage to follow his own dream. In 1957 and the next year he attended the Nikolaj Pirnat Summer School of Painting in Nova Gorica, led by the academic painter Rafael Nemec. While he initially decided to continue studying at the grammar school in Nova Gorica (1959), his desire to design was too strong. Despite winning prizes for best student in Slovenian, history, and swimming lessons, he changed his trajectory.*

▼ Oskar Kogoj še danes ustvarja mozaike iz najrazličnejših materialov in razbitin na domačem dvorišču. / *Oskar Kogoj still creates mosaics in his backyard from a wide range of materials and debris.*



## Nagrajenec Šole za oblikovanje v Ljubljani

Leta 1960 se je vpisal na Šolo za oblikovanje v Ljubljani. Izbral je smer industrijskega oblikovanja, kjer so ga poučevali Bogomila in Marjan Pogačnik, Miloš Požar in še nekateri učenci slovitnega arhitekta Jožeta Plečnika. V tretjem letniku (1963) je profesorje in kolege navdušil s prototipom jedilnega pribora. Pri razvoju izdelka mu je svetoval profesor Požar, ki se je tako zavzel, da je pribor leta 1963 poslal celo na ICSID (*Mednarodni svet združenj industrijskih oblikovalcev*) v Pariz in nato še leta 1964 na prvi Bienale industrijskega oblikovanja v Ljubljani. Že takrat so Kogojeva dela odražala estetiko z dovršeno vizualno lepoto in detajli. Uspehom sta sledila priznanje in nagrada za najboljšega dijaka. Profesor Požar je mlademu Oskarju kot najboljšemu oblikovalcu na šoli podaril zlato uro štoparico.

Več kot vse nagrade mu je pomenilo, da je njegovo delo uporabno in nečemu služi. V Ljubljani se je udeleževal različnih delavnic. Med zanimivejšimi je bilo učenje obdelovanja oz. tolčenja bakra. Ko je usvojil osnovno znanje, je doma začel izdelovati broške z motivi rastlin, živali in abstraktnih podob. Vsakič jih je obdelal z žvepleno kislino in jih na določenih mestih spoliral. Ker so bile zelo lične, mu jih je uspelo spraviti na police prodajalne Borec v centru Ljubljane. Najsrečnejši je bil, ko je na ulici zagledal sprehajalko z njegovo broško.

Leta 1962 sta sledili dve znameniti deli. Na Mirenskem gradu je pod mentorstvom in po risbi slikarja Toneta Kralja izdelal mozaik Žalostne Matere Božje, ki še danes

## Award winner of the School of Design in Ljubljana

*In 1960, he enrolled at the School of Design in Ljubljana. He chose the industrial design course taught by Bogomila and Marjan Pogačnik, Miloš Požar and some other students of the renowned Slovenian architect Jože Plečnik. In his third year (1963), he impressed his professors and colleagues with a prototype of cutlery. Professor Požar advised him regarding development of the product and was so taken by it that he submitted the cutlery to the ICSID (International Council of Societies of Industrial Designers) in Paris in 1963 and then to the first Biennial of Industrial Design in Ljubljana in 1964. Already then, Kogoj's work entailed a certain aesthetics with intricate visual beauty and detail. These successes were followed by recognition and the award for best student. Professor Požar presented young Oskar with a gold stopwatch for being the best designer at the school.*

*More than any prize, Kogoj valued the fact that his work was useful and served a purpose. In Ljubljana, he took part in various workshops. One of the most interesting of these was learning how to work, i.e. to planishing copper. Having mastered the basic skills, he began to make brooches at home, featuring motifs of plants, animals and abstract images. Each time he treated them with sulphuric acid and polished certain parts of them. Since they were very neat, he managed to get them onto the shelves of the Borec shop in the centre of Ljubljana. He was very happy to see a woman walking down the street wearing one of his brooches.*

*In 1962 he produced two famous works. At Miren Castle, under the mentorship and based on a drawing by the fa-*

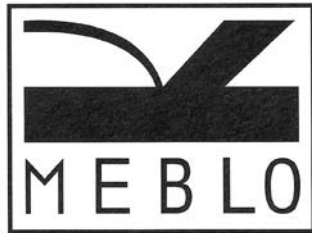
krasi pročelje nad vhodom cerkve. Istega leta je oblikoval znak podjetja Meblo iz Nove Gorice, ki je bil v uporabi skoraj dve desetletji.

*mous Slovenian painter Tone Kralj, he made a mosaic of the Our Lady of Sorrows, which still adorns the façade above the church entrance. In the same year, he designed the logo of the Meblo company from Nova Gorica, which stayed in use for almost 20 years.*

- ▶ Prototip jedilnega pribora, razstavljen v Ljubljani in Parizu, mu je prinesel nagrado na Šoli za oblikovanje v Ljubljani. Profesor Požar je mlademu Oskarju podaril zlato uro štoparico. / *This prototype cutlery, exhibited in Ljubljana and Paris, won him a prize at the School of Design in Ljubljana. Professor Požar presented the young Oskar with a gold stopwatch.*



- ▶ Legendarna blagovna znamka in podoba tovarne pohištva Meblo. / *The iconic brand and image of the Meblo furniture factory.*



- ◀ Dijaki ljubljanske Šole za oblikovanje leta 1962. Od leve stojijo: Oskar Kogoj, Olga Osolin, Franci Kandorfer, Tatjana Jurač in Tone Križ. V prvi vrsti sedijo: Vojko Prezelj, Neli Vajdič, Ljuba Zorec, Mojca Sitar in Dobrica Potokar. / *Ljubljana School of Design students in 1962. Standing from the left: Oskar Kogoj, Olga Osolin, Franci Kandorfer, Tatjana Jurač and Tone Križ. Seated in the front row: Vojko Prezelj, Neli Vajdič, Ljuba Zorec, Mojca Sitar and Dobrica Potokar.*



- ◀ Mirenski grad in znameniti mozaik, ki ga je po motivu Toneta Kralja izdelal Oskar Kogoj. / *Miren Castle and the famous mosaic by Oskar Kogoj, based on a design by Tone Kralj.*

## Veslač do sprejemnih izpitov v Benetkah

Nagrade in uspešni projekti so mladega Oskarja spodbudili, da je predčasno zaključil šolanje v Ljubljani in v Benetkah nadaljeval študij industrijskega oblikovanja. Vistem prelomnem letu 1962, ko se je zdelo, da preskakuje stopnice in področja oblikovanja, je izdelal svoj kanu, ki ga je »popeljal« do beneške lagune. Kanuju je dodal dvodelno leseno dno, kamor je vžgal risbe indijanskih plemen in jih pobarval. Enako je naredil na veslih. Tako obdelan kanu je bil za tisti čas velika redkost in posebnost.

Ko se je Oskar Kogoj vpisal na študij industrijskega oblikovanja na inštitut *Instituto Statale d'Arte – Corso superiore di Disegno Industriale*, del visoke šole *Scuola Grande dei Carmini*, ki je bila takrat ena najbolj cenjenih v srednji Evropi, po ugledu takoj za Bauhausovo v Nemčiji, so sprejemni izpiti trajali teden dni. Na koncu izpitov so bili zagovori. Kogoja so vprašali, kdo je in od kod je prišel. Komisija je pričakovala odgovor, kako je nekdo iz Jugoslavije prišel v Benetke. Ker je vedel, da je bil na izpitih uspešen, je kljub nepopolnemu znanju italijanščine na vprašanje »*ma qual è la tua esperienza*«, torej kakšne izkušnje ima, šaljivo odgovoril, da se je usedel v kanu in po Vipavi priveslal do Ogleja, od tam pa do Benetk. »Kakšen kanu?« so spraševali profesorji. Iz žepa je hitro potegnil fotografije. Profesorji so bili navdušeni. Z najvišjim številom točk in pohvalo je opravil enotedenske sprejemne izpite za študij.

## A rower to the entrance exams in Venice

*Awards and successful projects encouraged the young Oskar to leave the school in Ljubljana early and continue studying industrial design in Venice. In 1962, a pivotal year when he seemed to be leapfrogging steps and fields of design, he built his own canoe, which 'took' him to the Venice lagoon. He added a two-part wooden bottom to the canoe on which he burnt drawings of Indian tribes and painted them. He did the same on the paddles. A canoe treated in this way was then a true rarity and a curiosity.*

*When Oskar Kogoj enrolled in study industrial design at Instituto Statale d'Arte – Corso superiore di Disegno Industriale that formed part of Scuola Grande dei Carmini, one of the most renowned schools in Central Europe at the time, second only to the German Bauhaus in reputation, the entrance exams took a week. At the end of these exams came defences. They first asked Kogoj who he was and where he came from. The panel expected to hear an explanation of how someone from Yugoslavia had come to Venice. Already knowing that he had passed the exams, despite his imperfect knowledge of Italian, when asked "ma qual è la tua esperienza", i.e. what experience he possessed, he jokingly replied that he had got into a canoe and paddled down the Vipava River to Aquileia and from there to Venice. "Which canoe?"; the professors asked. He quickly pulled out some photos from his pocket. The professors were impressed. He passed the 1-week entrance exams for his studies with the highest score, even a commendation.*



▲ Oblikovanje in izdelava estetskega kanuja z indijanskimi poslikavami, dvodelnim dnom in veslom je Oskarja Kogoj pripeljalo v Benetke na Visoko šolo industrijskega oblikovanja. / *The design and construction of an aesthetic canoe with Indian paintings, a two-part bottom, and a paddle led Oskar Kogoj to the Venice High School of Industrial Design.*



## Industrijski oblikovalec igrač

V Italiji je nadaljeval tradicijo iz Slovenije. Od profesorjev je srkal znanje in jih navduševal z delom. Prvo leto v Benetkah je preživel na ulici Via Vida, kjer je najel majhno stanovanje pri sošolki. Opremo je zasnoval minimalistično in večnamensko. Postelja je bila pod risalno mizo, ki je bila obenem delovna in jedilna. S premikanjem, pokri-

## Industrial designer of toys

*In Italy, Kogoj continued his tradition from Slovenia. He absorbed all that his professors knew and inspired them with his work. His first year in Venice was spent on Via Vida street on which together with a classmate he rented a small flat. He designed the furnishings to be minimalist and multifunctional. The bed was under the drawing table, used for both work*

vanjem in obešanjem je lahko nenehno spreminjal njeno funkcijo. Tako prilagojeno pohištvo je omogočalo največji možen izkoristek prostora. Profesor Palatini je ta način oblikovanja imenoval kar *mini-fanta-life*. Kogoju je prišel prav vsakič, ko je potreboval prilagodljivo opremo, kjer so se elementi nadgrajevali in dopolnjevali za večjo uporabnost.

Prav takšno vizijo so odražale igrače, ki jih je oblikoval. En sam Rdeči predmet za otroke je ponujal celo kolekcijo igrač: od samokolnice do sanjskega vozila, plezala, stojala ali športnega poligona z več postajami. Leta 1966 je prejel denarno nagrado v višini letne profesorske plače za najboljšega študenta in predčasno, z odliko, diplomiral iz industrijskega oblikovanja na temo otroških igrač.

*and eating at. By moving, covering and hanging it, he could constantly change its function. The furniture was adapted along these lines to make the most out of the space. Professor Palatini called this way of design a mini-fanta-life. It came in handy whenever Kogoj needed flexible equipment, where elements could be upgraded and complemented to ensure greater usability.*

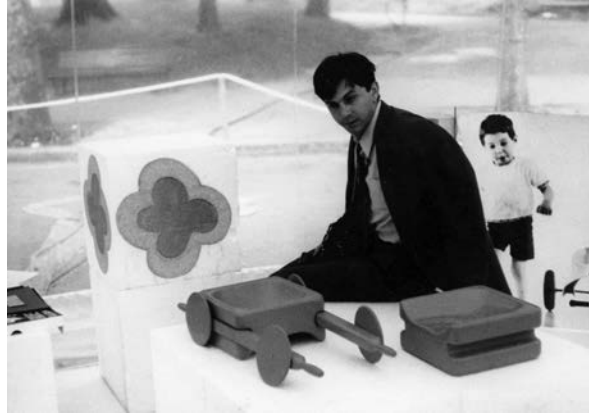
*The toys he designed reflected this very vision. A single "Red Object" for children offered a whole toy collection: from a wheelbarrow to a dream car, a climbing frame, a stand or a multi-station sports polygon. In 1966, he received a cash prize equal to the salary of a professor for 1 year for best student and graduated early, with flying colours, in industrial design on the subject of children's toys.*



▲ Igrača Rdeči predmet otrokom ponuja gibalni in miselni izziv, staršem pa estetsko darilo in več-funkcionalno igralo. / *The Red Object toy provides children with a physical and mental challenge, and parents an aesthetic gift and a multi-functional toy.*

► Oskar Kogoj na natečaju in razstavi v Milanu leta 1965, kjer je prejel nagrado za igračo, ki jo je poimenoval Rdeči predmet. / *Oskar Kogoj at a competition and exhibition in Milan in 1965 at which he won a prize for the toy he called The Red Object.*

► Oskar Kogoj je po študiju v Benetkah našel nov izziv v Milanu. Potopil se je v svet oblikovanja za otroke. / *After studying in Venice, Oskar Kogoj found a new challenge in Milan. He immersed himself in the world of design for children.*



◀ Oskar Kogoj leta 1968. Sedi v sredini kot eden od vojakov desantne mornariške pehote Jugoslovanske ljudske armade v Dubrovniku. Desno od njega je prijatelj Matjaž Klemenčič iz Ljubljane. / *Oskar Kogoj in 1968. He is sitting in the middle as a marine paratrooper of the Yugoslav People's Army in Dubrovnik. To his right is his friend Matjaž Klemenčič from Ljubljana.*

Po diplomi je do leta 1967 delal kot asistent na inštitutu *Istituto Statale d'Arte – Corso superiore di Disegno Industriale* visoke šole v Benetkah, kjer je študiral. Profesor Palatini mu je predlagal, da gre z njim v Milano. Na razpolago mu je dal stanovanje in avto. Predstavil mu je dr. Tereso Mattei, ki je takrat ustanovljala inštitut in študijski laboratorij Baby Mark. Oskar Kogoj je oblikoval podobo in znamko ter zasnoval cel program otroških igrač. Vprašanje je, kako bi se odvila njegova kariera v svetu oblikovanja za otroke, če ga ne bi po letu dni čakalo obvezno služenje vojaškega roka.

*After graduating, he worked until 1967 as an assistant at Istituto Statale d'Arte – Corso superiore di Disegno Industriale at the High School in Venice, where he had studied. Professor Palatini suggested that he go along with him to Milan. He made an apartment and car available to him. He introduced him to Dr Teresa Mattei, who was then setting up the Baby Mark Institute and Study Laboratory. Oskar Kogoj designed the image and the brand, and then the whole range of children's toys. One may wonder how his career in children's design would have turned out had he not faced compulsory military service a year later.*







## Oblikovalec s samostojnim studiem

Ko je Kogoj leta 1971 zakorakal na samostojno pot, si je v domačih hlevskih prostorih uredil svoj prvi studio, ki je presegal dotedanje standarde tako pri uporabi materialov kot pri notranji opreми. Interier so sestavljali kosi pohištva tisti čas najbolj prepoznavnih oblikovalcev.

Od leta 1971 je sodeloval z mnogimi domačimi in mednarodnimi podjetji, predvsem italijanskimi. Poleg oblikovanja del za naročnike je veliko časa posvečal raziskavam kulture, dediščine in umetnosti drugih narodov. Nekatera dela sodijo med serijske proizvodnje, druga med unikate, tretja so celostne grafične podobe podjetij ali dogodkov. Leta 1973 so Kogoja skupaj z arhitektom Ivom Špinčičem, takratnim predsednikom Društva oblikovalcev Slovenije, sprejeli na dvomesečni strokovni študij v Londonu, ki ga je financiral Prešernov sklad.

## A designer with an independent studio

*When Kogoj set off on his independent path in 1971, he established a studio in the barn at his home, surpassing previous standards concerning both the use of materials and interior design. The interior was filled with furniture made by the most recognisable designers of the time.*

*Since 1971, he has worked with many national and international companies, mainly Italian. In addition to designing works for clients, he has devoted much of his time to researching the culture, heritage and art of other nations. Some of his works are produced in a series, some are unique, and others are overall graphic identities of companies or events. In 1973, together with the architect Ivo Špinčič, then President of the Designers Society of Slovenia, Kogoj was accepted for a 2-month professional study programme in London funded by the Slovenian Prešeren Fund.*

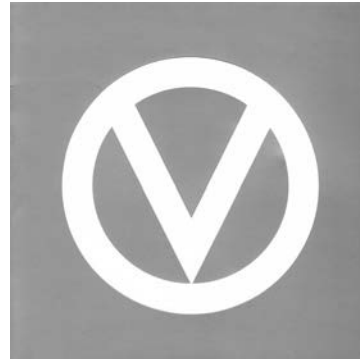
► Oskar Kogoj in Matjaž Vipotnik pred vhodom v Kogojev prvi studio v Mirnu. / *Oskar Kogoj and Matjaž Vipotnik in front of the entrance to Kogoj's first studio in Miren.*



► Notranjost mirenskega studia Oskarja Kogoja. / *The interior of Oskar Kogoj's studio in Miren.*



► Priložnostna znamka iz leta 1985 ob 10-letnici Osimskih sporazumov, logotip podjetja Vozila Gorica in plakat z Kogojevo violino Tartini, ki je bil del celostne grafične podobe ob 300-letnici Tartinijevega rojstva. / *A commemorative stamp from 1985 to mark the 10th anniversary of the Treaties of Osimo, the logo of the Vozila Gorica company, and a poster featuring Kogoj's violin "Tartini", which formed part of the overall graphic design for the 300th anniversary of Giuseppe Tartini's birth.*



◀ Prijatelja Oskar Kogoj in slikar Silvester Komel (levo) pred Muzejem moderne umetnosti Louisiana v Kopenhagenu na Danskem leta 1972. / *Friends Oskar Kogoj and painter Silvester Komel (left) in front of the Louisiana Museum of Modern Art in Copenhagen, Denmark, in 1972.*

## Profesor na univerzi v Benetkah

Po nekaj letih ustvarjanja na samostojni poti je sprejel povabilo beneškega profesorja Mazzariola, da zasede mesto docenta na mednarodni univerzi v Benetkah, *Università Internazionale di Venezia e Firenze*. Na Oddelku za industrijsko oblikovanje je med letoma 1974 in 1976 nasledil znamenitega Tobia Scarpo, ker mu je bilo v veliko čast. Pri poučevanju so mu koristile vse njegove dotoda-

## Professor at the University of Venice

*After a few years working on his own, he accepted an invitation from the Venetian Professor Mazzariol to take up a position as assistant professor at Università Internazionale di Venezia e Firenze, the international university in Venice. He replaced the famous Tobia Scarpa in the Industrial Design Department from 1974 to 1976, which he found to be a great honour. While he benefited from all of his previ-*

nje izkušnje v industrijskem oblikovanju, vendar dolgočasno ni imel želje po pedagoškem delu. Strast do uresničevanja idej je bila močnejša, saj je z vsakim novim delom pridobil sveža znanja in spoznanja ter hkrati čutil, da je industriji in umetnosti lahko dal svoj doprinos.

► Študij in ena izmed mnogih Kogojevih razstav v Benetkah. / *The study and one of Kogoj's many exhibitions in Venice.*



*ous experience in industrial design, in the long run he had no desire to teach. His passion to pursue his ideas was stronger as he gained fresh knowledge and insights with each new work, while also feeling that he could make a contribution to industry and the arts.*



## Snovalec razvojnih igrač in otroške opreme

Pri oblikovanju igrač med študijem v Benetkah in kasneje za mirensko podjetje Ciciban ga je vodilo načelo, da skozi igro otroku privzgoji nekaj življenjskih načel, kot so poštenost, ljubezen do vseh živih bitij in zaveza miru ter nenasilju. Kogojev dizajn igrač je aktualen še danes, pa naj bo s psihološkega, fizičnega ali razvojnega stališča. Kogoj je v podjetju Ciciban sodeloval s psihologom Andrejem

## *A designer of toys to support children's development and children's equipment*

*When designing toys during his studies in Venice and later for the Miren-based Ciciban company, he was guided by the principle of instilling in children through play some of life's principles, such as honesty, love for all living beings and a commitment to peace and non-violence. Kogoj's toy design is still relevant today, whether from a psychological, physical or developmental point of view. At Ciciban, Kogoj worked*

Frančeškinom, ki je raziskoval pomen in vlogo otroških igrač, ter analiziral in utemeljeval Kogojeve dizajne. Oba sta se leta 1975 z referatom Oblikovanje za otroke udeležila kongresa ICSID (*International Council of Societies of Industrial Designers* – Mednarodni svet združenj industrijskih oblikovalcev) v Moskvi.

V Kogojevi seriji igrač lahko prepoznamo osnovo spoznavne teorije, saj sta njihova estetika in uporabnost otrokom na zavedni in nezavedni ravni približevala obliko in tehniko rokovanja. Vizija oblikovanja po meri človeka je bila vseprisotna: v originalni in preprosti zasnovi, ki je puščala prostor domišljiji ter v lepoti in funkcionalnosti do zadnjega čepa, luknje, vijaka, matice in kolesa. Oblikoval je igrače, ki so bile primerne za otroke od rojstva dalje, vse od ropotuljic naprej. V starosti od 2. do 4. leta se pri otroku razvija sposobnost simbolnega mišljenja s pomočjo domišljije in posnemanja. Kljub temu je otroško razmišljanje v tem obdobju še vedno zelo konkretno, animistično in usmerjeno vase. Domišljijsko igro zaznamuje lastno dojetje. Šele po četrtem letu preraste v kreativno igro z drugimi.

*with the psychologist Andrej Frančeškin who researched the meaning and role of children's toys, as well as analysed and justified Kogoj's designs. Both men participated in the ICSID (International Council of Societies of Industrial Designers) Congress in Moscow in 1975 with their "Design for Children" paper.*

*In Kogoj's toy series one can recognise the basis of cognitive theory since as the toys' aesthetics and utility brought children closer to form and handling technique on both conscious and unconscious levels. The vision of human-focused design was omnipresent: in the original and simple design, which left room for the imagination, as well as in the beauty and functionality down to the last plug, hole, screw, nut and wheel. He designed toys suitable for children from birth, from rattles onwards. Between the ages of 2 and 4, a child develops the ability to think symbolically through imagination and imitation. Nevertheless, a child's thinking in this period is still very concrete, animistic and inward-looking. Imaginative play is characterised by self-perception. It is only after the fourth year that it turns into creative play with others.*



► Igrače Vlak Ciciban, Šivalna krogla in Družina. / Toys: Ciciban Train, Sewing Ball and Family.



Oblikovanje igrač je težilo k možnosti uporabe v več starostnih obdobjih z različnimi načini igre. V podjetju Ciciban so se poleg otroških igrač ukvarjali tudi z razvojem opreme za nego in hranjenje otroka. Tako je Kogoj oblikoval grizalo za hlajenje dlesni, aspirator za nos, stekleničke za hranjenje, dude in druge pripomočke.

*The toy design tended to allow for the possibility of use at several ages with different play styles. In addition to toys, the Ciciban company was also engaged in developing baby care and feeding equipment. Kogoj designed a teether to soothe the gums, a nasal aspirator, feeding bottles, pacifiers and other gadgets.*

- ▶ Steklenička za hranjenje, nosni aspirator in grizalo, ki jih je Kogoj oblikoval za podjetje Ciciban iz Mirna. / *A feeding bottle, a nasal aspirator and a teether designed by Kogoj for the Miren-based Ciciban company.*



- ▶ Igrači Babilonski stolp in Skiro – poganjalček. / *Toys: Tower of Babel and the Skiro balance bike.*



## Inovator legendarnih počivalnikov Gondola

Med leti 1968 do 1970 je Oskar Kogoj delal v Oddelku za raziskovanje in oblikovanje pohištvenega podjetja Meblo iz Nove Gorice. Njegove ideje so bile velikokrat pred časom. Ljudi je želel vedno znova presenetiti, celo šokirati in zanetiti iskro v iskanju in soustvarjanju boljšega sveta. Leta 1971 je prejel nagrado Prešernovega sklada za družino Meblovih počivalnikov Gondola. Si predstavljate pridne in marljive Slovence hedonistično razmišljati o počivanju v 60. in 70. letih prejšnjega stoletja?

Oskar Kogoj, otrok obrtnikov, ki so se ukvarjali s kmetijstvom, se je že kot otrok srečal z načini gibanja in bivanja. Njegova raziskovalna vnema je v podzavesti pustila veliko izkušenj, od plezanja po drevesih do brodenja po reki in igranja s senom. To je bilo za razvoj njegove estetike in uporabnosti oblikovanja zelo pomembno. Na sedenje, to pogosto pozo človeka, ki jo določata sedišče in njegova površina, ga vežejo spomini večurne vožnje s konjsko vprego. Kako sedeti na stolu, v kanuju, v gondoli ali drugje, je odvisno od tipa in naklona sedala. Razmišljal je, kako premagati manj prijetno trdoto z mehko počivanja v senu. Od očetovih nasvetov si je za vedno zapomnil tega, da naj se usede v pesek, na seno, na sveže pokošeno travo ... in dobil bo odtis.

S tem razmišljanjem se je lotil oblikovanja počivalnikov Gondola za Meblo. Prijatelja Pignatarija je prosil, da se usede v sneg. Tisti odtis njegovega telesa je bil ključen. Vse nadaljnje raziskave so pokazale, da je krivulja odtisa v prerezu pravilna pot za načrtovanje ergonomskih počiv-

## Innovator of the iconic Gondola lounge chairs

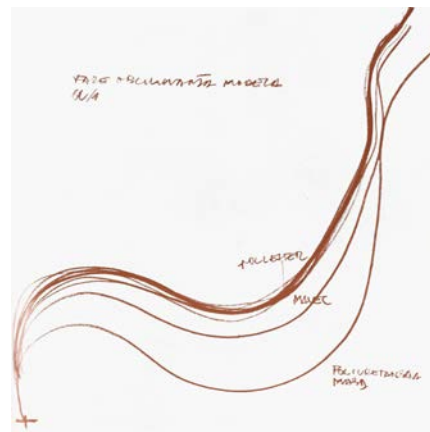
*From 1968 to 1970, Oskar Kogoj worked in the Research and Design Department of the Meblo furniture company in Nova Gorica. His ideas were often ahead of their time. He wanted to surprise, even shock people again and again, as well as ignite a spark in the search for and co-creation of a better world. In 1971, he was awarded the Prešeren Fund Award for the Meblo Gondola family of lounge chairs. Can you imagine hard-working and industrious Slovenians thinking hedonistically about relaxing back in the 1960s and 1970s?*

*Oskar Kogoj, the child of craftsmen involved in agriculture, was confronted with ways of moving and existing already as a child. His eagerness for exploration left a wealth of experiences in his subconscious, from climbing trees to wading in the river and playing with hay. This proved to be vital for the development of his aesthetics and the utility of his designs. His memories of sitting, this common human position defined by the seat and its surface, include riding for hours in a horse-drawn carriage. How to sit in a chair, in a canoe, in a gondola or elsewhere depends on the type and angle of the seat. He thought about how to overcome the less pleasant hardness with the softness of resting on hay. He always recalled his father's advice that he should sit down in sand, on hay, on freshly mown grass... and he would then leave an imprint.*

*With this in mind, he set about designing the Gondola lounge chairs for Meblo. He asked his friend Pignatari to sit down in the snow. That imprint of his body was the key. All further research showed that the cross-sectional imprint curve was the right way to design ergonomic lounge chairs. It was a*

valnikov. To je bila krivulja, ki jo je Oskar Kogoj naredil na »roko«, brez pomoči računalnika. Za potrebe načrtovanja počivalnikov je organiziral strokovni oblikovalski tim, prvi v takratni državi. Inovativna tehnologija s fokusom na ergonomiji, ki je ekipi narekovala oblikovanje, prilagojeno človekovim fizičnim in psihičnim lastnostim ter s tem povezanim ugodjem, je pomenila veliko prelomnico oblikovalskega pristopa v slovenskem in mednarodnem prostoru.

*curve that Kogoj drew 'by hand', without the aid of a computer. He organised a professional design team for the purpose of designing lounge chairs, the first in the country at that time. Innovative technology with a focus on ergonomics, which for the team meant a design adapted to human physical and mental characteristics and the associated comfort, marked a major breakthrough in the approach to design in Slovenia and internationally.*



◀ Odtis v snegu in krivulja, narejena na roko, brez pomoči računalnika, ki je bila osnova za počivalnik Gondola. / *The imprint in the snow and the curve drawn by hand, without the aid of a computer, provided the basis for the Gondola lounge chair.*

► Dva izmed 11 Meblovih počivalnikov Gondola, model D 01 1 in A 02 1. / *Two of Meblo's 11 Gondola lounge chairs, models D 01 1 and A 02 1.*





Leta 1970 je Meblo s Kogojem na čelu javnosti predstavil družino desetih plastičnih počivalnikov Gondola in dodatnega stolčka za noge. Ta oblikovalski dosežek je ponesele Kogojevo ime v svet. Objavile so ga vodilne mednarodne strokovne revije. Celoten proces, od igre in odtisa v snegu do meritev človeškega telesa in raziskav, od izdaje knjige izsledkov do izbora in uporabe materialov ter končnega izdelka, predstavlja genezo enega najbolj dodelanih izdelkov industrijskega oblikovanja. Leta 1971 so Oskar Kogoj in sodelavci – svetovalec Stane Bernik, analitik dr. Janko Sušnik in statik Boris Ferlat – prejeli nagrado Prešernovega sklada. Inovativen dizajn počivalnikov je napovedal prihodnost, ko bo človek sedišče uporabljal tudi za meditacijo in regeneracijo.

## Rešitelj Adriane, maskote Mediterskih iger v Splitu 1979

Adriana je bila maskota Mediteranskih iger v Splitu leta 1979. Celostno podobo in oblikovanje je prevzel Center za industrijsko oblikovanje iz Zagreba, ki je osnoval strokovno skupino za vizualne komunikacije pod vodstvom Borislava Ljubičiča. Kot člana Slovenskega društva oblikovalcev so k sodelovanju povabili tudi Oskarja Kogojja. Vizualna identiteta splitskih Mediteranskih iger je bila deležna velikega zanimanja strokovne in širše javnosti. Kreativnost rešitev ter celovitost in doslednost oblikovanja so poželi visok ugled in vsesplošno priljubljenost, avtorjem pa prinesli mnoga priznanja.

*In 1970, Meblo, with Kogoj in the forefront, presented to the public the family of ten plastic Gondola lounge chairs, including an extra footstool. This design achievement brought Kogoj's name to the world's attention. It was published in leading international trade magazines. The whole process, from the play and imprint in the snow to the measurements of the human body and research, from publication of the book of findings to the selection and use of materials, up to the final product, represents the genesis of one of the most sophisticated industrial design products. In 1971, Oskar Kogoj and his colleagues – the consultant Stane Bernik, analyst Dr Janko Sušnik and statics expert Boris Ferlat – were given the Prešeren Fund Award. The lounge chairs' innovative design foresaw a future in which people would also use seats for meditation and regeneration.*

## *The saviour of Adriana, mascot of the 1979 Mediterranean Games in Split*

*Adriana was the mascot of the 1979 Mediterranean Games in Split, Croatia. The overall image and design were taken on by the Centre for Industrial Design in Zagreb, which assembled an expert team for visual communication led by Borislav Ljubičič. Oskar Kogoj was invited to join as a member of the Designers Society of Slovenia. The visual identity of the Split Mediterranean Games (SMG) was the subject of great interest of both the professional and the general public. The creativity of the solutions and the integrity and consistency of the design were highly acclaimed and popular, and won the authors several awards.*

V sklopu razvoja celostne podobe je potekalo oblikovanje uradne maskote MIS 79. Najprej so organizirali natečaj. Oskar Kogoj je sodeloval kot član strokovne komisije za izbor maskote. Ta je predlagala, da lik izhaja iz takrat ogrožene živalske vrste morske medvedke. Ker podoba te živali ni bila vsem znana, prispeli predlogi na natečaj niso obrodili sadov. Skupina se je nalogo odločila zaupati Oskarju Kogoj. Pri oblikovanju mu je svetoval Silvano Bevilacqua, profesor na goriški šoli umetnosti *Scuola d'Arte*. Počasi so prišli do prave oblike in nastala je maskota Morske medvedke Adriane za MIS 79. Silhueta tjulnja spominja na črko S, kar predstavlja tako Split kot šport (sport v mednarodni javnosti). Ker so v sklopu MISa zgradili velike objekte z bazeni, je prišlo do ideje o postavitvi ogromne skulpture. Kogoj je z ekipo lastnoročno izdelal monolitno skulpturo Adriane iz lipiškega marmorja (*Lipica fiorito*), visoko približno 3 metre. Za potrebe

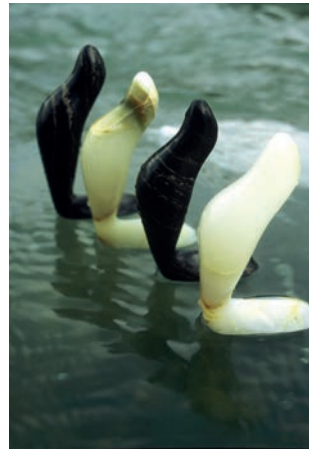
*As part of developing the overall identity, the official 79 SMG mascot had to be designed. First, a contest was organised. Oskar Kogoj participated as a member of the expert jury for selection of the mascot. The jury suggested that the character should be based on a then endangered species of fur seal. Since not everyone knew the image of this animal, the proposals submitted to the contest did not bear fruit. The jury decided to hand the task over to Oskar Kogoj. He was advised regarding the design by Silvano Bevilacqua, a professor at Scuola d'Arte, the art school in Gorizia. Slowly, they came up with the right shape and the mascot of the fur seal Adriana for 79 SMG was created. The seal's silhouette resembles the letter S, representing both Split and sport. As the SMG had built large facilities with swimming pools, the idea of a giant sculpture came up. Kogoj and his team handcrafted a monolithic sculpture of Adriana in Lipica marble (Lipica fiorito), standing about 3 metres high. To more widely promote the*



▲ Zgodba o nastanku Adriane, maskote Mediteranskih iger v Splitu leta 1979. / *The story of the creation of Adriana, mascot of the 1979 Split Mediterranean Games.*

širše prodaje maskote kot simbola iger je Kogoj poiskal rešitev v najnovejši tehnologiji za ulivanje pleksi stekla ter izdelal šablono in orodje. Po njej so nastale tudi značke iz različnih kovin, obeski in drugi promocijski izdelki. Med največjimi podvigi pa je bil ta, da je Kogoj iz različnih vrst mediteranskih kamnov oz. marmorjev lastnoročno izdelal kar 120 protokolarnih maskot. Te so prejeli najvišji predstavniki držav in olimpijskih komitejev, ki so se udeležili Iger, med njimi tudi tedanji predsednik SFR Jugoslavije Josip Broz Tito.

*mascot as a symbol of the Games, Kogoj found a solution in the latest plexiglass moulding technology, and also produced a mould and a tool. The latter was used to create badges made of different metals, pendants and other promotional products as well. One of the greatest feats was when Kogoj handcrafted 120 protocol mascots from different types of Mediterranean stone, i.e. marble. These were presented to the highest dignitaries of the countries and Olympic Committees attending the Games, including the then President of the SFR Yugoslavia, Josip Broz Tito.*



◀ Adriana, morska medvedka iz pleksi stekla in kamna. / *Adriana, a fur seal made from plexiglass and stone.*

▼ Celovitost oblikovanja je požela visok ugled in vsesplošno priljubljenost, avtorjem pa prinesla mnoga priznanja. / *The creativity of the solutions was highly acclaimed and popular, and won the authors many awards.*



## Revolucionar Elanovih MBX smučiči

Načrtovanje oblikovanja predmeta ali kolekcije zahteva razmislek o tem, komu je namenjeno. Pri oblikovanju funkcionalnih predmetov se je nujno osredotočiti na uporabnika. Tako na primer Kogoj odkrito priznava, da smučarji vedo o smučeh in pomenu oblike smučiči veliko več kot oblikovalci. Kogoj, ki ni bil več smučanja, se je lotil oblikovanja smučiči za Elan tako, da je smučko v mislih porinil po gladini vode. Voda je odnesla vse nepotrebne elemente. Verjel je, da je v zraku isto. Če je v zraku voda in se ta voda spremeni v sneg, je enako tudi na snegu. In to je delovalo. Elanovi tehnologi njegove zasnove smučke niso spreminjali.

Oblika je povzročila spremembo v izdelavi, ki ji pri Elanu na začetku niso bili kos, vendar so se tehnologi zelo potrudili, da so uspeli premagati začetne ovire. Ravno zaradi oblike sta se spremenila tudi tehnika smučanja in ves nadaljnji razvoj smučiči. Leta 1989 je nastala revolucionarna

## Revolutionary designer of Elan's MBX skis

*Planning the design of an object or collection requires thinking about who it is intended for. When designing functional objects, it is essential to focus on the user. For example, Kogoj openly admits that skiers know much more about skis and what the shape of skis means than designers. Kogoj, who was not an expert skier, set about designing a ski for the Elan ski manufacturer imagining that the ski is being pushed across the surface of water. The water carried away all the unnecessary elements. He believed that it was the same in the air. If there is water in the air and it turns into snow, it is the same on snow. And it worked. Elan's technologists did not modify his ski design.*

*The design led to a change in manufacturing that Elan was not initially able to cope with, but the technologists did their best to overcome the early obstacles. It was the shape that transformed the skiing technique and the whole further development of the ski. In 1989, Kogoj's revolutionary MBX*

- Oskar Kogoj z revolucionarno smučko MBX in direktorjem Elana Urošem Aljančičem.  
*/ Oskar Kogoj with the revolutionary MBX ski and the CEO of Elan Uroš Aljančič.*



Kogojeva smučka MBX. Prednosti nove konstrukcije so izhajale predvsem iz eliptične oblike in zaobljenega repa, tehnološka novost pa je bila tudi obdelava zgornje obloge – grafični elementi namreč niso bili potiskani, temveč so barve globinsko uparili v zaščitni sloj smučke. Osnovne značilnosti MBX smuči so monoblok preseka, stranski lok smuči, širina smuči (90/64/80 mm), lahka lesena sredica in specifična oblika zadnjega dela. MBX elanke so takrat uporabljale največje zvezde belega cirkusa, od slovenskih asov Mateje Svet in Bojana Križaja do slovitega Šveda Ingemarja Stenmarka.

*ski was born. The main advantages of the new construction arose from the elliptical shape and the rounded tail, but the technological innovation also included the treatment of the upper lining – the graphic elements were not printed, as the colours were deeply imprinted with steam into the ski's protective layer. The central features of MBX skis are the monoblock cross-section, the side arch, the width (90/64/80 mm), the lightweight wooden core and the tail's specific shape. The MBX skis were used by the then biggest stars in the skiing world, from the Slovenian aces Mateja Svet and Bojan Križaj to the famous Swede Ingemar Stenmark.*

## Vitez častne Dvanajstije Slovenije

Leta 1991 so pri nas ustanovili Red sv. Fortunata Slovenije za delovanje na dobrodelnem in kulturnem področju s ciljem izboljševanja kakovosti življenja. Osebnostim, institucijam in podjetjem so začeli podeljevati odličja in

## Knight of the honorary “Dvanajstija” of Slovenia

*In 1991, the Order of St Fortunatus of Slovenia was established to work in the charitable and cultural fields with the aim of improving the quality of life. Awards and distinctions have been given to individuals, institutions and companies*

- Slovenska dvanajstija je kolekcija 12 različnih kelihov in predstavlja enega najpomembnejših protokolarnih daril Republike Slovenije. / *The Slovenian Dvanajstija is a collection of 12 different goblets and is one of the Republic of Slovenia's most important protocol gifts.*



priznanja za prispevek k boljšemu življenju. Oskar Kogoj je leta 1992 prejel priznanje za svoje mojstrstvo in kakovost pri oblikovanju z naslovom *Diplôme de Maîtrise Ordre de Saint Fortunat, Recherche de la Qualité*. Posebnost slovenskega Reda je bila ustanovitev častne *Dvanajstije Slovenije* z Vitezi Reda sv. Fortunata leta 1994, med katere so imenovali tudi Oskarja Kogoja. Za dvanajstijo je oblikoval več predmetov: starešinsko palico, zlato verižico s podobo venetskega konja, različne žige, impozantne bronaste stole in kolekcijo 12 različnih barvnih kozarcev z naslovom *Slovenska dvanajstija*. Ta je postala eno najpomembnejših protokolarnih daril Republike Slovenije.

## Oče Venetskega konja z vibracijo miru

Oskar Kogoj svoje delo posveča starim kulturam in civilizacijam, ki so negovale čistost misli in srca. Z ustvarjanjem nas skuša spomniti na ključ našega bivanja, ki je v povezovanju fizičnega in duhovnega telesa. Z izdelki celo znanstveno dokazuje, da je snov energija, torej vibracija. Zgovoren primer tega je njegov Venetski konj. Meritve so pokazale izredno energetsko sevanje tega telesa. Podoba konja je izluščil iz Vaške situle, pomembne železnodobne najdbe v središču Slovenije. Po njej je izdelal figuro Venetskega konja v skoraj naravni velikosti. Stilizirana oblika konja izraža človekovo duhovnost. Kip milega izraza odseva nekakšen božji mir. S konjem miru Kogoj obuja prastaro venetsko kulturo Slovencev.

*for their contribution to a better life. In 1992, Oskar Kogoj was awarded the Diplôme de Maîtrise Ordre de Saint Fortunat, Recherche de la Qualité for his mastery and quality in design. A special feature of the Slovenian Order was the setting up of the honorary Dvanajstija of Slovenia (a 12-member board) with the Knights of the Order of St Fortunatus in 1994, to which Oskar Kogoj was also appointed. He designed several items for "Dvanajstija": a rod for elders, a gold necklace bearing the image of a Venetic Horse, various stamps, imposing bronze chairs and a collection of 12 different coloured glasses called "Slovenian Dvanajstija". The latter has become one of the most important protocol gifts of the Republic of Slovenia.*

## Father of the Venetic Horse with the vibration of peace

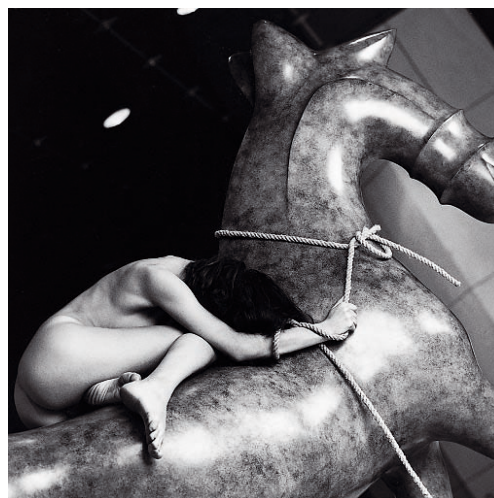
*Oskar Kogoj's work is dedicated to ancient cultures and civilisations that cherished purity of the mind and the heart. In his work, he seeks to remind us of the key to our existence, which lies in integrating the physical and spiritual body. With his products he proves even scientifically that matter is energy, i.e. vibration. His Venetic Horse is a striking example of this. Measurements have shown the extraordinary energetic radiation of this body. He extracted the image of the horse from the "Vače Situla", an important ornamented bronze vessel from the Iron Age found in central Slovenia. He based his near-life-sized figure of the Venetic Horse on it. The stylised form of the horse expresses human spirituality. The statue's gentle expression exudes a kind of divine peace. With the horse of peace, Kogoj evokes the ancient Venetic culture of the Slovenians.*



- Potek izdelave Venetskega konja od prototipa do končnega izdelka.  
*/ The Venetic Horse from prototype to finished product.*



- Venetski konj v Jeruzalemu leta 1997. Skulpturi iz brona v nadnaravni velikosti. / *The Venetic Horse in Jerusalem in 1997. Bronze larger-than-life-sized sculptures.*



- Venetski konj, skulpture iz porcelana. / *Venetic Horse, porcelain sculptures.*





Skupno je izdelal 5 konjev v nadnaravni velikosti iz brona in z različnimi patinami. Stojijo na Mestnem trgu v Slovenj Gradcu, v WTC-ju v Ljubljani, pred stavbo Svetovne trgovinske organizacije v Ženevi, v kompleksu Nebug pri Sočiju ob Črnem morju in pred nekdanjim parlamentom v Jeruzalemu. Tudi to Kogojevo delo ima izpeljanke v manjših skulpturah, reliefih in priponkah. Kogoj je želel, da bi v Sloveniji postavili pozlačenega konja, zato je mojstrom, ki so izdelovali konja, naročil pozlatitev. Sredi procesa so ga obvestili, da ne morejo nadaljevati, saj je zlato na trebuhu konja odpadalo. Mojstri delavnice Mariani so povabili še druge kolege iz vse Italije, iz najstarejših obrtnih delavnic, da bi našli način zlatenja. Ugotovili so, da je zaradi moči oblike potrebno nanesti nepričakovano debel sloj zlata, da se oprime. To je bil dokaz, da ima vsaka umetnina svojo vibracijo in zakonitosti. Kasneje je meritve sevanja na podlagi kliničnih raziskav opravil še Vladimir Maslarič iz Zagreba, ki je potrdil izjemno energijo tega in nekaterih drugih Kogojevih del.

V letu 2006 se je Oskar Kogoj pridružil ugledni družini Brezčasnih slovenskih oblikovalcev in leta 2020 prejel nagrado za življenjsko delo Društva oblikovalcev Slovenije. Slovenska stroka ga pozna tudi kot oblikovalca, ki je naredil ogromno za uveljavljanje oblikovanja kot stroke v javnosti in hkrati za ugled slovenskega oblikovanja v svetu.

*He made a total of 5 larger-than-life-sized horses in bronze, with different patinas. They stand in the Town Square in Slovenj Gradec, before the World Trade Centre in Ljubljana, in front of the World Trade Organization building in Geneva, at the Nebug complex near Sochi on the Black Sea, and in front of the former Parliament in Jerusalem. This work by Kogoj also has derivations in smaller sculptures, reliefs and badges. Kogoj wanted a gilded horse to be erected in Slovenia so he commissioned the craftsmen who had made the horse to gild it. Midway through the process, he was told that they could not proceed because the gold on the horse's belly had started to fall off. The masters in the Mariani workshop invited other colleagues from all over Italy, from the oldest craft workshops, to find another way of gilding. They found that the power of that particular form required an unexpectedly thicker layer of gold to adhere. This was proof that every work of art has its own vibration and laws. Later, Vladimir Maslarič from Zagreb made radiation measurements based on clinical research, which confirmed the extraordinary energy of this and some of Kogoj's other works.*

*In 2006, Oskar Kogoj joined the prestigious group of Timeless Slovenian Designers and in 2020 received the Lifetime Achievement Award of the Designers Society of Slovenia. He is also known in the Slovenian profession as a designer who has done a tremendous work to promote design as a profession in the public eye and also to raise the profile of Slovenian design in the world.*



*Iskalec.*



*Seeker.*

## Glasnik estetike in likovne dovršenosti

Kogojevo ustvarjanje teži k likovni dovršenosti, lepoti in optimizmu. Živali upodablja v vsej njihovi lepoti, z minimalističnimi in elegantnimi potezami. Prefinjenost predmetov poudari s čisto belino ali celo z zlatom, ki vzbuja občutek obilja.



## A herald of aesthetics and artistic perfection

*Kogoj's work strives for artistic perfection, beauty and optimism. He depicts animals in all their beauty, with minimalist and elegant strokes. The sophistication of the objects is accentuated by pure white or even gold, evoking a feeling of abundance.*



- ▲ Čista belina ali sijaj zlata v Kogojevih kreacijah. Skulptura Kozmično srce in posoda Zlato jabolko. / *Pure whiteness or the glitter of gold in Kogoj's creations. The Cosmic Heart sculpture and the Golden Apple bowl.*
- ◀ Širok razpon ustvarjanja od stekla do nakita. Kozarec Valovnica I. in nakit Avrelijan. / *A wide range of creation, from glass to jewellery. The Valovnica I goblet and the Avrelijan jewellery.*

Dovršenost in izčiščenost oblike dopolnjujejo univerzalni simboli, kot so jajce, krog s piko ali valovita linija. Vse to navda predmete z energijo, ki vabi k dotikanju. Kreativna občutljivost in odprtost do opazovanja v naravi, sposobnost intuitivnega izražanja in smisel za estetiko so najpomembnejše lastnosti Kogojevega ustvarjanja, ki jih dodatno podpre s preučevanjem zgodovinskih virov in spiritualizma v starih kulturah. Znan je po širokem razponu ustvarjanja na različnih področjih, kot slikar, kipar, grafični in industrijski oblikovalec. Ko so ga na univerzi v Benetkah vprašali, s čim bi se želel ukvarjati, je dejal, da z vsem, »od čiste umetnosti do industrijskega oblikovanja«. Zanj je bila vznemirljiva prav povezava med obema, kar mu je omogočilo poklic in delo za vse življenje.

## Šepetalec skritih sporočil in zgodb

Kogojev izraz je na prvi pogled zelo preprost in jasen, vendar ima vedno globlja in skrita sporočila. Zato izdelkom vedno doda zgodbo. Že od zgodnje mladosti ga je zanimalo, kaj je »zadaj«, »za vogalom«. K raziskovanju preteklih obdobij ga je spodbudilo razmišljanje profesorjev na Šoli za oblikovanje v Ljubljani, ki so svoje dijakke navduševali nad arheološkimi zakladi. Opozarjali so jih na simbole najdenih predmetov. Ob tem se jim je porajalo vprašanje, koliko zgodb in neuradnih poglavij zgodovine ostaja skrivnost. Med glasnejšimi raziskovalci zgodovinskih teorij je bil profesor Stane Dremelj, ki so ga prevzeli prav Vaška situla in zametki venetske teorije. Svoje navdušenje in znanje interpretacije podob na plaš-

*The design's refinement and clarity are complemented with universal symbols like the egg, the circle with a dot, or an undulating line. This all imbues the objects with an energy that invites to be touched. Creative sensitivity and openness to observation in nature, the capacity for intuitive expression and a sense of aesthetics are the most important qualities of Kogoj's work, further supported by the study of historical sources and spiritualism in ancient cultures. He is known for his broad range of work in different fields, as a painter and sculptor, as well as a graphic and industrial designer. When asked at the University of Venice what he would like to do, he responded: "Everything – from pure art to industrial design". For him, it is the link between the two that is exciting, and which gave him a career and a job for life.*

## A whisperer of hidden messages and tales

*Kogoj's expression is very simple and clear at first glance, but always contains deeper, hidden messages. That is why he always adds a story to his products. From an early age, he was interested in what lay 'behind', 'around the corner'. His research into past periods was inspired by the mindset of his professors at the School of Design in Ljubljana, who fascinated their students with archaeological treasures. They pointed out the symbols on the objects found. This made them wonder how many stories and unofficial chapters of history remain a mystery. One of the most vocal researchers of historical theories was Professor Stane Dremelj, who was absorbed by the "Vače Situla" and the beginnings of the Venetic theory. He passed on his enthusiasm and knowledge*

ču situle je prenesel na Kogoja, ki se je kasneje posvetil poglobljenemu študiju zgodovine, kulture in venetske teorije.

Ko je kasneje prišel v Benetke, so rekli: »*Cosa c'è dietro l'angolo?*«, torej kaj je za vogalom. Učili so jih, da razmišljajo o ozadju vsakega izdelka ali umetnine. Kogoj želi s svojimi deli opozarjati na kulturno dediščino in spodbuditi vrnitev h koreninam. Kljub krščanski vzgoji so ga že zgodaj začele zanimati druge kulture in civilizacije po svetu. Raziskoval in spoznal je veliko filozofij, ver, simbolov in prepričanj. Katoliške vere ni zapustil. Vrednote, ki jih je dobil od svojih prednikov, je skozi leta samo še poglobljal. Predvsem pa se je ves čas spraševal, kdo je človek kot posameznik, od kod prihaja in kam gre.

Njegovi izdelki odpirajo duhovno dimenzijo v ljudeh. Vplivajo na našo čuječnost in prisotnost. Ko pijemo iz Kogojevih skodelic ali kozarcev, hote ali nehote 'pristanemo tukaj in zdaj'. Ne glede na dovzetnost in senzibilnost posameznika uporaba njegovih izdelkov vzbuja prijetne občutki ugodja, spokojnosti in svečanosti. Njegove oblike krožijo in mehko zaokrožajo ter prikazujejo stanje njegovega duha med notranjim raziskovanjem. Oskar Kogoj v vsakem delu opeva in slavi naravo, obenem pa verjame, da je človek merilo vsega. Zato vse, kar dela, dela v dobro človeka.

*of the interpretation of the images on the situla's surface to Kogoj, who later devoted himself to the in-depth study of history, culture and Venetic theory.*

*Later, when he came to Venice, they asked: "Cosa c'è dietro l'angolo?", i.e. what's around the corner? They were taught to think about the background of each product or piece of art. Kogoj's work aims to draw attention to cultural heritage and encourage a return to the roots. Despite his Christian upbringing, he became interested in other cultures and civilisations around the world at an early age. He explored and learned about many philosophies, religions, symbols and beliefs. He did not abandon the Catholic faith. The values he received from his ancestors have only deepened over the years. Above all, he has constantly questioned who man is as an individual, where he comes from, and where he is going.*

*His creations open up a spiritual dimension in people. They influence our mindfulness and presence. When we drink from Kogoj's cups or glasses, we willingly or unwillingly "find ourselves in the here and now". Whatever one's susceptibility and sensibility, the use of his products evokes pleasant feelings of comfort, serenity and solemnity. Kogoj's forms are circular and softly rounded off, showing the state of his mind in his inward explorations of his self. He celebrates and praises nature in every one of his works, while believing that man is the measure of all things. Therefore, everything he does is for the good of man.*



▲ Izdelki za oplemenitenje bivanja. Kolekcija skodelic in skulptura Sova. /  
Products to enhance living. A collection of cups and the Owl sculpture.



## Oblikovalec, ki ustvarja iz narave za človeka

Lepoto oblike in materiala najbolje odraža njegovo oblikovanje pohištva, pri katerem je še posebej izpostavljena njegova vizija, da je *človek merilo vsega*. O tem je bil prepričan že starogrški filozof Protagora, utemeljitelj sofistike, ki je prvi izrekel to misel in z njo osvetlil bistvo človeškega spoznanja. Platon je ugotovitev, ki je že v antiki sprožila polemiko, razložil v nasprotju z nečim objektivnim izven človekovega vpliva ali zaznav. Verjel je, da ni takšne absolutne resnice, saj je resnica vsakega posameznika drugačna. Oskar Kogoj je to filozofijo nadgradil v prepričanju, da mora človek služiti sočloveku do te mere, da zanj ustvarja samo tisto, kar je dobro. »Misli dobro, govori dobro in delaj samo dobro.« Ta usklajenost misli, besed in dejanj je zanj ponazoritev vsega, kar se dogaja v svetu, dobrega in slabega.

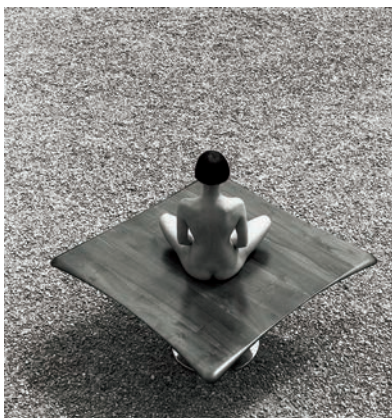
## A designer who creates from nature for man

*The beauty of form and material is best reflected in his furniture design, which particularly emphasises his vision that man is the measure of all things. The ancient Greek philosopher Protagoras, the founder of sophism, was already convinced of this and the first to express this thought, shedding light on the essence of human knowledge. Plato explained this observation, which had already caused controversy in antiquity, in opposition to something objective beyond human influence or perception. He believed that there is no such thing as absolute truth since every individual's truth is different. Oskar Kogoj built on this philosophy in his belief that man must serve his fellow man to the extent that he creates for him only what is good. "Think good, speak good and only do good." This harmony of thoughts, words and deeds is for him the epitome of all that happens in the world: good and bad.*

Ravno to ga je vodilo pri oblikovanju funkcionalnih rešitev, ki zadovoljujejo fizične in psihične potrebe človeka s pomočjo ergonomskega oblikovanja. Preizkušanje in iskanje prave oblike je dojemal kot igro. Pri tem se je zavedal pomena soigralcev in timskega duha. V oblikovalski proces je vključeval mojstre različnih profilov, ki so s svojimi izkušnjami in znanji prispevali h končnim rezultatom.

*This is what led him to design functional solutions that meet people's physical and mental needs through ergonomic design. He saw the process of testing and finding the right form as a game. He was aware of the importance of teammates and team spirit. He invited craftsmen of different profiles into the design process, who contributed their experience and knowledge to the final results.*

► Miza Ca`d`oro leta 1985, Miza Barena leta 1985. / *The Ca`d`oro table in 1985, the Barena table in 1985.*



▼ Pisarniško pohištvo Leonardo da Vinci iz leta 1992, ki ga je izdelovalo podjetje Iles iz Idrije. Mizo Canalgrande je leta 1985 oblikoval za italijansko podjetje Tarpac Data International. / *The Leonardo da Vinci office furniture from 1992, manufactured by the company Iles in Idrija. He designed the Canalgrande table in 1985 for the Italian company Tarpac Data International.*





Oblikovna prefinjenost kosov pohištva je kdaj vzbudila občutek, da niso primerni za resnične stanovanjske razmere in navade. Obenem je predstavljal nenavadno protiutež nizkocenovnim materialom slabe kakovosti, ki so omogočali grmadenje kosov v bivalne prostore brez prave vrednosti in funkcije. Z vsakim kosom je Kogoj želel prebuditi v človeku, da spozna svoje bistvo, naravo in energijo.

Marsikdo ga je označil kot otroka narave. Odraščal je na vasi, obdan z živalmi, raznovrstnim rastlinjem, ob reki Vipavi. Še danes, pri svojih častitljivih osemdesetih letih kaže navdušenje nad naravnimi zakladi, pa naj gre za cvetove in plodove, drage in poldrage kamne, tvorbe, ki se skrivajo v kameninah, umetelno oblikovane veje, ki jih je narava oblikovala bolje, kot bi jih kadarkoli človek, prodnike ali suhe liste z bližnjega drevesa. V vsem najde smisel, kompozicijo, simboliko in možnost likovne izraznosti. Prepričan je, da nam narava daje vse. Narava je oblika, oblika je energija in energija je božja kreacija. Ne glede na letne čase, vreme, okolje ali snov, vse je lahko vir navdiha.

*The sophisticated design of the furniture pieces sometimes gave the impression that they were unsuitable for actual living conditions and habits. At the same time, it acted as an unusual counterbalance to the low-cost, low-quality materials of other pieces, lumped together in living spaces without any real value or function. With each piece, Kogoj wanted to awaken people to their essence, nature and energy.*

*Many have described Kogoj as a child of nature. He grew up in the countryside, surrounded by animals, diverse flora, by the Vipava River. Even today, at the venerable age of 80, he still shows a fascination for nature's treasures, whether it be flowers and fruits, precious and semi-precious stones, formations hidden in rocks, artistically shaped branches that nature has designed better than man ever could, pebbles or dry leaves from a nearby tree. He finds meaning, composition, symbolism and the possibility of artistic expression in everything. He believes that nature gives us everything. Nature is form, form is energy and energy is God's creation. Whatever the season, weather, environment or substance, everything can be a source of inspiration.*

- Narava je od nekdaj Kogojeva muza, zaupnica in sogovornica. Pokaže mu vse skrite simbole in oblike, ki ga navdihujejo pri ustvarjanju. / *Nature has always been Kogoj's muse and a confidant that he can speak with. It shows him all the hidden symbols and shapes that inspire his creativity.*



Čeprav je od nekdaj navezan na naravo, se ni nikoli odrekal uporabi najnovejših tehnologij ali materialov. Tako so plastika oz. umetne mase v določenem ustvarjalnem obdobju odigrale pomembno vlogo (plastični počivalniki Gondola, pribor, igrače). Najrazličnejše umetne mase so takrat omogočale ogromen manevrski prostor za ustvarjanje. Kogoj verjame, da bi lahko bila plastika plemenit material, vendar jo kot surovino žal izkoriščajo v škodo ljudem. Z današnjim znanjem in tehnologijam bi lahko marsikatero preteklo oblikovalsko rešitev nadomestili z naravnimi ali človeku prijaznimi materiali.

## Ambasador slovenske kulturne dediščine

Poleg narave Kogoj črpa iz zgodovine in slovenske kulturne dediščine. Že kot mladeniča ga je zanimala zgodovina. Kot otročki so kopali po zemlji, da bi našli zlato, saj so rekli, da je vse v zemlji. Tudi na srednji šoli v Ljubljani ga je zgodovina zelo zanimala. Profesor zgodovine, ki je bil tudi ravnatelj, je govoril, da bi bil Kogoj dober zgodovinar ali arheolog. To ga je zanimalo. Njegovo rodno okolje je v okolju, kjer živijo slovensko kulturo, a nanjo zaradi neposredne bližine vpliva tudi italijanska. Vse je primerljivo, ampak različno. Ta različnost je veliko bogastvo. Kultura je za obstoj in razvoj nekega naroda izjemno pomembna. Primerjamo jo lahko s koreninami drevesa – če jih zanemarjamo, uničimo ali spodrežemo, drevo pade. V umetnosti brez poznavanja zgodovine ni mogoče napredovati, trdi Oskar Kogoj.

*Although he has always been fond of nature, he has never given up using the latest technologies or materials. Thus, plastic played an important role in a certain creative period (the Gondola plastic lounge chairs, cutlery, toys). The wide variety of plastic materials at that time allowed huge scope for his creativity. Kogoj believes that plastic could be a precious material, but unfortunately it is being exploited as a raw material to people's detriment. With today's knowledge and technologies, many of the design solutions of the past could be replaced by natural or human-friendly materials.*

## An ambassador for Slovenian cultural heritage

*In addition to nature, Kogoj draws on history and Slovenia's cultural heritage. As a young man, he was interested in history. When still a child, with his friends he dug into the earth to find gold because they were told that everything is in the earth. Oskar was also very interested in history at secondary school in Ljubljana. The history professor, who was also the headmaster, used to say that Kogoj would make a good historian or archaeologist. He was keenly interested in that. His native place is located in an environment where Slovenian culture is lived but also influenced by Italian culture because of its close proximity. Everything is comparable, yet different. This diversity is a great asset. Culture is vital to the existence and development of a nation. It can be compared to the roots of a tree – if neglected, destroyed or cut, the tree will fall. It is impossible to progress in art without knowledge of history, Oskar Kogoj argues.*

»Kogoj se je izraziteje obrnil k človeku, porabniku, in zanj začel razvijati izdelke pod skupno oznako Naravno oblikovanje – Nature Design, ki nam razjasni njegovo temeljno oblikovalsko usmeritev in ustvarjalni nazor. Hkrati se je pričel intenzivno poglobljati v človekov notranji svet, odkrival je spodbude za ustvarjanje komunikacije prek oblikovalskih izdelkov iz daljne in bližnje preteklosti, saj je ugotovil, da je sporočilnost starodavnih artefaktov, ki so izpolnjevali bivanjski prostor, še živa in zaradi svoje skrivnostnosti aktualen in verodostojen medij samopotrjevanja in iskanja korenin. V jedro je postavil človeka, pravzaprav njegov jaz, opredeljen s simboli in splošno človeško zaznamovanostjo, ki iz davnin ustvarja nekakšen univerzalen vizualni in oblikovalski jezik, zato ga odnaša v svet brez zamejitev; prizadeva si razumeti poslanstvo človekovega bivanja in njegovih različnih nazorov, tudi evropsko nekonvencionalnih... Njegovo oblikovanje izhaja iz poetike, ki sloni na dejavnem oblikoslovnem in simbolnem razmerju s preteklostjo, zato v prepesnjenih arheoloških artefaktih odseva sodoben ustvarjalni pečat, kjer se kaže avtorjeva zagretost, da pojasni izvire, ki v naš čas s pretokom zgodovine vzpostavljajo spoznavno navpičnico.« (Stane Bernik, 2003)

*“Kogoj turned more explicitly to the human being, the consumer, and began to develop products for them under the common label of Nature Design, which clarifies his fundamental design orientation and creative outlook. He simultaneously began to delve deeply into the inner world of man and discovered impulses to create communication through design products from the distant and recent past, finding that the message of the ancient artefacts that fill our living space is still alive and, because of their mysteriousness, are a contemporary and credible medium for self-confirmation and the search for roots. He has placed man at the core, in fact his ‘self’, defined by symbols and a general human stigma, which has created a kind of universal visual and design language since ancient times, which therefore sees him drift into a world without limits; he seeks to understand the mission of man’s existence and his various outlooks, including those unconventional for Europe... His design is rooted in a poetics based on an active formal and symbolic relationship with the past, and hence reflects a contemporary creative imprint in the reinterpreted archaeological artefacts where the artist’s zeal to elucidate the sources that establish a cognitive vertical in our time with the flow of history is evident.” (Stane Bernik, 2003)*

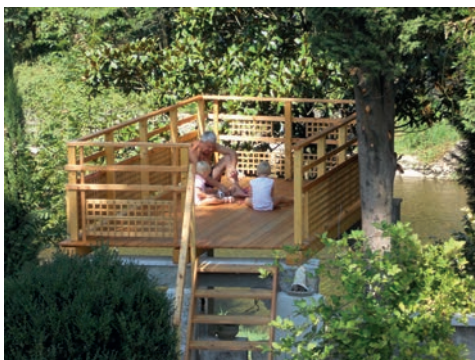
- Ank, znak italijanskega podjetja Tarpac Data International, s katerim je Kogoj pri oblikovanju pohištva, ki je bilo prodajna uspešnica, sodeloval v 80. letih. / *Ankh, the logo of the Italian company Tarpac Data International, with which Kogoj collaborated in the 1980s to design furniture that later became a bestseller.*



Nekoč se je podrla domača platana in pod seboj požgala še eno drevo. Oskar je to požagal in pustil tri mlade poganjke. Povezal jih je v stol, ki ga je oblikoval za tovarno pohištva Lipa Ajdovščina. Goroslav Keller je to imenoval 'flexible design' oz. prilagodljivo oblikovanje. Te veje so v nekaj desetletjih zrastle in dosegle načrtovano obliko. Na tak način so v preteklosti ljudje oblikovali izdelke za svoje potrebe. Tak primer so nekateri jarmi za živino. Ta les so kasneje ustrezno obdelali in mu dodali posebne znake, simbole v ornamentih, kot jih dobimo povsod po svetu.

*A native plane tree once fell and damaged another tree underneath it. Oskar sawed it down, leaving three young shoots. He tied them together to make a chair, which he designed for the Lipa Ajdovščina furniture factory. Goroslav Keller called this "flexible design". Over several decades, these branches grew into their intended shape. In the past, people used to design products in this way to suit their needs. Examples of this are some livestock yokes. Later on, this wood was processed and decorated with special marks and symbols in ornaments, as can be found all over the world.*

► Drevo platana kot naravni stol za meditacijo, ki mu je kasneje pripojil leseni podij. Družina Kogoj: od leve hči Nataša Kogoj Komar, žena Tatjana Kogoj, Oskar Kogoj in hči Katjuša Kogoj Mužina. / *A plane tree as a natural chair for meditation, to which Kogoj later added a wooden platform. The Kogoj family, from the left: daughter Nataša Kogoj Komar, wife Tatjana Kogoj, Oskar Kogoj and daughter Katjuša Kogoj Mužina.*



▼ Igra, delo, oblikovanje in meditacija z vnukinjami. »Podest« nad reko Vipavo, ki ga je oblikoval in izdelal Oskar Kogoj. Od leve Ela Komar, Noemi Anaia Mužina, Pia Komar, Oskar Kogoj. / *Playing, working, designing and meditating with his granddaughters. The 'platform' above the Vipava River, designed and made by Oskar Kogoj. From the left: Ela Komar, Noemi Anaia Mužina, Pia Komar and Oskar Kogoj.*

## Oskar Kogoj Nature Design

Sprva je bila ideja za poimenovanje njegove kolekcije Laser Line Collection, nato Oskar Kogoj Collection, Nature Design Collection, in nazadnje Oskar Kogoj Nature Design, kar se je razvilo v blagovno znamko. Pri tem je Kogoja podprl finski oblikovalec Tapio Wirkalla, ki je vsako svoje delo napravil lastnorčno in s pomočjo ročnega noža, tako se je poglobil v svoje oblikovanje. Danes oblikovalci samo narišejo, risba pa ni nič. Delo mora teči z mislijo na material, idejo je potrebno dognati do konca, potem pa še uresničiti in izdelek predvideti v več različicah, kot je to v primeru maskote morske medvedke Adriane, ki jo Kogoj šteje med svoja največja dela.

## Ustvarjalec in mislec

Kogojeve oblike so tako figuralne kot abstraktne. Lahko so mehko zaokrožene ali strogo geometrične. V vsakem primeru gre za stiliziran poetični realizem. Pri opazovanju živali se je Oskar Kogoj osredotočal na skladno in elegantno gibanje, da je kasneje pri oblikovanju izčistil obliko. Njegove čiste linije imajo tudi elemente arhaičnosti, predvsem v smislu uporabe simbolov, ki jih na subtilen način dodaja v svoj dizajn in nato razjasni v zgodbi o izdelku. Z izbiro motivov želi vzbujati misel na dobre lastnosti, kot so radost, svetloba, obilje in optimizem. Pri ustvarjanju ga vodi misel, da bi izdelal nekaj tako lepega, da bi ljudi osrečil.

## Oskar Kogoj Nature Design

*The initial idea was to name his collection the Laser Line Collection, then the Oskar Kogoj Collection, Nature Design Collection, and finally Oskar Kogoj Nature Design, which has evolved to become a brand. Kogoj was supported in this by the Finnish designer Tapio Wirkalla who made each of his pieces by hand, using a hand knife, completely immersing himself in his design. Nowadays, designers just draw, but a drawing is nothing. The work has to be done with the material in mind, the idea must be worked out to the end, then realised and the product envisaged in several versions – as in the case of the fur seal mascot Adriana, which Kogoj counts among his greatest works.*

## Creator and thinker

*Kogoj's forms are both figurative and abstract. They can be softly rounded or strictly geometric. In any case, what is involved is stylised poetic realism. When observing animals, Kogoj concentrated on their harmonious and elegant movement in order to refine their form later in his design. His clean lines also include elements of the archaic, especially in terms of the use of symbols, which he subtly adds to his design and then clarifies in the story about the product. Through his choice of motifs, he aims to evoke good qualities like joy, light, abundance and optimism. His work is guided by the idea of making something so beautiful that it makes people happy.*

Kot pravi Kogoj, projekt lahko nastane zelo hitro, najprej kot prototip, ki ga običajno izdelava sam. Najpogosteje naredi prototip manjše dimenzije ali pa celo samo profile, kot so delali stari mojstri. Računalniški programi lahko služijo za dopolnjevanje ali za korekture. V osnovi mora človek sam uresničiti idejo, to je tisto pravo, je prepričan. Če je izdelek bolj zahteven, zamisel uresniči v sodelovanju z drugimi mojstri. Vse je odvisno od tehnološke zahtevnosti. Miselni proces traja ves čas in vse življenje, ko pride trenutek ustvarjanja, pa se vse skupaj zlije v celoto. Tako kot v poeziji, glasbi in drugih zvrsteh umetnosti.

*According to Kogoj, a project can come together very quickly, first as a prototype, which he usually makes by himself. Most often, his prototypes are of smaller dimensions or only profiles, just like the old masters made. Computer programs can be used to complete or to make corrections. Basically, it is up to the person to make the idea come true; that's keeping it real, Kogoj believes. If a product is more complex, he realises the idea in collaboration with other craftsmen. It all depends on the technological complexity entailed. The thought process is ongoing and lasts for life and, when the moment of creation arrives, it all blends together to form a whole. Just like in poetry, music and other art genres.*

- Kogojeva Violina Tartini – proces oblikovanja od prototipa do končnega izdelka. / *Kogoj's Tartini Violin – the design process from prototype to finished product.*









Učitelj.



*Teacher.*

## Pustiti sledi v času

Kogojev način življenja je prežet z duhovno usmeritvijo ustvarjanja dobrega in lepega. Vodita ga ljubezen in prepoznavanje energetske moči oblik. Napotke, kako naj živi in dela, je povzel že od staršev. Sam jih nadgrajuje in pravi, da moramo vse, kar delamo, delati dobro in z ljubeznijo, v prizadevanju za mir, resnico in etiko. Verjame, da je v vsakem človeku vrelc ljubezni do življenja in vsega živega, le poiskati in uporabiti ga mora. Če črpamo iz vsega, kar nas obdaja in dovolj pogosto pogledamo vase, se lahko dotaknemo božanskega.

Vsak umetnik mora biti po njegovem raziskovalec, obrtnik in mislec. Vse to mora vnesti v umetniško delo. Če je kipar, v kiparstvo, če je slikar, v slikarstvo, če je oblikovalec, v dizajn. Oblikovanje izdelkov je gonilo naše civilizacije v dobi tehnologije, vendar mora imeti vsebino. Kogoj se ravna po načelu Sai Babe, ki pravi, da je znanje, ki ga ne prenesemo v življenje, kot neprebavljena hrana, ki je lahko nevarna ali celo smrtna. Prepričan je, da nas danes premalo učijo o tem. Umetnost se mora prebuditi in prebujati človeštvo. Če ga ne bo, se bo civilizacija zaključila.

Kogoj kot najstarejši znak, ki ga poznamo pri Slovencih, razume dvojno piramido – tisto, ki je *na* zemlji in tisto, ki je *v* zemlji. Sestavljena tvori romb, ki simbolizira črko B, boga iz kulture Praslovencev. Človek, ki je božansko bitje, se mora razvijati v piramidalnem duhu, navznoter in navzven. Imeti mora odnos do življenja in skrbeti za svojo družino, zase ter za celotno družbo.

## Leaving traces in time

*Kogoj's way of life is imbued with the spiritual orientation of creating the good and the beautiful. He is guided by love and the recognition of energetically powerful forms. He received guidance from his parents on how to live and work. He builds on this and says that everything we do must be done well and with love, in the pursuit of peace, truth and ethics. He believes that there is a wellspring of love for life and all living things in every human being, it is simply a matter of finding it and using it. If we draw from all that surrounds us and look within ourselves often enough, we can touch upon the divine.*

*Every artist, he believes, must be an explorer, a craftsman and a thinker. And then bring all this into their works of art. If a sculptor, into their sculptures; if a painter, into their paintings; if a designer, into their designs. While product design is the driving force of our civilisation in the age of technology, it must have substance. Kogoj is guided by the principle of Sai Baba which states that knowledge which we do not put into practice is like undigested food, which can be dangerous or even fatal. He believes that we are not taught enough about this today. Art needs to wake up and awaken humanity. If it does not, civilisation will come to an end.*

*Kogoj understands the double pyramid – the one on the earth and the one in the earth – as the oldest sign known to Slovenians. Both parts together form a rhombus symbolising the letter B, standing for Bog (i.e. God) in the culture of the prehistoric Slovenians. Man, being a divine being, must evolve in a pyramidal spirit, both inwards and outwards. He must have an attitude towards life and care for his family, himself and society as a whole.*

Kogoj je mnenja, da se človek rodi kot sestavljanka bivših inkarnacij. Nekateri duše so tako čiste, da ohranijo znanje, ki ga prinesejo s seboj na ta svet. Pravi, da mora biti vzgoja tenkočutna in polna ljubezni, da pri otroku ohranimo znanje, ki ga je prinesel na svet. Kogoj so poleg tega vodili tudi starši, ki so bili po eni strani tehnični, po drugi pa zelo duhovni ljudje. Ta dvojnost je skrita v vsakem njegovem delu ali delovanju. Kaj je v neki obliki? Kako se dokopati do tistega nekaj več? Ta »nekaj več« sta pri Slovencih po njegovem mnenju duhovna dimenzija in spiritualna moč, ki sta nam pomagali preživeti. Kogoj verjame, da imamo najstarejši jezik na svetu in da nismo nikoli hrepeneli po velikem bogastvu, ampak po velikem spoznanju.

*According to Kogoj, man is born as the sum of his past incarnations. Some souls are so pure that they retain the knowledge they bring with them into this world. He says that upbringing must be very sensitive and full of love to preserve in the child the knowledge they have brought into the world. Kogoj was also guided by his parents, who were technical people on one hand and very spiritual on the other. This duality is concealed in his every work or action. What is there in a certain form? How to get at 'something more'? This 'something more' in Slovenians, in his opinion, is the spiritual dimension and the spiritual strength that have helped them to survive. Kogoj believes that Slovenians speak the oldest language in the world and have never longed for great wealth, but for understanding.*

- Piramida iz lesa stare cedre, ki je rasla pred Galerijo Oskar Kogoj v Mirnu. V to cedro je udarila strela, zato ima ta poseben les še dodatno moč. / *A pyramid made of timber from an old cedar that grew in front of the Oskar Kogoj Gallery in Miren. This cedar was struck by lightning, meaning that this special wood has extra power.*



## Ustvariti prostor za obrede, mir in meditacijo

Človek potrebuje obrede, ki so neke vrste molitev. Mali obredi so poklon naši duhovnosti, našemu jazu, naši vsebini. Pri človeškem razvoju sta zelo pomembna tišina in mir. Mir srca. K temu pripomore tudi meditacija. Oskar Kogoj pravi, da meditacija pomeni čas, ko lahko proizvaja svoj med ali *amrita*. To mu je velikokrat dokazal njegov učitelj Sai Baba, ko je dišal po medu.

## Creating a space for rituals, peace and meditation

Man needs rituals, which are a kind of prayer. Small rituals are a tribute to our spirituality, our self, our content. Silence and peace are very important for human development. Peace of the heart. Meditation also contributes to this. Oskar Kogoj says that meditation is a time when you can produce your own honey or *amrita*. His teacher Sai Baba proved this to him many times when he smelled like honey.

- Kogojeva skulptura Piramide ter skulptura in zaščitni znak Ank. / *Kogoj's Pyramid sculpture along with Ankh sculpture and emblem.*



- Kogojeva fascinantna zbirka palic. Eno od najdenih in obdelanih mojstrov in narave drži v rokah. / *Kogoj's fascinating collection of sticks. He is holding one of nature's masterpieces that he found and worked on.*



Za Oskarja Kogojja je najboljša meditacija, da gre v gozd in tam raziskuje vejevje, palice in krivulje. Izdelal je že več kot petsto palic, da bi spoznal, kako njihova oblika razvija vibracijo. Vse oblike in bitja vibrirajo. Palice. Ptice. Ljudje nismo nič drugega kot vibracija. Vse, kar pride na Zemljo, odide od tu. Vibracija ali tresenje je univerzalna zakonitost narave. Da bi jo dojeli, rabimo odprtost do skrivnosti. Poleg spiritualnosti, intuicije in modrosti prednikov potrebujemo tudi znanost, ki se stalno spreminja. Tako kot naša civilizacija. Ko nekaj odkrijemo, nekaj drugega pustimo zadaj. A pri štetju zvezd nikoli ne bomo prišli do konca. Oskar Kogoj se skuša pri delu dokopati do skrivnosti in spodbuditi sočloveka, da začne razmišljati.

## Oblikovati za človeka

Oblikovanje obsega več faz. Kogojju največ pomeni in največ dá prav fizično oblikovanje, torej vsa uporaba pridobljenega znanja v praksi. Ta faza je zanj najbolj pomembna in resnična, vse druge so vmesne. Pravi, da je na začetku pomembno, da imamo dovolj informacij, predvsem pa znanja in raziskav, ki so potrebni, da ugotovimo bistvo, ki ga želimo udejanjiti v izdelku. Velikokrat se zgodi, da zaključimo z nečim drugim, kot je bilo tisto, s čimer je začel. To je skrivnost razvoja. Včasih je bistvo mogoče takoj ujeti. Kogojev način oblikovanja je mnogokrat vključeval majhen modelček, ki je lažje obvladljiv. Biti je moral dovolj dober, da je bilo iz njega mogoče izdelati šablone oz. profile, ki so dejansko jedro oz. konstrukcija. Če imamo to postavljeno, lahko začnemo oblačiti, razlaga Kogoj. Obleko lahko prilagodimo trendom, času in seveda potrebam človeštva.

*For Oskar Kogoj, the best meditation is going into a forest and exploring branches, sticks and various curves. He has made more than 500 sticks to understand how their shape develops vibration. All forms and beings vibrate. Sticks. Birds. We humans are nothing but vibration. Everything that comes to Earth goes from here. Vibration or quivering is a universal law of nature. To grasp it, we must be open to the mystery. Besides spirituality, intuition and ancestral wisdom, we also need science, which is constantly changing. Just like our civilisation. When we discover something, we leave something else behind. But we will never finish counting the stars. Oskar Kogoj's work is about getting to the bottom of the mystery and encouraging his fellow human to think.*

## Designing for people

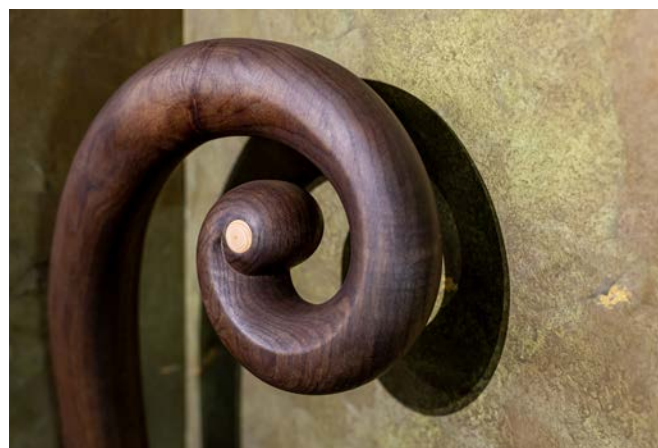
*Design involves several stages. It is the physical design that means the most to Kogoj and gives the most, i.e. all of the practical application of the knowledge gained. This phase is the most important and real for him, all the others are intermediate. He says that at the beginning it is important to have enough information and, above all, the knowledge and research needed to find out the essence of what we want to materialise with a product. It often happens that he ends up with something different from what he started with. This is the secret of development. Sometimes the essence can be captured instantly. Kogoj's way of designing often includes a small model, which is more manageable. It must be good enough to be used to make templates or profiles that are the actual core or structure of the product. With that in place, we can start with the dressing, explains Kogoj. We can adjust the 'clothing' to trends, to the times and, of course, to the needs of humanity.*

Za Kogoja je bistvenega pomena, da umetnik oz. ustvarjalec ne zapusti svoje duše in intuicije. Naj gre za katerikoli predmet, imeti mora notranje sporočilo. V naravi je vse zelo globoko povezano. Seveda so predmeti, ki jih čas prehiti zaradi tehnologije, vendar so v določenem obdobju odlični in s tem večni. Kogoj opozarja na današnji problem, da imamo preveč vsega in premalo kakovosti na vseh področjih. Zato poziva, da je vse odvisno od nas. Človek potrebuje mir, mir duše in telesa ter poglobljenost.

*For Kogoj, it is essential that the artist or creator does not abandon their soul and intuition. Whatever the object, it must have an intrinsic message. Everything in nature is very deeply connected. Of course, there are objects that are overtaken by time because of technology, but they are perfect in a certain period and therefore eternal. Kogoj points to the problem we have today: we have too much of everything and not enough quality in all areas. Therefore, he urges that everything depends on us. Man needs peace, peace of mind and body, and depth.*



▲ Poleg prodajnega dela je v Galeriji Oskar Kogoj v Mirnu na ogled tudi stalna zbirka in Avatarjeva soba, ki jo prežemajo posebne energije in mističnost. / *In addition to the sales section, the Oskar Kogoj Gallery in Miren also has a permanent collection and the Avatar room, which is imbued with special energy and mysticism.*



## Dosegati estetiko po meri človeka

Veliko slikarjev, kiparjev in drugih umetnikov v zgodovini je estetiko razvijalo in prepoznavalo intuitivno. Če bi danes analizirali njihove oblike, bi se izkazale kot odlične. Oblike se skozi zgodovino spreminjajo glede na tehnologijo, vendar univerzalne lepote in občutka za detajl ne zlomi nobena tehnika. V naravi vse funkcionira po nekih zakonitostih. Estetika je lepota, ki privlači in oddaja energijo. Tudi ljudje privlačimo drug drugega zaradi notranje ali zunanje lepote in potem gojimo najbolj sveto v sebi – ljubezen ali »ljubi zen«, kot pravi Oskar Kogoj. V prepoznavi pomena te besede gremo tisočletja nazaj v preteklost, ko so naši predniki Hiperborejci odšli na vzhod in si postavili zlato pravilo »Ne imej tistega, česar ne potrebuješ«. Tako so odvrkli ves neestetški labirint. To se je odražalo povsod, v oblikovanju, arhitekturi in nasploh v načinu življenja. Opusti, kar ne rabiš. V tem se skriva ključ. Razvija se medsebojna vibracija, ki razvija ljubezen in medsebojno spoštovanje. Vse, kar je človeškega, razodeva Kogoj.

## Achieving human-tailored aesthetics

*Many painters, sculptors and other artists throughout history have developed and identified aesthetics intuitively. If we were to analyse their forms today, they would turn out to be excellent. Shapes have historically changed according to technology, but no technique can break the universal beauty and sense of detail. In nature, everything functions according to certain laws. Aesthetics is beauty that attracts and radiates energy. We humans are also attracted to each other because of inner or outer beauty and then we cultivate the most sacred within ourselves – love (Slovenian: ljubezen or "loving Zen", as Oskar Kogoj describes it). In recognising the meaning of this word, we go back thousands of years to the past when our Hyperborean ancestors went East and established the golden rule "Don't have what you don't need". Namely, they threw the whole non-aesthetic labyrinth away. This was reflected everywhere, in design, in architecture and in the way of life generally. Let go of what you don't need. Therein lies the key. A mutual vibration evolves and develops love and mutual respect. All that is human, reveals Kogoj.*

- Skulptura Lipicanca simbolizira pomen transformacije v naravi, pri živih bitjih in ljudeh. / *The Lipizzaner sculpture symbolises the importance of transformation in nature, in living beings and in people.*



Zelo pomembno je, da človek prepozna in razume transformacijo v naravi, saj se mora tudi sam preobraziti. Ljudje moramo živeti, uživati, delati in razumeti, zakaj delamo. Zato moramo delati nekaj dobrega in plemenitega za sočloveka. Ko se nam to začenja vračati, postajamo bogati. Če se egoistično zapiramo, ne napredujemo. Če hočemo spoznati življenje, ga moramo raziskovati.

Iskanje popolne oblike ali popolnosti je dolg proces. Lahko je meditacija in raziskovanje naše notranjosti. Človekovo pravo spoznanje je v prepoznavanju samega sebe. V sebi je vsak sam svoj stvarnik. Že antične civilizacije govorijo o posmrtnem življenju in prek arhitekture, mitov, ritualov poskušajo razložiti bistvo človekovega obstoja. Človek je merilo vsega. Človek, ki deluje v miru in ljubezni, ne v vojni, je bog. Vse stare civilizacije govorijo o tem, kako pomembno je človeštvo. Živimo v času, ko se lahko zadržimo in premagamo, ne da bi udarili, ker s tem ne rešimo nič, je prepričan Oskar Kogoj.

*It is very important for man to recognise and understand the transformation in nature because he himself needs to be transformed. We humans need to live, enjoy, work and understand why we work. That is why we have to do something good and noble for our fellow man. When this begins to come back to us, we become rich. If we close ourselves down egoistically, we do not progress. If we want to know life, we must explore it.*

*The search for the perfect shape or perfection is a long process. It can be a meditation and an exploration of our inner self. Man's true knowledge lies in the recognition of himself. Inside oneself, one is one's own creator. Ancient civilisations spoke of an afterlife and tried to explain the essence of human existence through architecture, myths, rituals. Man is the measure of all things. A man who acts in peace and love, not in war, is a god. All ancient civilisations talk about the importance of humanity. We are living at a time when we can hold back and overcome without violence, because that does not resolve anything, Oskar Kogoj is convinced.*

- Študij, raziskovanje in vseživljenjsko učenje. Oskar Kogoj v svojem studiu v Mirnu. / *Study, research and lifelong learning. Oskar Kogoj in his studio in Miren.*









Oskar Kogoj



Energy design

## Energetska vrednost izdelkov

Izdelki z energetske vrednostjo navdajajo uporabnika z energijo sonca. Oskar Kogoj jih je z zavestnim raziskovanjem in eksperimentiranjem oblikoval tako, da je vanje prenesel energijo iz narave in naravnih pojavov. Kogoj verjame, da je oblika energija, ki jo občutimo. Tako kot lepo misel, besedo ali dejanje. To troje je povezano med seboj kot Triglav ali Tribog. Če človek ne občuti, ne obstaja zares. Kogojeve roke pri oblikovanju delujejo po načinu *muder* v skladu z zakoni modrosti ter izkušeni frekvenc in informacij. Kar obstaja v makrokozmosu, obstaja tudi v mikrokozmosu, torej v vsakem človeškem bitju. Čas je, da se prebudimo in zaživimo. Zavedati se moramo, da nismo le fizična, ampak tudi čustvena in duhovna bitja.



▲ Stenska skulptura Čebela v okvirju. / *The Honeybee in a Frame wall sculpture.*

- Oskar Kogoj je včasih kot čebela v naravi. Nabiranju cvetnega prahu sledi medenje navdiha v čebelnjaku ustvarjanja. / *Oskar Kogoj is sometimes like a honeybee in the wild. Pollen gathering is followed by the sweetening of inspiration in his beehive of creation.*

## Energy value of the products

*Energy-dense products imbue the user with the sun's energy. Oskar Kogoj has designed them following conscious research and experimentation, bringing energy from nature and natural phenomena into them. Kogoj believes that the form is the energy we feel. Just like a beautiful thought, word or act. These three are connected to each other like Triglav (i.e. the three heads, also the name of Slovenia's highest mountain) or Tribog (i.e. three-headed god). If one does not feel, one does not really exist. While designing, Kogoj's hands work in the manner of "mudras"; according to the laws of wisdom and the experience of frequencies and information. Whatever exists in the macrocosm also exists in the microcosm, i.e. in every human being. It is time to wake up and come alive. We need to realise that we are not only physical but also emotional and spiritual beings.*



Izdelke moramo uporabljati z zavedanjem, saj nas lahko zdravijo in notranje obogatijo, če jim to dovolimo. Spodbujajo nas k razmišljanju, kar sproži proces samorefleksije. S pozitivnimi čustvi in mislimi dvigujemo vibracijo ter vplivamo na nezavedno in intuitivno polje. S tem lahko vplivamo na spremembe v sebi. Če misli, besede in dejanja prepojimo z ljubeznijo in hvaležnostjo, lahko ustvarimo boljši svet.

*We need to use products with awareness because they can only heal and enrich us internally if we allow them to. They encourage us to think, which triggers a process of self-reflection. Positive feelings and thoughts raise our vibration and influence the unconscious and intuitive sphere. In this way, we can influence change within ourselves. If we imbue our thoughts, words and actions with love and gratitude, we can create a better world.*



▲ Kogojevo Kolo sreče (Zvezdna vrata) iz pleksi stekla, idrijskega živega srebra, kovine in kamna iz leta 1996. Fotografija je nastala v Belgiji v arboretumu Kalmthout, ki je bil del posestva baronice Jelene de Belder Kovačič. Ko se Kolo sreče vrti, ustvarja enako vibracijo kot energija Gajatri mantre. / *Kogoj's Wheel of Fortune (Stargate) made of plexiglass, mercury from Idrija, metal and stone in 1996. The photo was taken in Belgium at the Kalmthout Arboretum, part of the estate of Baroness Jelena de Belder Kovačič. As the Wheel of Fortune turns, it creates the same vibration as the energy of the Gayatri Mantra.*

◀ Ogljedalo Kozmična kaplja, v les ujeta mehkočnost vode. / *The Cosmic Drop wall mirror – the softness of water captured in wood.*

Vsaka oblika izžareva posebno energijo. Izdelki *energy design*-a upoštevajo pozitivne vibracije energije, s katerimi se napolni tudi njihova okolica. Kogoj verjame, da lahko ta energija prispeva k razvoju in dozorevanju človeške duše. Odkrivanje lepote umetnosti je zdravilno za človeka. Pomaga se nam preroditi in najti prave občutke. Razvijanje estetske inteligence je lahko vir regeneracije.

Kogoj v svoja dela najpogosteje vključuje simbol valovnice in jajca. Valovito linijo najdemo vsepovsod, saj narava vedno išče svetlobo in energijo, ki valovi. Vsakodnevno lahko valove občutimo tudi v telesu. Jajce kot najbolj popolna energetska oblika simbolizira ponovno rojstvo ali nov začetek. Krhkost jajca nas opozarja, da moramo ustvarjalno energijo skrbno negovati. Kozmična sevanja, ki izvirajo iz eliptičnih oblik, so zdravilna in samoohranitvena. To so vedeli že v antičnih časih, saj so v amforah v obliki jajca shranjevali jedilna olja, vina in eterična olja.

*Each form radiates a particular energy. The Energy Design products incorporate the positive vibrations of energy that fill their surroundings. Kogoj believes that this energy can contribute to the development and maturation of the human soul. Discovering the beauty of art is healing for human beings. It helps us to be reborn and to find our true feelings. Developing aesthetic intelligence can be a source of regeneration.*

*Kogoj most often incorporates the symbols of an undulating line and an egg in his works. The undulating line is found everywhere since nature is always looking for the light and energy that ripples. We can feel the waves in our bodies every day. The egg, as the most perfect energetic form, symbolises rebirth or a new beginning. The fragility of the egg reminds us that creative energy must be carefully nurtured. The cosmic radiations emanating from the elliptical forms are healing and self-preserving. This was known in ancient times, when edible oils, wines and essential oils were stored in egg-shaped amphorae.*



▲ Valovitost in vibracija, ki jih najdemo v naravi, sta pogosto del Kogojevega oblikovanja, zajeta tudi v Kobaltovi kupi in kozarcu Zlata pika. / *The undulations and vibrations found in nature often form part of Kogoj's design, also captured in the Kobalt goblet and the Golden Dot glass.*



◀ Vse izhaja iz jajčne oblike in se vrača vanjo. Zibelka jajce in skulptura Rajska venetska ptica, v kateri je skrita forma jajca. / *Everything comes from and returns to the egg form. The Egg Cradle and the Venetic Bird of Paradise sculpture, in which the egg form is hidden.*

## Z intuicijo do energetsko močnih oblik

Vsak izdelek ima avro. Eni imajo bolj pozitivno vibracijo, drugi manj. Gre za leta in leta izkušenj, fizičnega in kiparskega dela, razumevanja materialov in dognanj s pomočjo intuicije ter znanosti. Umetnost nastaja z levo in desno roko, s pogledom in vpogledom, z dušo in našim tretjim očesom. Tako lahko nastane nekaj posebnega, pojasni Kogoj.

Če je misel korenina, je intuicija celo drevo, takšno moč ima. Vedno se moramo vprašati, kaj je v ozadju. O intuiciji lahko govorimo, ko mentalna izkušnja prehiti fizično in človeka vodi skozi proces. To moramo dobro nadzorovati, ker je v oblikovanju vedno ključen končni izdelek, ki služi človekovi uporabi. Zasnovati je potrebno dobro obliko in jo dobro izdelati. Popravki zahtevajo ogromno energije in

## With intuition to energetically powerful forms

*Every product has an aura. Some have a more positive vibe, others less so. It is a matter of years and years of experience, of physical and sculptural work, of understanding materials and findings through intuition and science. Art is made with the left and right hands, with sight and insight, with the soul and our third eye. This is how something special can be created, explains Kogoj.*

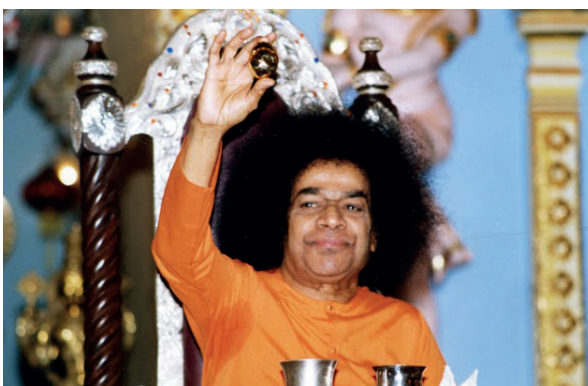
*If thought is the root, intuition is the whole tree, that's the power it holds. We must always ask ourselves what is behind it. One can speak of intuition when the mental experience overtakes the physical and guides one through the process. We need to control this well because in design it is always the end product that is crucial, the product that serves human use. It needs to be well designed and well made. Correc-*

lahko močno izčrpajo človeka. Pri industrijskem oblikovanju je pomembno slediti odgovoru, ki se pojavi v srcu in potuje najprej do možganov, od tam pa v roke in predmete, je prepričan Kogoj. Skrivnost je v poglobljenem delu in raziskavah. Tako kot se narava razvija skozi plodove, se tudi mi razvijamo skozi plodove našega dela in raziskovanje vmesnih faz. To lahko primerjamo s prihodom Zlatega obdobja. Pred njegovim nastopom človeštvo čakajo velike preizkušnje. Tudi Sai Baba je pripovedoval, kako je doživljal nečloveške napore, preden je iz nič v svojem telesu utekočinil zlato in ga preoblikoval v jajce. Človek je res potencialni bog, vendar mora dati skozi ogromno trpljenja, ki je pogosto nevidno.

Intuicija, ki vodi Kogoja pri oblikovanju, je močnejša od instrumentov. Njegova dela so univerzalna in nadčasovna. Prežemajo jih nevidne, a merljive vibracije, ki jih oddajajo v okolje, kjer se nahajajo in ga tako spreminjajo. Že iz zgodovine vemo, da znamenje vibrira in seva, če je močno. Vsak predmet žarči določeno energijo. Po Kogojevem

*tions require a lot of energy and can be very draining. In industrial design, it is important to follow the answer that emerges in the heart and travels first to the brain, and from there to the hands and objects, Kogoj believes. The secret lies in in-depth work and research. Just as nature evolves through its fruits, we evolve through the fruits of our work and exploration of the intermediate stages. This can be compared to the arrival of the Golden Age. Before it arrives, humanity is about to face great trials. Sai Baba also narrated how he went through superhuman ordeals before he liquefied gold from nothingness in his body and transformed it into an egg. Man is indeed a potential god, but he has to undergo tremendous suffering, which is often hidden from view.*

*The intuition that guides Kogoj's design is stronger than the instruments. His works are universal and beyond time. They are permeated by an invisible but measurable vibration that they send out into the environment where they are located, thereby transforming it. We know from history that a sign vibrates and radiates, if it is strong. Every object radiates*



▲ Oskar in Tatjana Kogoj sta v Puttaparthiju v Indiji na lastne oči doživela, kako je njun učitelj Sai Baba pričaral zlato jajce skozi usta. / *In Puttaparthi, India, Oskar and Tatjana Kogoj experienced first-hand how their teacher Sai Baba conjured a golden egg through his mouth.*



▲ Skulptura Kozmično jajce na podstavku, ki je simbol večnosti, kreacije in božanstva. / *The Cosmic Egg sculpture on a pedestal, a symbol of eternity, creation and divinity.*



prepričanju mora oblikovanje zasledovati dobre, pozitivne vibracije. Božanska narava, ki skriva polno življenjske energije, nam vedno daje moč – za življenje in ustvarjanje. Vsaka oblika izžareva posebno energijo. Kogojevi izdelki so oblikovani tako, da ujamejo pozitivne vibracije in z njimi napolnijo okolico. S svojo zgodbo dopolnijo sporočilno vrednost.

*a certain energy. Kogoj believes that design should pursue good, positive vibrations. Full of life energy, the divine nature always gives us the power – for life and for creation. Each form radiates a special energy. Kogoj's products are designed to capture positive vibrations and fill the surroundings with them. They add to the message with their story.*

- Narava nam vse ponudi. Iz narave do izdelka, dekorativen pladenj
- Slovensko srce iz orehovega lesa.
- / Nature offers us everything. From nature to the product: the decorative Slovenian Heart tray made of walnut wood.*



## Certifikat energijskega vpliva izdelkov na človeški organizem

V Galeriji Oskar Kogoj v Mirnu so izbrali nekaj del in jih poslali na testiranje na neodvisen in mednarodno priznan Inštitut BION, ki poleg temeljnega znanstveno-raziskovalnega dela izvaja testiranja in certificiranja po načelih kliničnih raziskav. Pri BIONu lahko testiranja in meritve izvajajo tudi v območju zelo šibkih sevanj predmetov z domnevno energijskim in/ali zaščitnim in/ali subtilnim vplivom na človeka, vodo ali prostor. Konvencionalne meritve s standardnimi orodji teh vibracij niso sposobne zaznati, lahko pa jih zazna človeški organizem, seveda v posebej razviti in prilagojeni eksperimentalni situaciji.

Inštitut BION je tako izvedel testiranje in certificiranje energijskega vpliva izdelkov kolekcije Oskar Kogoj Energy Design na človeški organizem. Izvedli so dvojno slepo testiranje z izključenim placebo učinkom ter naključnim

## Certificate of energy influence of products on the human body

*At the Oskar Kogoj Gallery in Miren, a few works were selected and sent for testing to the independent and internationally renowned BION Institute which, alongside basic scientific research work, carries out testing and certification according to the principles of clinical research. At BION, tests and measurements can also be performed in the very weak radiation range of objects with a suspected energetic and/or shielding and/or subtle impact on humans, water or space. Conventional measurements with standard tools are unable to detect these vibrations, although they can be detected by the human body, of course in a specially developed and adjusted experimental situation.*

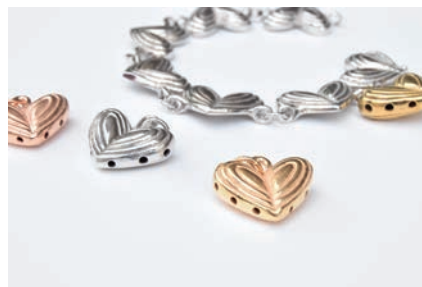
*The BION Institute tested and certified the energy impact of Oskar Kogoj Energy Design products on the human body. Double-blind testing was carried out, excluding the placebo effect and randomising the experimental situations. During*



▲ Kogojevi prepoznavni izdelki iz modrega stekla: Energetski kozarec, steklenica Magnolija in Čaša nesmrtnosti. / *Kogoj's signature products from blue glass: Energy Glass, Magnolia Bottle and Cup of Immortality.*

vrstnim redom eksperimentalnih situacij. V raziskavi so spremljali več fizioloških spremenljivk hkrati, in sicer srčni ritem, mišično aktivnost, temperaturo, električno prevodnost kože in ritem dihanja. Statistična analiza rezul-

*the study, several physiological variables were monitored simultaneously: heart rate, muscle activity, body temperature, electrical conductivity of the skin, and breathing rhythm. A statistical analysis of the measurement results showed dif-*



- ▲ Nekaj izdelkov s Certifikatom energijskega vpliva na človeški organizem Inštituta BION. Stenska skulptura Zlato sonce, Energetska skodelica, Kozmična posoda, vaza Kozmično srce, skulptura Lotosov cvet, skulptura Kozmični spomin, nakit Kozmično srce in posoda Zlato sonce. / *Some of the products carrying the BION Institute's Certificate of Energy Influence on Human Organism. The Golden Sun wall sculpture, Energy Cup, Cosmic Bowl, the Cosmic Heart vase, the Lotus Flower sculpture, the Cosmic Memory sculpture, the Cosmic Heart jewellery and the Golden Sun bowl.*

tatov meritev je pokazala razlike med eksperimentalno situacijo, ko so bile testne osebe izpostavljene delovanju izdelkov kolekcije ter kontrolno situacijo, ko niso bile v stiku z izdelki. Ker niti asistent meritev niti prostovoljci niso vedeli, kdaj so jih izpostavili sevanju izdelka, pri merjenju vpliva ni šlo za namišljeno ali pričakovano občutenje na podlagi (avto)sugestije, ampak so izdelki izkazali objektivni vpliv na človeški organizem.

Pri testiranju izdelkov iz kolekcije Oskar Kogoj Energy Design se je izkazalo, da sprva delujejo sproščujoče, nato pa poživljajoče oz. stimulatивно, saj človeka in njegovo delovanje energijsko podprejo.

Kolekcijo sestavljajo različni izdelki, ki zaradi svoje oblike energijsko vplivajo na prostor in prek tega na človeka. Izdelki, iz katerih je moč zaužiti tekočino, pa imajo na človeški organizem dvojni učinek. Tekočina se v energetskih oblikah že kmalu začne spreminjati, kar vpliva na človeški organizem. Oplemeniti se, izboljšajo se struktura, okus in vibracija. Revitalizirana tekočina ima energijski učinek na človeški organizem.

Ker so vsi izdelki oblikovno dovršeni, estetski in posebnih oblik, brez ostrih površin, imajo na človeka še večji vpliv. Ko vizualno opazujemo oblikovani predmet, se v nas vtisnejo občutja lepote, svetlobe in vibracije, ki vplivajo na podzavest in intuicijo ter sproščajo procese v našem telesu in nas spodbujajo k ljubezni, dobroti, radosti in čistemu srcu. Oblika ima posebno vibracijo in moč, da nas zapelje v polje božanskosti. Oskar Kogoj priporoča tudi meditacijo in različne obrede s temi predmeti, da umirijo um. Miren um pa omogoča neslutene razsežnosti sreče.

*ferences between the experimental situation where the test subjects were exposed to products from Kogoj's collection and the control situation where they were not in any contact with those products. Since neither the measurement assistant nor the volunteers knew when they were exposed to the product, the impact measurement was not a matter of imaginary or expected sensation based on (auto)suggestion, but the products showed an objective impact on the human body.*

*When tested, the products from the Oskar Kogoj Energy Design collection proved to be relaxing at first and then invigorating or stimulating, providing an energetic boost to the person and their functioning.*

*The collection consists of various products that, thanks to their form, have an energetic influence on space and thus on people. The products from which liquid can be ingested have a double effect on the human body. The liquid, in its energetic forms, soon starts to change, which has an impact on the human organism. It becomes more refined, while its texture, taste and vibration are improved. The revitalised liquid has an energy influence on the human organism.*

*As all the products are elaborate in terms of form and aesthetics and have special shapes without any sharp surfaces, they have an even greater impact on the human being. When we visually observe the designed object, feelings of beauty, light and vibration arise within us, influencing our subconscious and intuition, triggering processes in our body and stimulating us towards love, kindness, joy and a pure heart. The form has a special vibration and power, beckoning us into the field of the divine. Oskar Kogoj also recommends meditation and various rituals with these objects to calm the mind. A calm mind allows for unimagined dimensions of happiness.*



Smisel vsega je,  
da se človek razvija in odkrije  
potencial, ki ga nosi v sebi.



*The point of everything is to  
develop oneself and discover the  
potential that one carries within  
oneself.*

»Družinska tradicija bi mi velela, da bi bil duhovnik ali mesar. Ko sem kasneje analiziral, je bilo tudi tem poklicem mojih prednikov skupno sporočilo – pomagati človeku, da se razvije. Že pred obdobjem antike smo imeli prve velike kulture in civilizacije. Ljudje bodočim rodovom vedno prenašamo kulturo življenja, identitete in umetnosti. Za to potrebujemo veliko discipline, znanja in raziskovanja. Rezultat je delo, ki ga morajo oceniti kritiki in ki mora prestati preizkus časa. Današnji čas je izgubil absolutno resnico in lepoto, zato se mora preobraziti. Preobrazba prinaša tudi trpljenje. Verjamem, da je človek potencialni bog, vendar se mora v to razviti, tako kot se lipicanec skoti črn in nato postane bel. Gre za simbol preobrazbe in dela na sebi. Jaz sem iz Vaške situle vzel podobo konja, ki ima nad seboj ptico *garudo*, znak boga ali božanskega orla. Vsi simboli v staroindijskem vedskem sanskritu obstajajo tudi v slovenščini, v naši kulturni dediščini. Potrebno jih je le dešifrirati.

*“Family tradition would have told me to become a priest or a butcher. When I analysed this later, my ancestors’ professions also had a common message – to help people to develop. Even before the age of antiquity, we had the first great cultures and civilisations. We humans have always passed on the culture of life, identity and art to future generations. This requires a lot of discipline, knowledge and research. The result is a work that must be judged by critics and must stand the test of time. Today’s era has lost absolute truth and beauty, and it needs to transform. Transformation also brings suffering. I believe that man is a potential god, but he has to evolve into one, just as the Lipizzaner is born black and later becomes white. It is a symbol of transformation and work on oneself. I have taken from the Vače Situla the image of a horse with a garuda bird above it, the sign of a god or a divine eagle. All of the symbols in ancient Indian Vedic Sanskrit also exist in Slovenian, in our cultural heritage. They only need to be deciphered.*



▲ Lipicanca, kraljeva konja v obleki, ki predstavljata kreacijo, energijo in preobrazbo. Skulpturi je unikatno poslikal Sergio Pausig. Takih konjev je le 12, vsak ima drugačno poslikavo in energijo. / *Lipizzaners, two royal horses wearing a coating, representing creation, energy and transformation. The sculptures were uniquely painted by Sergio Pausig. There are only 12 of these horses, each with a different painting and energy.*

Mladim ljudem želim samo to, da bi se najprej razvili pod okriljem svojih družin in njihovih zdravih korenin. Želim jim, da ne bi prenehali iskati in raziskovati, kar je še skritega, tudi v krščanstvu. Seveda morajo biti disciplinirani, vendar morajo vsa prizadevanja izhajati iz ljubezni, veliko ljubezni brez ljubosumja. Tako bodo prišli do rezultata. Če so nadarjeni za umetnost, naj se ukvarjajo s tem, če je njihov talent doma na drugih področjih, naj delajo tisto, kar jih bo najbolj osrečevalo. Ob vsem tem morajo razvijati intuicijo in poslušati srce, kaj jim narekuje. Intuicija je najvišja oblika duhovnosti. Slutiš, da je nekaj tam, nato koplješ in najdeš zlato.

Ob svoji osemdesetletnici razmišljam, kaj je pravzaprav smisel življenja in zakaj živimo. Kdo smo, od kod prihajamo in kam gremo. Če imamo že v zgodnji mladosti težke preizkušnje, ki se s starostjo nadaljujejo, potem pridemo do spoznanj, ki so bistvena za naš razvoj in delo. Smisel vsega je, da človek raziskuje in se razvija. In ko počne to, spozna potencial, ki ga ima. Moj učitelj je rekel: »Ti si bog, jaz sem bog. Jaz se tega zavedam, ti pa še ne.«

Jaz sem s svojima hčerama, Katjušo in Natašo, želel postaviti galerijo, kjer bi ljudem ponujali simbole, ki govorijo o izkušnjah in o božanskosti človeka. Upam, da nam je uspelo. Samo čisto srce je lahko srečno.«

*My only wish for young people is that they first develop under the auspices of their families and their healthy roots. I wish them to not stop searching and exploring what is still hidden, even in Christianity. Of course, they must be disciplined, but all their efforts must come from love – considerable love without jealousy. That is how they will come to a result. If they are gifted in the arts, let them pursue that; if their talent lies in other fields, let them do what will make them the happiest. In all this, they should develop their intuition and listen to what their heart is telling them. Intuition is the highest form of spirituality. You sense that something is there, then you dig and find gold.*

*On my 80th birthday, I am reflecting on what is the meaning of life and why we are alive. Who we are, where we come from and where we are going. If we overcome difficult trials at an early age, which continue with age, then we come to some realisations that are essential for our development and work. The point of everything for a man is to explore and develop. And in so doing, he realises the potential he has. My teacher said: "You are God, I am God. I am aware of that, but you are not yet"*

*Together with my daughters Katjuša and Nataša, I wanted to open a gallery where we would offer people symbols that speak of experience and of the divinity of man. I hope that we have succeeded. Only a pure heart can be happy."*





Kogojeva družina: hči Katjuša Kogoj Mužina, žena Tatjana Kogoj, Oskar Kogoj in hči Nataša Kogoj Komar. / The Kogoj family: daughter Katjuša Kogoj Mužina, wife Tatjana Kogoj, Oskar Kogoj and daughter Nataša Kogoj Komar.



Samo čisto srce je lahko srečno.  
Prisluhnimo mu.



*Only a pure heart can be happy.  
Listen to it.*

Oskar Kogoj

*Oskar Kogoj*

## OSKAR KOGOJ

Otrok. Oblikovalec. Iskalec. Učitelj. / *Child. Designer. Seeker. Teacher.*

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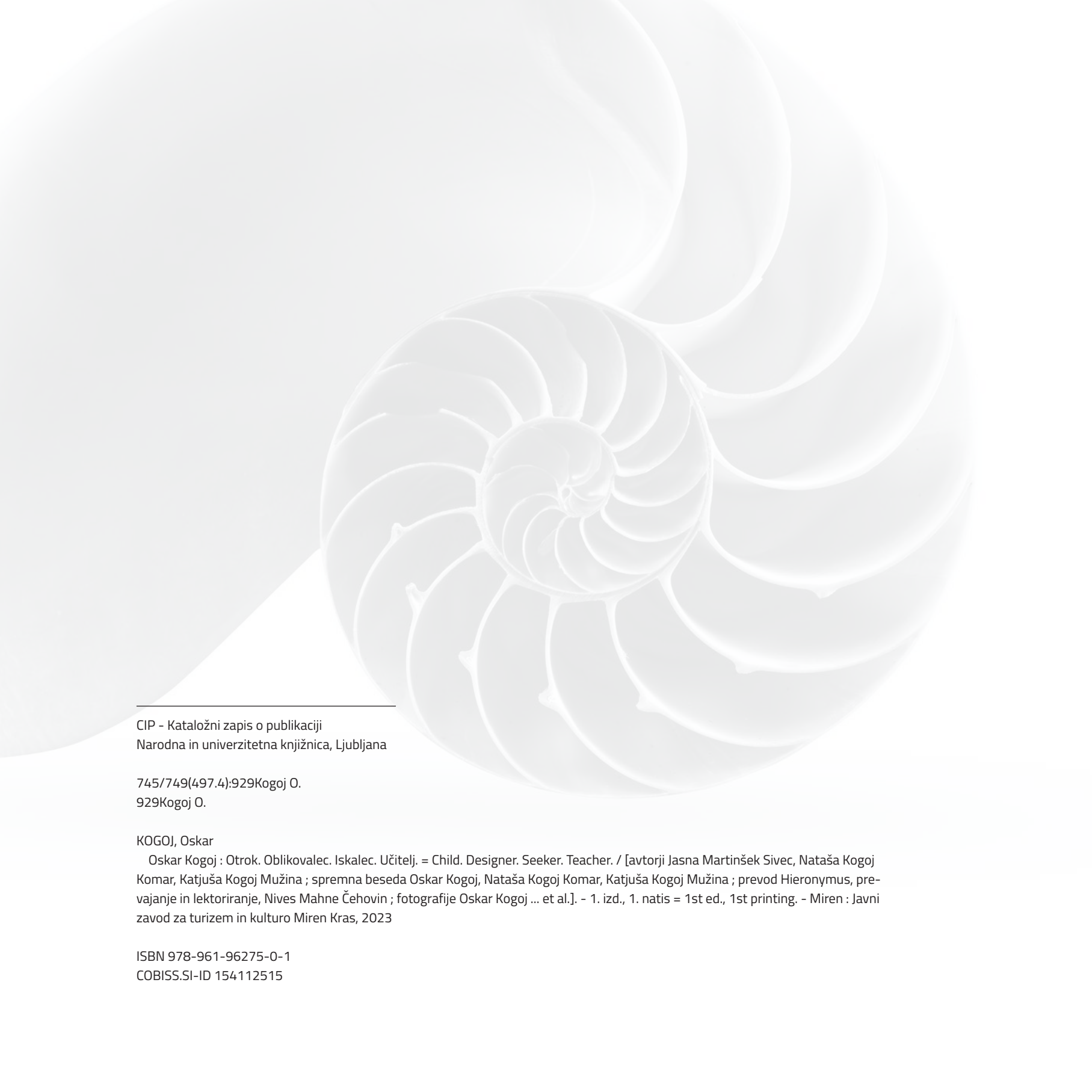
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OSKAR  
KOGOJ  
NATURE  
DESIGN





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