

dr Jaka Bonča, docent

Področja dela: slikarstvo, oblikovanje, arhitektura.

Predmeti: teorija arhitekturnega oblikovanja in kompozicije; Projektiranje in kompozicija; Oblikovne zasnove (izbirni predmet).

Tip grafike: prelomi, umetniške slike, občasno tudi načrti.

Cilj risbe: Umetniška izpoved; obvladovanje sistema - sistem sam je pomembnejši od posameznih elementov, ki ga tvorijo.

Tehnika risbe: računalniška grafika (računalniški tisk le po potrebi za predstavitve na razstavah in v revijah)

Opis tehnike: tipografija se ravna po treh temeljnih zakonih: standardni element (font), strojna izdelava (računalnik), standardni merski SISTEM (recimo Didor). Vsak element ima poleg svoje oblike določen tudi odnos do sosedov. V vodoravni smeri je to kern, v pokončni pa kegel (leading).

Font izdelam v Fontographerju (Macromedia), kompozicijo pa stavim v QuarkXPressu. Ravnam se po stavskih zakonitostih, ki pa so presenetljivo podobne nečemu, kar smo nekdaj imenovali Modularna koordinacija. Če nepomenske elemente zamenjam z znaki (mize, stoli, stene...), lahko 'stavim' tudi tloris.

S to risbo med drugim razlagam (arhitektom in slikarjem) zakonitosti principov strukture in členitve. Razlagam samo kompozicijo, ki lahko temelji na mreži (ponavljanje) ali pa na členjenju (sorazmerje; recimo zlati rez).

Working activities in the fields of painting, design and architecture.

Subjects: Theory of architectural design and composition, Projecting and composition, Design fundamentals (optional).

Type of graphics: Book design, Art paintings and occasional plans.

The aim of the drawing: Artistic expression and gaining control of the system, for the system is more important than its constituent parts.

The drawing technique: Computer graphics and computer prints – the latter only for exhibition and magazine-publishing purposes.

The description of the technique: The typography follows three fundamental principles, i.e. that of the standard element (the font), machine production (the computer) and standard measuring system, such as Didor. Each element is defined in terms of its form and its relation to the neighbours, i.e. the kern in the horizontal direction and kegel in the vertical, leading, direction.

The font is produced in the Macromedia Fontographer, while the composition is assembled in QuarkXpress. Typographic principles, strikingly resembling what used to be referred to as Modular co-ordination, are constantly being observed. Thus, if meaningless elements are replaced with signs, such as tables, chairs and walls, the ground plan may be set as well.

The drawing explains to architects and painters the laws governing the principles of structure and fragmentation. It only provides explanation for composition based on a network (repetitiveness) or fragmentation (proportion, such as the golden section).

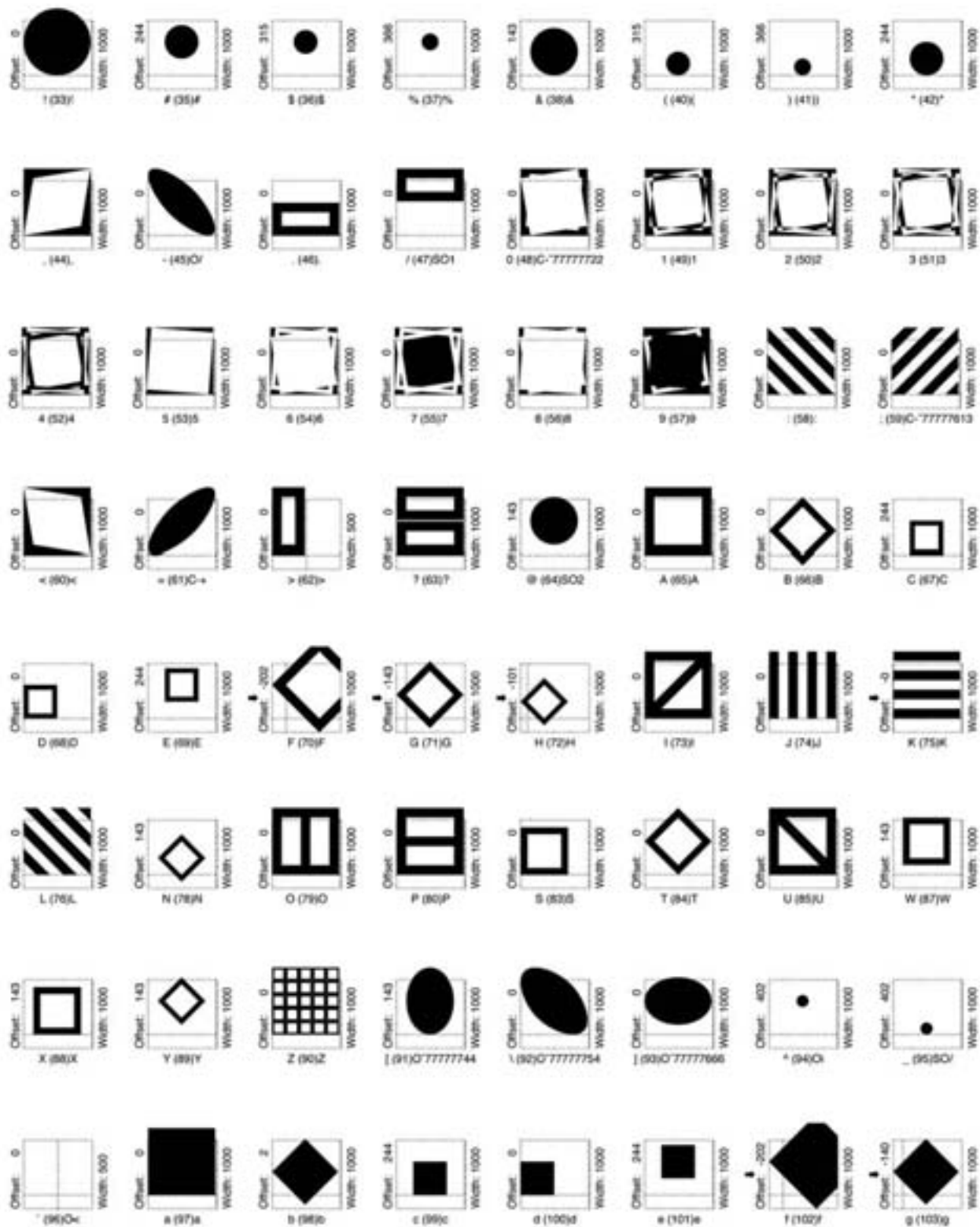
Izbor: samostojne razstave: 1997 Mestna galerija Ljubljana, 1998 Galerija Pedagoške fakultete, Ljubljana; skupinske razstave: 1992 MECC, Maastricht, Nizozemska, 1995 stazione Topolo, Italija, La Natura delle Cose, parco e Villa de Brandis, San Giovanni al Natisone, Italija, 1996 VIII Portici Inattuali, Sitran, Italija 1997 Galerija Mlada fronta, Praga, Češka 1998 Galerija Pias, Osaka, Japonska, Wingfield Arts&Music Festival, Wingfield, Anglija, tasser Galeria Fort, Cadaques, Girona, Španija, Article 26 gallery, Barcelona, Španija, l'Etang d'Art, Bages, Francija, 1999 XI. Portici Inattuali, Sitran, Italija, 2000 VI Int Art Triennale Majdanek 2000, Lublin, Poljska; stalne zbirke: Dela na papirju, Mestna galerija, Ljubljana, Grafična zbirka, Kobe, Japonska.

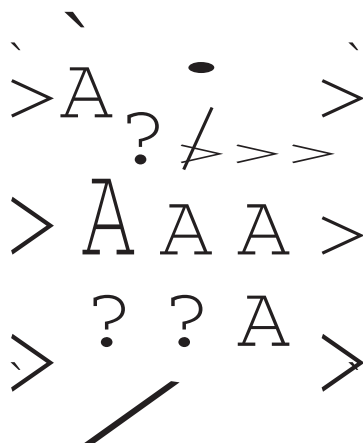
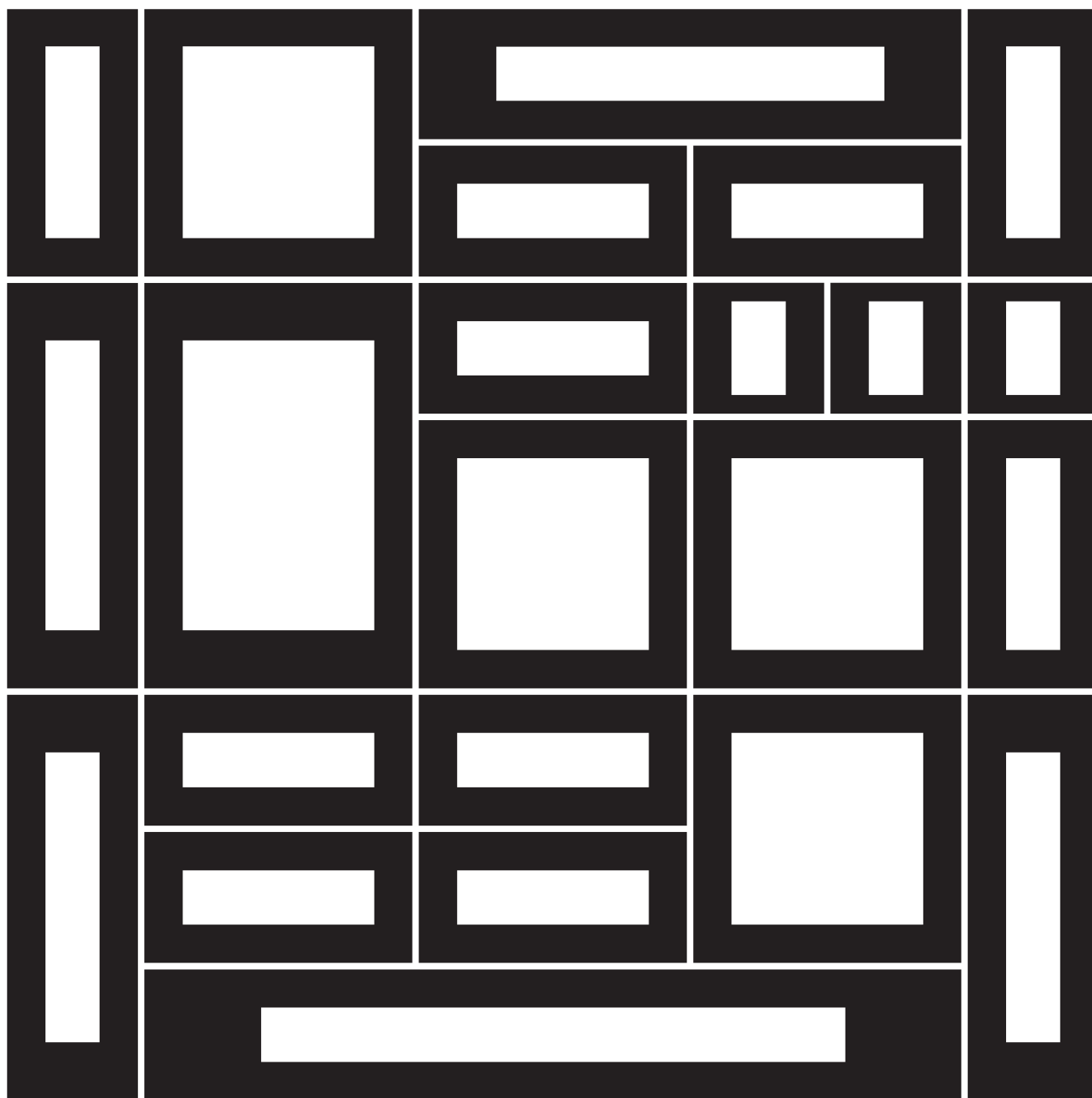
Key Map

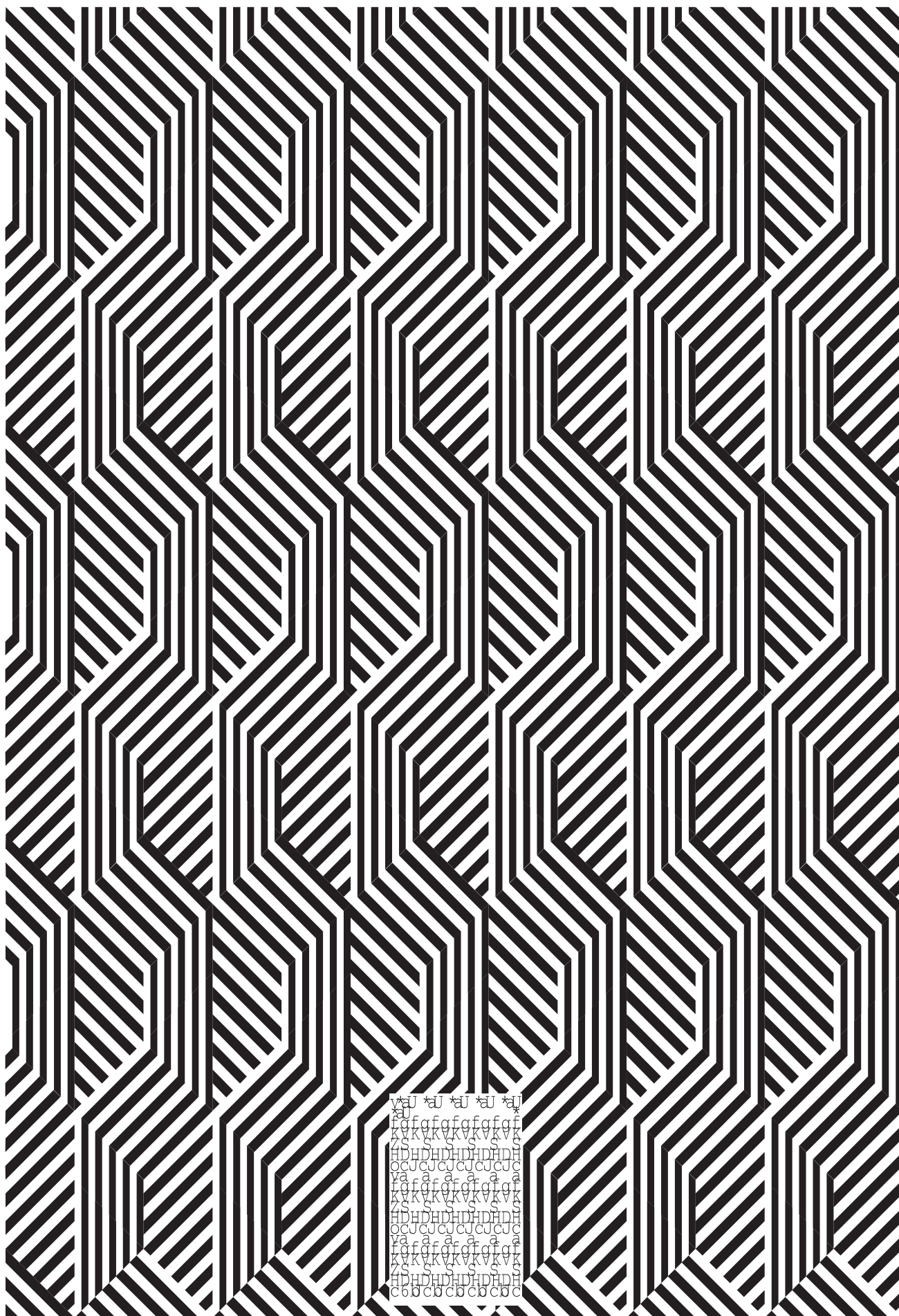
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