



The Innovation Cluster

*Competence Centre for the
Development of Wood Products*



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Zajedno do fondova EU



**EUROPSKI STRUKTURNI
I INVESTICIJSKI FONDOVI**

PROJECT TITLE

CEKOM SPIN Competence Centre for the
Development of Innovative Wood Products

NAME OF THE BENEFICIARY

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RATIONAL & IRRATIONAL

CEKOM SPIN is research imbued with creative processes of experimentation and development of innovative concepts in creating a collection of products of high level of design and refinement that defines lifestyle and accompanies us in all phases of life's activities.

Slavonian oak forests are a source of solid and durable material that inspires the work of a team composed of a group of profiled designers and design teams, with clearly defined manuscripts, strong creative potential, open to innovation, with strong individuality. Each of them is looking for their own method, a design that, while respecting the tradition of the past and sustainability in the future, will create a product that reflects and supports current needs.

The neutral basic tone of the collection is like a canvas that offers the end user experiential variations, from RATIONAL to IRRATIONAL, from simple and neutral to vibrant and intriguingly striking.

The rational expression of the collection emphasizes the aesthetics of natural materials, colors and patterns drawn over time, the lines of growth. The original visual quality of the raw material – wood – is unobtrusive, neutral, leaving room to emphasize the beauty of design.

Irrational expression uses the fine finish of the basic collection as an inspiration and as potential for improvement, as well as your own creation on a quality basis. Interventions in color open up new visual variations and point to the thoughtful quality of the conceived form, to the universality and power of beauty of the initial given design.

Parallel collections are being created, completely adapted to the specific space and user profile. The original idea remains dominant: a quality background open to new interpretations retains the standard in all colors, tones and variations.



C1



DOMA CHAIR
BY NEISAKO

WWW.CEKOM.SPINVALIS.HR

DOMA CHAIR

The idea of a visually classical basis of construction has been enriched by subtle shifts. Rounded surfaces are the dominant parts of the structure, enveloping the space of function, discreetly marking the boundaries with soft curved transitions of lenticular cross-section. They suggest a distinct compactness of the whole, unobtrusive but visually clear.

The beauty of the simplicity of the performance in a natural tone reveals restrained strength, and retains it by inversion in more intense tones, emphasizing the fluidity of form as a clear and concise thought.

“We decided on a calm and warm form that can be derived from a well-known construction, and which can be harmoniously transformed into a wider collection through the details of the profile and thinning. The friendly character of the form is further emphasized by the unexpectedly soft feeling of sitting obtained by the accentuated roundness of the backrest. The chair looks familiar, and yet new, unobtrusive in space, but also enriches it.”



NEISAKO NEVEN AND SANJA KOVAČIĆ

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TRANSOM CHAIR
BY SMPDO

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TRANSOM CHAIR

Vertical and horizontal elements opposed at sharp angles build an ergonomically and visually solid airy structure, a clear silhouette that frames the space and creates a dynamic graphic matrix in the space.



The dynamics of connecting and opposing the elements of the construction is emphasized by the colouristic shift in the performance of more intense tones. The silhouette acquires a new value and significance of influencing the context of space by stepping out of the zone of neutrality and establishing a shift in the interrelationships of colours.

“The process of creation begins with the process of research, looking for inspiration in the way the product will respond to modern needs, but also in technology. By placing bent wood elements in very important positions, backrest and armrest, a functionally and visually balanced product is created that uses and emphasizes the potential of available technology.”

SMPDO
SIMON MORASI PIPERČIĆ

The details make a difference and define the master. Simon Morasi Piperčić composes simple geometry into exciting balanced wholes, functionally logical and visually striking.

In a holistic approach to design, the author questions the possibilities and potentials of space at all levels, from product design to space thinking, from products of pronounced utilitarianism to spatial installations, art direction and consulting. He uses experiment as a method of research, development, but also expression. It makes high quality smart solutions affordable.



WWW.SMPDO.EU



DIMENSIA+ CHAIR
BY DCO

DIMENSIA+ CHAIR

The flat thinned mass of timber is gradually transformed into an organic form of smooth rounded edges with meticulous shifts in processing, suggesting the interaction of material and the passage of time. Finely tuned volume ratios and thoughtful combination of elements create a functionally and visually stable whole of striking elegance. The lightness of the composition emphasized in the performance of natural light tones gets a new dimension by inverting into more intense colour and creating a fine contrast of line and surface elements, clearly emphasizing the refinement and beauty of every detail.

“Time is an indispensable element of existence. It affects the space: it shapes the material, smoothes the surfaces, thins the edges, it follows natural usage - it brings a new dimension. “



DCO MLADEN OREŠIĆ

Mladen Orešić is a designer of respectable work, mentor and educator. He initiates, designs synergies and creates fine-tuned teams that can achieve significant progress by accumulating creativity and innovation.

He is the author of concepts of extremely wide application and mass, which brings the design thought and the culture of space closer to all user profiles, making a high standard democratically accessible. He insists on utilitarianism, innovation in technology and aesthetics, a high level of refinement of processes and products. He encourages the development of functional solutions that enrich the living space, and thus life.





PATRONA CHAIR
BY GRUPA

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PATRONA CHAIR

A complex and clear network of linear cross-sectional elements evokes classical forms in a new interpretation. The combination of linear and flat shapes brings functional and visual quality in place of changes in functions, backrest and armrests, seats and load-bearing structures. The dominance of round shapes is emphasized by the contrast in detail, the sharp angle of the transition from the horizontal to the vertical, the armrests to the legs. The intertwining of the elements of the function creates a dynamic visuality with the construction lines of the framed space elements.

The performance in an intense tone emphasizes the homogeneity of the whole and, by softening the contrasts, points to the visual quality of the overall aesthetic.

“The idea was to make a comfortable wooden chair with an airy, simplified character with an emphasis on detail. The chair does not deviate from the classic traditional typology of a wooden chair, but its uniqueness lies in simplicity of joints, precise workmanship and fine detail.”



GRUPA
FILIP DESPOT, IVANA PAVIĆ,
TIHANA TARABA

As a productive Group of creative individuals who have been active since their student days they initiate successful creative processes by the exchange of ideas.

The design studio Grupa develops products in the field of lighting and furniture. Their work is characterized by minimalism based on a detailed elaboration of the basic elements, emphasizing the function and aesthetic quality of the basic form, but also of necessary flexibility. They achieve recognition with their unique author's manuscript that they develop and upgrade with their own solutions from project to project. They attach great importance to the processing of materials and craftsmanship, insisting on refinement in every detail. They create minimalism with character.



WWW.GRUPA.COM



GRETA CHAIR
BY THINKOBJECTS

GRETA CHAIR

In the alternation of full and empty, line and surface, a visually dynamic structure is created. The choice of a circular shape is adapted to applied modern technology, but also corresponds to past and traditional forms.



From the seat, full circular surfaces, bent wood lines branch and form an ergonomic backrest envelope, framing the space with circular shapes by branching to opposite sides and descending to the starting surface, to the seat. A stable but visually unobtrusive pedestal functionally rounds off the whole and leads the view towards the dominant upper part.

The performance in an intense tone emphasizes the visual playfulness of the composition in the silhouette and creates a striking sign in the space.

“From the very beginning, we worked with round shapes, developing a dialogue between flat and circular or round surfaces. And then we came to this solution in which this dialogue of flat and curved continued into a dialogue of circle and circular, or volume and line. It was this contrast of volume and thin line that was the starting point for this series of chairs. “

THINKOBJECTS
JELENA LUKAČ KIRŠ, JAKOV ŠRAJER,
MAŠA VUKMANOVIĆ

They think of solutions that lead to creation. They think objects.

The subject of their design is a wide range of products, and the common denominator is meticulous work on the development of each project, with a detailed elaboration of each phase, in all its details. In creating the concept and aesthetics, they always try to make a shift, they test boundaries. Such an approach creates well-thought-out, layered, ultimately memorable objects and spaces. Their design handwriting is decent, subtle and unobtrusive, at the same time clear and recognizable.





WOODY ALIEN CHAIR
BY NUMEN / FOR USE

WOODY ALIEN CHAIR

In the performance of a high level of elegance and compactness of the whole, the character of the material is simultaneously emphasized and denied, by bold design: wood as a living organism has its own directions, veins, places of cracking. By shaping by the method of bending to a high degree, while respecting the limits of possibilities, the vitality of the material is retained and used.

With its intense colour the character of the material is hidden, the texture and joints are denied, in favour of the complementary quality of accentuated compactness and the character of the surface design.

“As in music, especially in jazz, with a good basic theme it is possible to add variations, play and to create something new. Wood bending is a basic theme that has its own formal language, as if it contains movement, momentum, in contrast to the flat parts with which it joins, with changes in thickness, with variations that give the basic theme a whole new tone. ”



NUMEN / FOR USE
SVEN JONKE, CHRISTOPH KATZLER,
NIKOLA RADELJKOVIĆ

They test lucid creativity on avant-garde concepts, searching for new paths and keeping in mind the importance of purposefulness – For Use.

The Croatian-Austrian design team works in the field of conceptual art, scenography, industrial and spatial design. They explore the integrity of the experience of space, believe in the utilitarianism and functionality of design products and are prone to experimentation, hybrid works that contemplate new possibilities of creating space and spatial relationships, they explore the limits of possibilities.



WWW.NUMEN.EU

WWW.CEKOM.SPINVALIS.HR



JOI CHAIR
BY REGULAR COMPANY

JOI CHAIR

Wooden elements, seat, backrest and armrest as basic elements of the function are the volumes of the whole, surfaces made as variations of rectangular shapes with rounded edges, connected by a metal structure, a network of thin lines that places wooden parts in their proper positions.



In the performance of contrasting colours, the metal load-bearing structure becomes a clearly defined visual sign in space and creates a direct contrast to the wooden elements, underlining the connection of the basic elements with the lines of the structure. New colour combinations allow the user to adapt to the space and make a personal creative contribution.

“The idea was to make a chair that gives the impression of lightness. A thin metal structure connects the wooden elements of the seat, backrest and armrests, visually suggesting that the structure does not hold the wooden elements in the air, but hangs from them, like a rope hung on wooden parts of a chair floating in the air. The composition thus creates an unexpected moment, the impression of inversion of the load-bearing structure and load-bearing elements. ”

REGULAR COMPANY
RUĐER NOVAK-MIKULIĆ, TIHOMIR
FILIPEČ, MARINKO MURGIĆ

Three distinct individuals, with a strong emphasis on multidisciplines, are unique in creating and validating the quality of a common brand under the unique name Regular Company.

They see design in many aspects of life and work, and work successfully in the areas of product design, interior design, branding and digital design. Comprehensive and complex thinking with multidisciplinary as their model of work. In product development, they try to achieve an ideal situation at all levels, develop communication with all participants in the process, encourage production optimization and try not to leave anything to chance. The result is high quality products available in large batches, exclusive, and affordable.



WWW.REGULAR.COMPANY

WWW.CEKOM.SPINVALIS.HR

T2



TRANSOM TABLE
BY SMPDO

WWW.CEKOM.SPINVALIS.HR

TRANSOM TABLE

A rectangular thinned dining surface stands on a structure, a network of lines opposed at sharp angles. The construction is also a graphic sign, shaped like rails – by consistently varying, connecting and contrasting elements. Opposed in lines and directions, all elements are united by visually identical material / wood /.

“A discreet but important detail defines the manuscript, which signifies belonging to the collection, but also functionality and strength of the table: the main constructive link is bent wood. By bending, wood acquires new characteristics; such shaping achieves greater strength and defines aesthetics. “



SMPDO SIMON MORASI PIPERČIĆ

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WWW.SMPDO.EU



DIMENSIA+ TABLE
BY DCO

DIMENSIA+ TABLE

The rounded rectangular surface of the table thins towards the edges, evoking the shaping of the material over time, a factor that slowly and relentlessly affects the space. The dominance of rounded edges of the whole is associated with organic forms, gives the impression of hovering accentuated by the minimalism of the volume of metal mounts.

“The table is a place for socializing and gathering. The surface of the table invites contact and trust, an experience that begins with touch. The edge of the surface is where that moment begins, and which needs to be attracted, the roundness of the edge offers accessibility, through fine tactility.”



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TRAVOLTA TABLE
BY NUMEN / FOR USE

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TRAVOLTA TABLE

The thin surface of the table with rounded edges consistently follows the performance in soft transitions, without sharp corners. The same principle continues in the mounts: the table top is placed on two opposite arches, yet additionally reinforced with vertical mounts integrated into the arches. The construction of the mounts is a dynamic element in which the arch and the vertical part fork out of the legs, provide stability, creating a visual game by changing the full and the empty.

“The surface of the table is very simple, but beneath it there is a well-thought-out and serious playfulness of form. And we designers have to play if we want to achieve something, because as we play with ideas and possibilities, we expand our vocabulary. Unlike safe paths, such experimentation can lead us to mistakes, but it is a risk that must be accepted in discovering something new.”



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WWW.NUMEN.EU



FRED & GINGER SOFA
BY THINKOBJECTS

FRED & GINGER SOFA

The roundness of the forms dominates in the design and is associated with the original origin of the material, with organic forms from nature interpreted in refined forms, in variations of circles. Wrapping the load-bearing structure with a soft material creates a functional concave membrane, like a shell, divided and then joined, separating the space offering privacy, at the same time connecting it with a fine shift in symmetry. Arranged organic aesthetics are emphasized by intense colour.



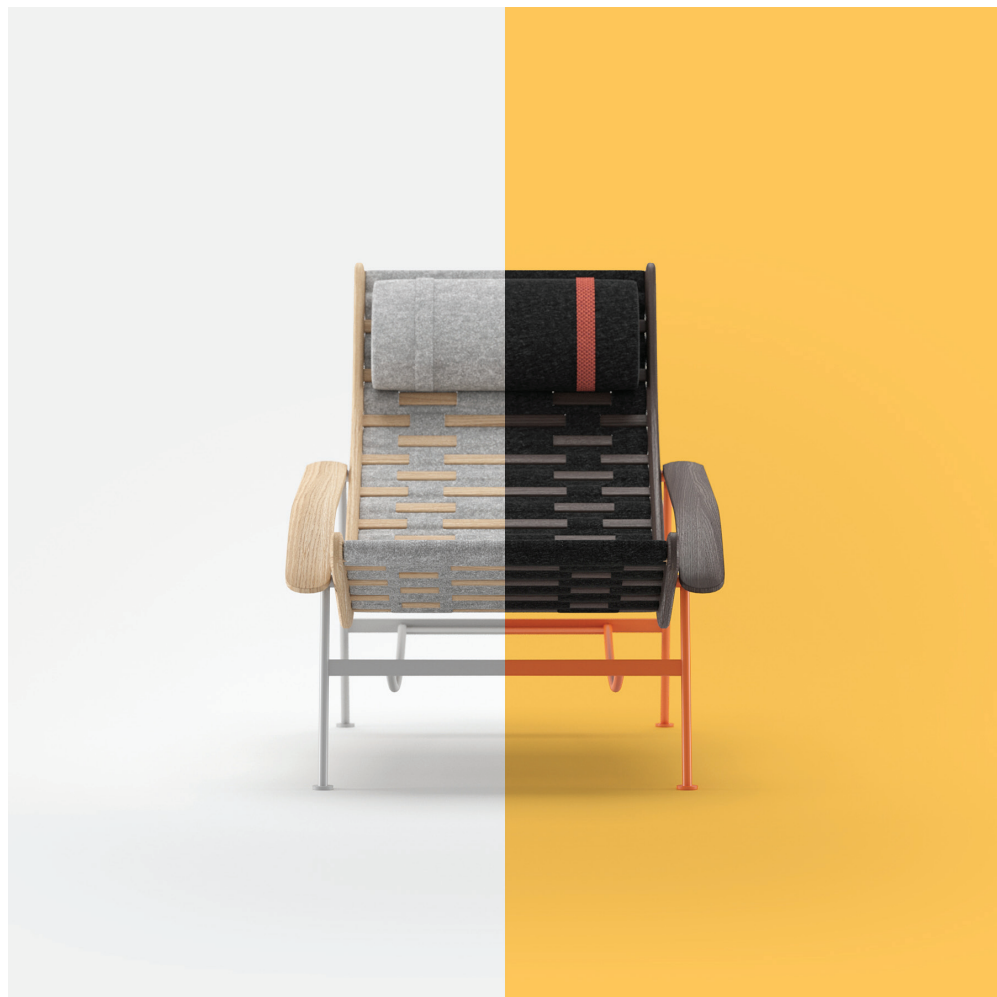
“This whole concept actually offers a lot of associations, from natural ones – flowers, shells, butterflies, to abstract concepts like love. The dominant idea of the whole series is merging two halves to form a perfect whole. The basic idea is that the sofa consists of two clearly articulated halves that are joined in a new, unexpected way, so that the load-bearing structure is hidden in the central seating cushion. It was important for us to make something fresh and new, and we did it, not only in terms of form but also through innovative construction.”

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POTKA DECKCHAIR
BY NEISAKO

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POTKA DECKCHAIR

The weave, the central motif, is attached to a wooden frame that follows the body line in a resting position.

The resting surface is woven from non-woven textile, felt, and wooden slats. This creates a structure strong enough to withstand the load, flexible enough to provide much-needed comfort. Flexibility is created by slats transversely placed in a wooden frame, connected by textiles that fasten with strategic perforations. By inverting the rhythm of perforations in the rows, a surface is created in which the combined materials additionally strengthen each other. At the same time, changing the material in the rhythm of weaving creates a pattern, a visual matrix of alternating lines in colour and texture.

“During the work on the tambour door, we noticed that the structure has grateful elastic properties and is suitable for the design of the deck chair. A minimal construction for relaxation has been developed around this principle. We are fascinated by the expressive character of the whole deckchair, and especially by the surface of interwoven elements whose structure is suggestive and reminiscent of ethnic moments in contemporary interpretation.”



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POTKA SIDEBOARD
BY NEISAKO

WWW.CEKOM.SPINALIS.HR

POTKA SIDEBOARD

Oval surfaces connected in the shape of a tambour with a construction of wood and non-woven textiles form a membrane that closes the storage space. It is a weaving in which wooden slats and textiles are intertwined, creating a pattern that evokes tradition in a contemporary interpretation. The visual matrix is emphasized by the colouristic contrast of vertical and horizontal elements, fine transitions in the performance of natural colours of the material, or the vibrant dynamics of the change of elements in the performance of intense colour.

“We researched new options for sliding “tambour” doors of the sideboard that would be easy to use and optimal to produce, and at the same time be noble in character. The result is an innovative structure in which there are no hidden components, and visible slats serve as a hand grip, which preserves the uniform graphics of the surface. The construction of the sideboard is minimal and familiar, it does not compete for attention and the door is the main player in the design.”



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ELUDE CHEST OF DRAWERS
BY SMPDO

ELUDE CHEST OF DRAWERS

Variations of the cube, storage space, are framed by a three-dimensional regular mesh, a pedestal that expands in the lower part and creates a trapezoidal shape, in the upper part is concluded by a rectangular thinned surface, a functional shelf.

Visually, the duality is clearly emphasized, the contrast of the full body, the cube, and a kind of negative of the same, the pedestal, which linearly repeats the shape of a square in variation, creates a graphic sign in space.

“The philosophy of the collection is the idea of airiness and unobtrusiveness, but with character, in the concept of the chest of drawers achieved by separating the construction from the central part for storage. Additional functional interspaces are created at the points of separation, elements that create the impression of airiness and visual lightness, not so typical for chests of drawers. “

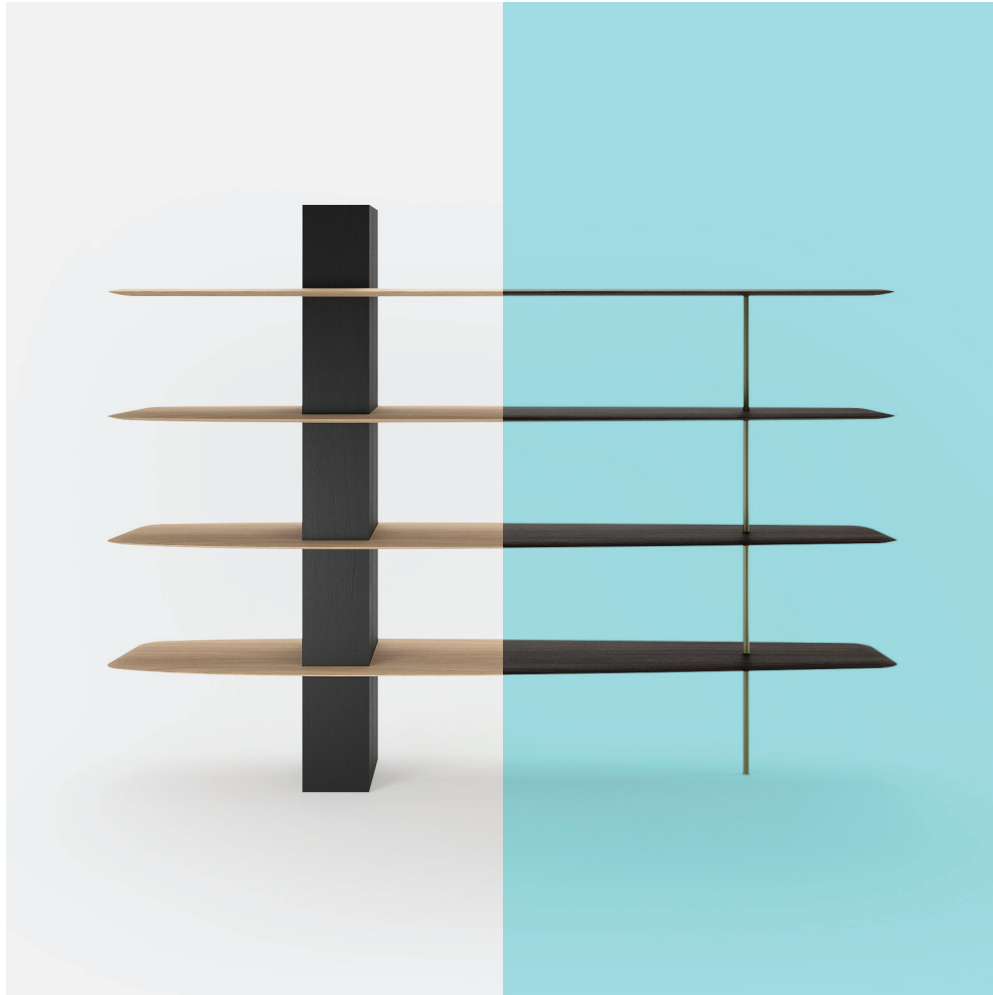


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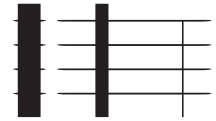


DIMENSIA+ SHELF
BY DCO

DIMENSIA+ SHELF

The formation of rounded rectangles forms a series of horizontals, intensifying the perception of the beauty of form by multiplication. They are connected by a visually strong vertical volume, a functional storage space, such as a stand-alone tower that perforates a series of surfaces and at the same time merges into a whole. The shelf surfaces in the desired position are additionally fixed by a slender metal vertical, a linearly thinned mass which, with minimal volume of support, enhances the hovering impression of the functional elements of the composition.

"Inspiration comes from nature and shapes like pebbles that increase the quality of experience over time, the idea is to mobilize emotional stimuli, to achieve a subjective sense of comfort and respect."



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