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RESTRICTED

DEVELOPMENT OF THE FURNITURE AND JOINERY INDUSTRIES
AND CREATION OF A CENTRE .

DP/YUG/73/006

YUGOSLAVIA.

Technical report: Design of panel and solid wood furniture . /

Prepared for the Government of Yugoslavia
by the United Nations Industrial Development Organization,
executing agency for the United Nations Development Programme

Based on the work of Ilmari Y. Tapiovaara, expert in
furniture design

000009

United Nations Industrial Development Organization
Vienna

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EXPLANATORY NOTES

References to dollars (\$) are to United States dollars.

The monetary unit in Yugoslavia is the dinar (Din). During the period covered by the report the value of the dinar in relation to the United States dollar was \$US 1 = Din 19.00.

A full stop (.) is used to indicate decimals.

A comma (,) is used to distinguish thousands and millions.

The following abbreviations have been used in this report:

BiH	Republic of Bosnia and Hersegovina
ICSID	International Council of Societies of Industrial Design
COUR	<u>Osnovna Organizacija Udruženstvenog Rada</u> (Basic Associated Labour Organisation)
RO	<u>Radna Organizacija</u> (Working Organisation - association of COURs)

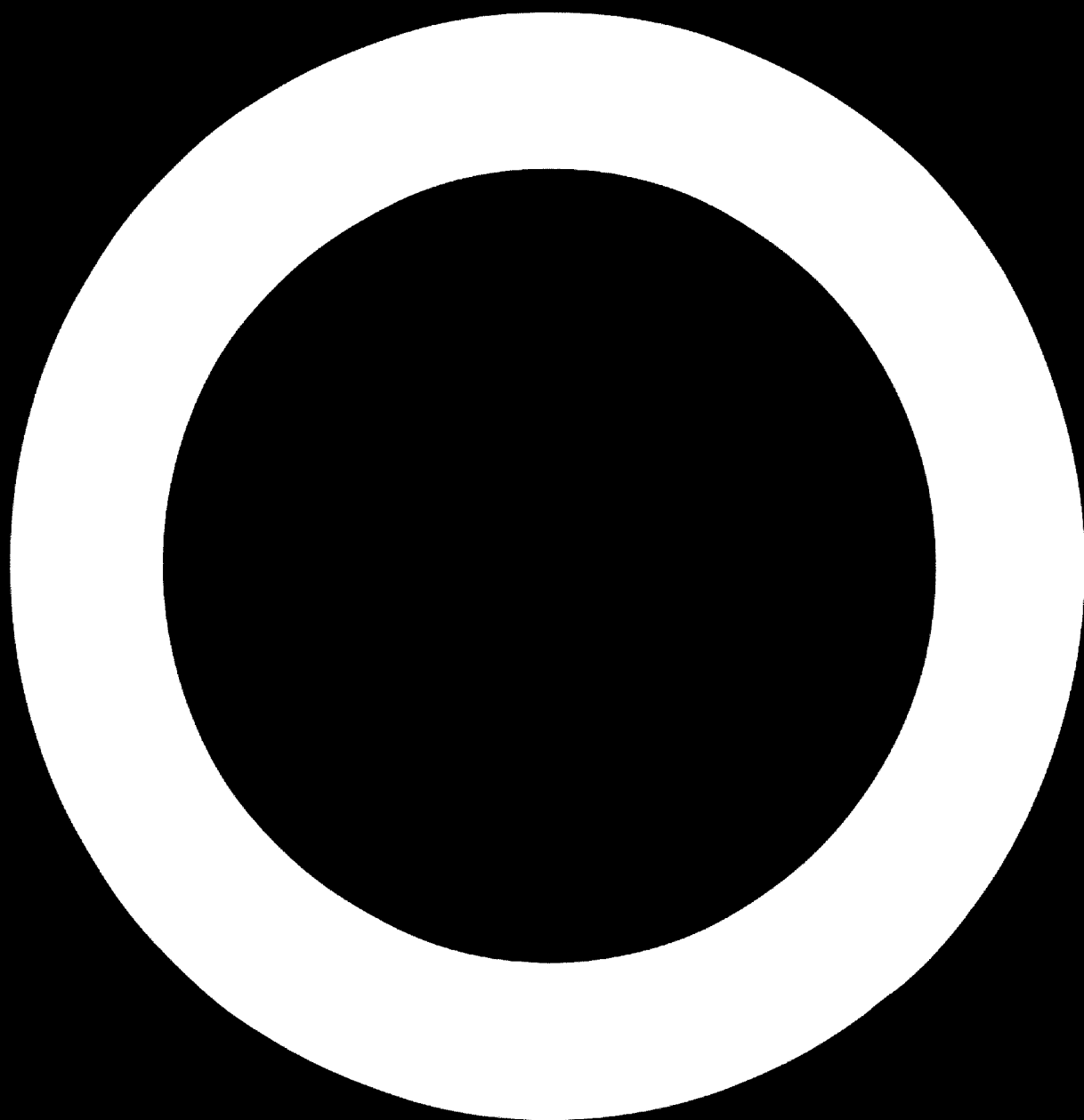
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ABSTRACT

This is the report of the third mission of the expert in the design of upholstered furniture, undertaken in connection with the large-scale project "Development of the furniture and joinery industries and creation of a centre" (DP/YUG/73/006). His first assignment was carried out from 13 September to 12 November 1976; the second, which continued the work of the first, from 3 April to 3 June 1977, with the current one from 16 April to 16 May 1979. The parent project is being executed by the United Nations Industrial Development Organization (UNIDO) on behalf of the United Nations Development Programme (UNDP). The assistance was requested by the Government of Yugoslavia; it is being co-ordinated by ŠIPAD, a co-operative integrated forest industry organization.

The expert carried out an appraisal of the prize-winning designs of the First National Furniture Design Competition organized by ŠIPAD BiH; analysed the furniture design programme "13+6" of the Design Centre 79 and offered his opinions thereon; and organized and carried out a design seminar which involved a planning group that is connected with 19 new and other factories of ŠIPAD engaged in the production of solid wood furniture.

The expert also made a number of recommendations with regard to the development of increased competition and offered alternative solutions in connection with the mobilization of the planning forces of "13+6" and all other factories.



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INTRODUCTION

The large-scale project "Development of the furniture and joinery industries and creation of a centre" (DP/YUG/73/006) has been operational since 1 September 1974. The assistance, which was requested by the Government of Yugoslavia on behalf of Bosnia and Herzegovina, is being provided through ŠIPAD,^{1/} a major co-operative integrated forest industry organization, by the United Nations Industrial Development Organization (UNIDO), executing agency for the United Nations Development Programme (UNDP). UNDP has contributed \$602,655 to the project, and the Government of Yugoslavia, Din 19,247,900.

An expert in the design of upholstered furniture has made two missions to Sarajevo in connection with the project. His first assignment was carried out from 13 September to 12 November 1976; it was reported on in document DP/ID/SER.A/76 of 7 December 1976. The second report covers the assignment from 3 April to 3 June 1977, and was reported on in document DP/ID/SER.A/156 of 14 March 1978. The present report covers the third assignment from 16 April to 16 May 1979, which was a direct continuation of the mission undertaken in 1976.

The main tasks of the expert were to:

- (a) Analyse the recently finished design competition on solid wood (about 120 competitors);
- (b) Analyse the wide furniture design programme on the basis of work for project "13+6" of the Design Centre, ŠIPAD IRC;
- (c) Organize and carry out a design seminar for the planning group involved with 19 new and other factories of ŠIPAD producing solid wood furniture;
- (d) Visit as many as possible of the new factories;
- (e) Follow the development of design education in BiH at the Sarajevo Academy of Fine Arts.

The expert was able to complete tasks (a), (b) and (c). He also made a number of recommendations with regard to the development of increased competition, and offered alternative solutions in connection with the mobilization of the planning forces of "13+6" and of all other factories.

Because of a number of Yugoslav holidays which affected the expert's original schedule, it was not possible to visit any factories during the period of his assignment.

^{1/} The counterpart personnel is listed in annex I.

I. FINDINGS

First National Furniture Design Competition

In general the competition was a success. The weaker category of designs amounted to about 10% (normally about 75%). The small number of amateurs and of those who just participated to show interest indicated that the competition had attracted active craftsmen from all parts of Yugoslavia. The overall standard was unusually high, but there were only few top designers. Usually design and architecture competitions result rather in finding the right persons among the competitors than in finding exactly the right projects. This competition was no exception. For an appraisal of the competition see annex II.

The results of the competition should be put to use as soon as possible by developing models for the production. This time the designers of the Design Centre were not permitted to participate, which was quite correct since its officials acted as jury members. However, if members of the Design Centre were able to participate e.g. in the next furniture design competition, which is recommended to take place in two years, this would stimulate ideas, enable comparison, offer an overview and lead to a change in attitudes. There are always many new ideas and there would be nothing to lose for ŠIPAD. On the contrary, the participation of members of the Design Centre would probably result in an even higher standard of the design for their products.

The furniture design programme of the Design Centre

Furniture model designs will be needed for the 19 new factories (project "13+6"). Besides, it is necessary to modernize the models of other furniture factories of ŠIPAD; new designs should replace many low-selling or unprofitable models. Some models should be re-vamped by giving them a new look or, if needed, new ones should be constructed. For a factory, whether new or already in operation for sometime, one successful model is more valuable than a dozen bad ones.

When producing a new model, enough time should be allocated for the development process. If the drawing is not satisfactory the only possibility is to do a new one. If the prototype does not satisfy, a new one should be made after corrections have been carried out. One has to accept the fact that ancient machines and old techniques do not fit into a new factory. One also has to understand, on all levels, that previously unsuccessful or bad designs should not be allocated to these factories, since these models already are a burden for the old factories. The Design Centre has calculated that for the 19 factories 360-400 new models will be

needed. Part of this number has already been given to the factories. Because of the urgency of the matter, there is a danger that the Design Centre might allocate to the various new factories models which have the same or a very similar appearance. While it is recommended to favour similarity of models within the programme of one and the same factory, this should absolutely be avoided for factories within the ŠIPAD group. The skilled and creative members of the Design Centre are facing a difficult and almost impossible task. To create a different programme for each new factory is, of course, a professional challenge but considering the present level of knowledge it will also require an exorbitant effort. Under no circumstances does the quality of design work tolerate a pressure of quantity. Every possible help should therefore be offered to facilitate the work of the Design Centre.

Second Wooden Furniture Design Seminar

A three-day seminar was held at the ŠIPAD Design Centre. One of the main functions of the seminar was to establish contacts between the designers at the 19 new factories and the Design Centre. But this seminar was important also for the other factories as each of them should always be informed of the others' development and the Design Centre should be aware of the work being done in the factories. Another function was to give information on planning aspects and the development of design techniques as well as basic and complimentary training in aesthetics.

Due to an illness professor B. Bernardi was not able to lecture on his topic and also V. Ross, UNIDO expert, was prevented from giving his lecture because of his delayed arrival. In spite of this, all the time provided for in the programme was used. Further details are given in annex III.

All staff involved in design activities (engineers, designers, architects and technicians) were given three weeks to complete an assignment at home. Drawings of size A-4 or folded to size A-4 were to be prepared on a freely chosen subject, as creative as possible, but still related to the programme and problems of their own factory. The jury consisted, as far as possible, of non-ŠIPAD members. The best designs were awarded prizes (vacations or other benefits) in order to encourage future participation. The designs should be exhibited and discussed at a future occasion with the same group of participants.

Factory visits

When the time schedule was prepared, the expert was already aware that with five consecutive days off, including the first and second of May, it would not be possible to carry out the originally planned factory visits. The management

of ŠIPAD suggested to make them immediately after the seminar, if UNIDO and UNDP would agree to an extension of the expert's mission by two to four weeks. Finally, there were no factory visits made due to lack of time. The best occasion for these visits would be when all the factories will have assembled their machinery lines.

Design education

In 1977 the expert suggested that the education of furniture designers should start as soon as possible at the Sarajevo Academy of Fine Arts. Only in the Republic of BiH, 10 to 12 persons per year would need schooling. The Academy of Fine Arts is willing to include design training in its programme. According to a report given on 11 May 1979 by Professor Mohamed Karamenmedovic, this training will start within a few years. Mr. M. Pjaca, Director of ŠIPAD, agreed to keep in touch with Professor Karamenmedovic on this matter.

The future of the Design Centre

A previous report (DP/ID/SER.A/156 of 14 March 1978) contained the following paragraph: "The expert could not see any reason for not using the Design Centre. It has capable and skilled staff and it is not fully occupied. Both sides (factory and Design Centre) should be critical but also constructive in their professional activities."

Today the situation has changed to meet the expectations. There is a lot of work to do, almost too much. The Design Centre is now effectively fulfilling its main function, which is to satisfy the need for new models of the furniture factories within ŠIPAD and to keep these models up-to-date. Alone the "13+6" group of factories will keep the Design Centre busy for years. In addition to the model planning there are specialists co-operating with the Design Centre for exhibitions and graphics. These efforts have already shown good results and will help to develop the image of ŠIPAD. Particularly the international activities of ŠIPAD should be advertised and an easily recognizable logogram for note paper, sales catalogues, handouts for exhibitions, graphics, advertisements on rolling stock and in the retail stores should be used. A prerequisite for building up an image is a good set of models and the good quality of the furniture produced.

Patent ownership and right of reproduction

The Paris convention of 1883 and the document of patent right are international agreements signed by almost all countries. The International Council of Societies of Industrial Design (ICSID) has its own rules and regulations about

patent ownership and right of reproduction (see annex IV). Seventy eight countries, including all European countries, with exception of Albania, have signed the ICSID agreement.

When developing the new programmes it is important for the team of the Design Centre to be aware of the legal implications laid down in the above-mentioned documents in order to be in a position to take advantage of possibilities to copy but also to safeguard their own rights as designers. On the basis of such knowledge creative work, free from all model intrigues, will be possible. It is certainly preferable to create new models than to make so-called "intelligent copies" from designs already in use.

Procurement of the design

Until now the set of models for the ŠIPAD furniture factories has been compiled mainly by the factories themselves, in co-operation with the Design Centre, part of the models being of the "intelligent copy" type. The "13+6" factories should be more far-sighted in their model procurement because the models created for the local style of living will hardly attract consumers in Central or Western Europe. A good export model, on the other hand, has a tendency to be accepted also on the local market. The model collection of each factory should be given a new spirit attracting the consumer. Unfortunately, this line of thought is not prevailing in the factories.

It must be realized that the Western furniture market does not accept old local models unless they are sold at a reduced price. Under such conditions, however, the factory is unable to make a profit.

In order to build up a new and profitable furniture programme, the models designed for the "13+6" factories must have originality, they should be of good quality, have a reasonable price and should correspond to the stage of development, the taste and the way of living of the purchasing country.

II. CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The factories already operating since the beginning of 1979 need new furniture models for the renewal of their product range and for rationalization. Each factory needs to replace many of the unsuccessful designs at present included in their production catalogues.

The National Furniture Design Competition which was held in 1979 will lead to a renewal of some of the old models.

The planning of the models for the "13+6" factories started in early 1979 and will require the preparation of a large number of drawings and prototypes. At a later stage even the new models will have to be replaced by more recent and better ones. For this purpose the personnel of the Design Centre needs an inspiring atmosphere in order to make the creative period last also after the "13+6" programme will have been completed. The conducting of design seminars would certainly enhance such a development.

An essential step to increase the number of designers which are needed by the furniture industry would be to arrange their training at the Academy of Fine Arts. The training of the designers requires also a practical touch with hand- and machine-tools. The courses at the Faculty of Architecture at the Academy of Fine Arts would, of course, continue to be held as before. The training programmes of Faculty and Academy should be synchronized as soon as possible.

The best design policy for ŠIPAD is one which concentrates on the development of its own models while respecting the international agreements and which takes the requirements of purchasing countries into consideration. To produce mainly "intelligent copies" is a wrong approach that would ultimately result in failures.

ŠIPAD has so far carried out the following suggestions made in previous experts' reports:

- (a) A talented graphic designer has been employed by the Design Centre;
- (b) The exhibition hall opposite the Hotel Europa has been renovated and has become a representative ŠIPAD display room;
- (c) A scholarship of two months has been granted to Mr. A. Rascic of the Design Centre;
- (d) A Furniture Design Competition has been held in spring 1979;
- (e) An expert's follow-up mission was suggested in 1976 and implemented in 1977;

- (f) A design seminar was suggested and held in 1977, followed by one in 1979;
- (g) International design magazines have been ordered for the Design Centre;
- (h) The services of the Design Centre are being used much more than before.

Recommendations

1. A national Furniture Design Competition should be held every two years as long as there is shortage of good, progressive furniture models. Such a competition is actually due as soon as it is noticed that there is shortage of variations in a set of models for export.
2. The designers of the Design Centre should have a right to participate in those competitions for a wide benefit. In that case no staff of the Design Centre should be in the jury.
3. In both model designing and production, accuracy should always go before quantity.
4. Enough time should be allocated for model development, review and improvement. Exhibiting and offering a collection which is not yet ready can be risky, even for promising models.
5. Design seminars should be arranged as often as needed, preferably about twice a year, in connection with exhibitions. The programme should include theory of design, aesthetics, technical know-how, planning of exhibitions and for export, exchange of information between factories and some homework which should be analysed with the same group three weeks later. Only first-class lecturers from outside should be engaged and the participants should be selected on the basis of current interests of the factories. The initiative of the factory designers should be encouraged.
6. The designers at the Design Centre should have close contact with the factories. Without the knowledge of the particular problems in a given factory and the influence of local circumstances it is difficult to create personal lines and characteristic models for the factory's own production.
7. When developing their models each factory should try to find a certain personal style and a collection that differs from those produced at other factories.
8. The design forces of the "13+6" factories as well as of all the other factories should be mobilized adopting one or more of the following measures:
 - Utilize the factory's own designers (better qualified staff needed)
 - Use the designers of the Design Centre

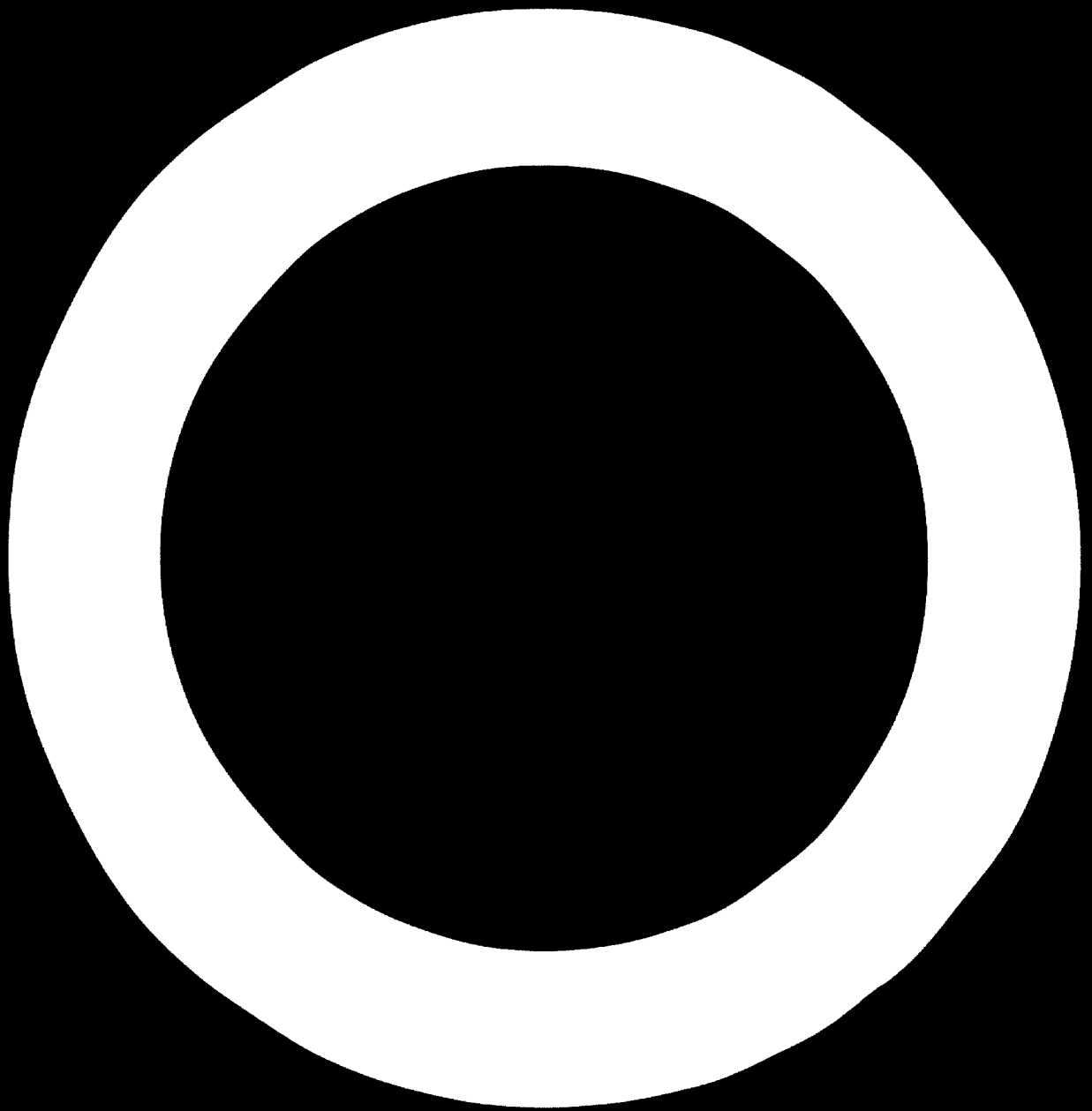
Employ national free-lance designers
Contract foreign free-lance designers
Organize national and international furniture design competitions
Invite, on a regular basis, guest designers.

9. The education of designers at the Faculty of Architecture, Academy of Fine Arts, should start without delay. Later co-operation with this Faculty is desirable and should be sought.

10. The company image of SIPAD should be advanced. The Design Centre should take care of this.

11. The design policy of SIPAD should be based on a production programme which is decided upon by the management of the organization. If this is not the case, production will be according to buyers' conditions, leading to a continuous sale at reduced prices.

12. The attitude of the SIPAD management towards innovation should be similar to that shown by Thonet: accept new ideas and try to overcome initial technical difficulties in the production. To copy models and to compete only on a price basis is simple and easy, but it is not profitable in the long run.



Annex I

COUNTERPART PERSONNEL

Of the project

Mladen Pjaca, director

Janja Stanišić, secretary and interpreter

Of the Design Centre

Vaso Šolaja, director of the Centre

Vesna Bujic, designer

Arslan Rašić, designer

Selma Arnautović, designer

Annex II

APPRAISAL OF FIRST NATIONAL FURNITURE DESIGN COMPETITION

Prize-winning designs

It is the expert's opinion that the jury has done an excellent job and selected the best panels from the large amount of material submitted. All the money has been used for prizes, as advertised.

Presumably this competition was no exception to the rule, in so far as personal contacts between competitors and organizers are equally important as direct results of the competition. To keep and cultivate these contacts will be part of the Design Centre's future task.

Lower category of designs

As requested, the expert went through all plans of lower category (140 altogether). Only two plans (panels), numbers 7B and 4E, were of a high technical standard and drawn in an illustrative and understandable way.

General

If the follow-up is effective (prototyping, personal contacts with designers, beginning of production), competitions will turn out to be most profitable. It is suggested not to stop at this point but to continue having design competitions every second year as long as lots of excellent furniture models are needed.

Annex III

SECOND UNIDO/ŠIPAD FURNITURE DESIGN SEMINAR

Aims

The design seminar was meant to be an occasion for the education and training of all ŠIPAD staff involved in the design of wooden panel furniture and solid-wood furniture (managers, technical directors, designers, engineers, architects, technicians, representatives from the Academy of Fine Arts and members of the Design Centre).

The ŠIPAD Design Centre showed and commented on the result of the First National Furniture Design Competition 79. About 300 slides and 100 drawings were shown during the seminar. The duration of the seminar was three days in two phases: the first of two days (9-10 May) and the second of one day, about one week later. The third day was intended for professional designers.

The Design Seminar was organized by the ŠIPAD Design Centre and held at the Design Centre's offices.

Programme

First day (Wednesday 9 May 1979)

9.30	Registration
10.45	Opening and welcome address by Mr. Pjaca, ŠIPAD
11.45	Lecture: "Timeless design" with 150 slides by I.Y. Tapiovaara, UNIDO expert
12.00	Discussion
12.30	Lunch
13.30	First National Furniture Design Competition 79 - comments by Mrs. Bujic, ŠIPAD Design Centre
15.15	Discussion
15.45	Outline of programme of second day, end of the first day's official programme
20.30	Evening session with visual aids: design problems of individual factories (five minutes each)

Second day (Thursday 10 May 1979)

9.00	Description of assignments to be submitted in three weeks' time
10.00	"Design in action", discussion by all participants
11.45	Lunch
13.00	Panel discussion
14.00	(a) Fair drawing techniques for good furniture design presented by members of the Design Centre
	(b) ŠIPAD catalogue - graphic design
14.00	Slide show: "Furniture in exhibition" by I.Y. Tapiovaara

ParticipantsFirst day

No.	Surname & name	Affiliation	
		RO	COUR
1.	HADŽIĆ MEHMED	"BIRAČ"	"10 AVGUST"
2.	OBRADOVIĆ ILIJA	"BIRAČ"	" "
3.	PAČO MIRALEM	"MAGLIĆ"	FABRIKA U IZGRADNJI
4.	AHMEDIĆ SEAD	"JAHORINA"	TN "STANDARD"
5.	LATINOVIĆ NEBOJŠA	"OŠTRELJ"	"FANA"
6.	IVAŠTANIN STANKO	"VRBAS"	TMN
7.	DRONJAK BORO	"OŠTRELJ"	"FANA"
8.	JANKOVIĆ BRANKO	"KLJUČ"	TMN U IZGRADNJI
9.	KRKLJAS MLADJO	"KLJUČ"	TMN U IZGRADNJI
10.	RAPAIC ILIJA	DI PODGRADCI	TMN U IZGRADNJI
11.	BABČIĆ BRANKO	DI PODGRADCI	TEH PRIPREMA
12.	BIŠČEVIĆ OSMAN	"KOZARA"	BOSANSKA GRADIŠKA
13.	ZDJELAR MIROSLAV	"MAJEVICA"	"JADRINA"
14.	MIHAJLOVIĆ RATKO	"SANA"	TVORNICA FIN.PROI.
15.	SIMEUNČEVIĆ ILIJA	"SANA"	TVORNICA FIN.PROIZ.
16.	NOGIĆ STJEPAN	"MAJEVICA"	"STIL"
17.	UNČANIN MILE	"MAJEVICA"	"STIL"
18.	KAFELET B.	BRČKO	"MAJEVICA"
19.	GOJKOVIĆ BORISLAV	BRČKO	"MAJEVICA"
20.	PLEHO HASIB	BRČKO	"MAJEVICA"
21.	EMIĆ FIKRET	BRČKO	"BUDUĆNOST"
22.	ČORIĆ NEVEN	ŠIPAD-IRC	"DIZAJN I ARHITEKTURA
23.	ARNAUTOVIĆ SELMA	ŠIPAD-IRC	"DIZAJN I ARHITEKTURA
24.	MISIMOVIĆ OBRAD	"UNA"	FINALNA PROIZVODNJA
25.	BUJIĆ VESNA	ŠIPAD-IRC	"DIZAJN I ARHITEKTURA
26.	MEDAR LJILJANA	ŠIPAD-IRC	"DIZAJN I ARHITEKTURA"
27.	JAMAKOVIĆ SAKIB	"ROMANIJA"	"STUPČANICA" OLOVO
28.	KRASIĆ MILE	"ROMANIJA"	"STUPČANICA" OLOVO
29.	LJUTO NEDŽAD	"JANJ"	TMN GORNJI VAKUF
30.	HOVRENEK STOŠKO	"JANJ"	TMN BUGOJNO
31.	PUZIĆ MEHMEDALIJA	"KONJUH"	FABRIKA STOLOVA
32.	BABIĆ RADAN	"KONJUH"	FABRIKA STOLOVA
33.	GUJIĆ RUŽA	"VRBAS"	COUR "IRC"
34.	HIGL KARLO	"MAJEVICA"	"BOSNA" BRČKO
35.	POLIĆ SLOBODAN	ŠIPAD-IRC	"DIZAJN I ARHITEKTURA
36.	ČONDRIĆ JOSIP	"SEBEŠIĆ"	TVORNICA STOLICA
37.	ORMAN ENVER	"SEBEŠIĆ"	TVORNICA STOLICA
38.	RITIŠ FRANJO	"MAGLIĆ"	"VARDA"

Second day

No.	Surname & name	Affiliation	
		RO	OUR
1.	KOPAJIĆ ILIJA	"KOZARA"	DI "PODGRADCI"
2.	BABČIĆ BRANKO	"	"
3.	PAČO MIRALEM	"MAGLIĆ"	FABRIKA U IZGRADNJI
4.	LATINOVIĆ NEBOJŠA	OŠTRELJ	"FANA" KRAJINA
5.	DRONJAK BORO	OŠTRELJ	"FANA"
6.	LJUTA NEDŽAD	"JANJ"	TMN u izgr. GORNJI VAKUF
7.	KAPELET B.	"MAJEVICA"	BRČKO
8.	JANKOVIĆ BRANKO	"KLJUČ"	TMN
9.	KUKILJAŠ MLADJO	"	"
10.	HASANBAŠIĆ FADIL	MAJEVICA	BRČKO
11.	VUČKOVIĆ JAKOV	"	BOSNA
12.	PLEHO HASIB	MAJEVICA	RO
13.	SIMEUNČEVIĆ ILIJA	ŠIP "SANA"	TVORNICA FINALNE PRERADE
14.	MIRAJLOVIĆ RATEO	"	" "
15.	ČONDRIĆ JOSIP	"SEBEŠIĆ"	TVORNICA STOLICA
16.	VLAJČIĆ MLADEN	"JAHORINA"	"VRANICA" FOJNICA
17.	BORISLAV GOJKOVIĆ	"MAJEVICA"	RADNA ZAJEDNICA
18.	UNČANIN MILE	"MAJEVICA"	"STIL" ŠAMAC
19.	HIGL KARLO	"MAJEVICA"	"BOSNA"
20.	JAMAKOVIĆ SAKIB	"ROMANIJA"	"STUPČANICA" OLOVO
21.	KRASIĆ MILE	"	"
22.	HELJA REFIK	"	"
23.	FUZIĆ MEHMEDALIJA	"KONJUH"	FABRIKA STOLOVA
24.	ŠOLAJA VASO	"ŠIPAD-IRC"	DIZAJN I ARHITEKTURA
25.	GUJIĆ RUŽA	"VRBAS"	IRC
26.	BABIĆ RADAN	"KONJUH"	FABRIKA STOLOVA
27.	NOGIĆ STJEPAN	"MAJEVICA"	"STIL"
28.	ARNAUTOVIĆ SELMA	"ŠIPAD-IRC"	DIZAJN I ARHITEKTURA
29.	PCLIĆ SLOBODAN	"	" "
30.	MEDAR LJILJANA	"	" "
31.	RITIŠ FRANJO	"MAGLIĆ"	"VARDA"
32.	BUJIĆ VESNA	"ŠIPAD-IRC"	DIZAJN I ARHITEKTURA
33.	ČUČAK MILAN	"KONJUH"	FADIL JAHIĆ ŠPANAC LOPARE
34.	ZDJELAR MIROSLAV	"MAJEVICA"	"JADRINA"
35.	MISIMOVIĆ OBRAD	"UNA"	FINALNA PROIZVODNJA
36.	ČORIĆ NEVEN	"ŠIPAD-IRC"	DIZAJ I ARHITEKTURA
37.	PETROVIĆ ŽARKO	"	" "
38.	AHMEDIĆ SEAD	"JAHORINA"	"STANDARD"
39.	HOVRANEK STOŠKO	"JANJ"	TMN U IZGRADNJI

Annex IV

EXCERPT FROM THE AGREEMENT ON PATENT OWNERSHIP AND COPYRIGHT,
INTERNATIONAL COUNCIL OF SOCIETIES OF INDUSTRIAL DESIGN

0.4 IMMATERIAL RIGHTS

The activities of the Designer should normally lead to new ideas which will be embodied in models, form, colour, mechanism, etc. All these concepts are subject to ownership, and therefore generate rights. Different types of protection exist according to the nature of the solution, and most countries have classified the matter in three main groups.

1. Patents of ideas

which are normally rather a technical character and usually fulfil practical purposes. (These are an example of Industrial Property.)

2. Model rights

which are of aesthetic character, concerned with pleasing effects and human needs and satisfaction

3. Trade marks

4. Copyright

Note: certain countries will grant protection for both utility and aesthetic form.

The second type of rights will be met more often in the Designer's work. Both parties should agree from the start as to how the ownership of such property will be dealt with.

Where a Designer's idea or concept exists before the commencement of relations between a Producer and the Designer, the contract may become a simple conveyance of rights and therefore could be treated as licence to use the model of patent.

The Law of certain countries considers separately within the Authors rights, two main families of rights

1. right of possession
2. right of utilisation

In fact, the right of possession remains generally with the Author while the other can be transferred.

0.4.1. a. PATENT OWNERSHIP

Belongs usually to the Producer with registration at his expense but ownership can be shared between Producer and originator in certain countries in Europe, although not in USA.

b. RESEARCH OF ANTERIORITY

Usually the cost is borne by the Producer.

c. AMENDMENT

d. NATIONAL AND FOREIGN PROTECTION

0.4.2 a. MODEL REGISTRATION OWNERSHIP

b. RESEARCH OF ANTERIORITY

c. NATIONAL AND FOREIGN PROTECTION

0.4.3 a. TRADE MARK

A trade mark can be in two or three dimensions and therefore can become the object or packaging itself, and as such can be registered as a trade mark. Full rights of reproduction usually go to the Producer - giving the right of unlimited use, including uses not foreseen by the originator.

b. RESEARCH OF ANTERIORITY

c. NATIONAL AND FOREIGN PROTECTION

0.4.4 ASSISTANCE

When ownership of a patent, design or trade mark, or copyright is acquired by the Producer, the Designer shall, where desired, assist in any application for registration; the cost shall be borne by the Producer.

0.4.5.A. AUTHOR RIGHT, COPYRIGHTS

Under certain legislation, the Designer can obtain protection without any registration with the sole obligation to be able to prove anteriority.

0.4.5.B. RIGHT OF POSSESSION

a. Transfer of the right of reproduction and does not give the Producer the right of possession and vice-versa.

b. The Designer's work shall not be changed, altered, amended or adapted by anyone without his consent.

c. If the Designer agrees alteration, amendments or adaptation may be carried out but his consent shall be obtained in writing and he reserves the right to check and approve such work.

d. Unless otherwise agreed, the original basic model and drawings will remain the property of the Designer and they must not be used for any purpose other than that for which they were originally commissioned.

0.4.6 THE RIGHT OF REPRODUCTION

- a. The rights of reproduction can be limited either by number of products, period of time, type of product and country of production. Any right not specifically stated shall remain the property of the Designer.
- b. The Producer may not transfer the right of reproduction to a third person without the Designer's consent, unless this is done in connection with the transfer of the ownership of a company or part thereof.
- c. The extension of the use of rights to a field of application or use other than first envisaged must be the subject of a special agreement.

0.4.7. SIGNATURE AND PUBLICITY

- a. A Designer shall be entitled to sign or similarly to claim authorship for the work or part of the work created by him. When his share of the creation cannot be separated from the efforts of other members of a team, the work will either remain unsigned or an agreement between the co-authors or the Producer will stipulate how the signature and publicity will be arranged.
- b. The Producer may use the Designer's name for the promotion of articles he has designed or services he has rendered, but only in a manner which is appropriate to the status of the profession. The Producer, however, shall not be allowed to use the name of the Designer for productions which are not in conformity with the project, and will have to obtain the consent of the Designer before using his name.
- c. The Designer cannot allow his name to be used by the Producer for a product or products which have been altered without his consent.

0.4.8. MATERIAL NOT COVERED BY COPYRIGHT (UNFAIR COMPETITION)

0.4.9.A. OWNERSHIP REVERTING TO THE DESIGNER

a. Rejected projects

In the case of rejected or cancelled projects notwithstanding payment, the full ownership is retained by the Designer and the sketches, drawings or models remain his property.

b. Unused projects

Unless otherwise specified, all designs on a royalty basis which have not been used by the Producer revert to the Designer.

0.4.9.B. USE OF RIGHTS

- a. The producer becomes entitled to the use of the rights on the projects after he has paid to the Designer all fees and expenses pertaining thereto.

Annex V

COMMENTS ON THE FURNITURE DESIGN PROGRAMME
"13+6" OF THE SIPAD DESIGN CENTRE

PROGRAMME	COMMENTS	
		* Ready for prototyping (* Ready for prototyping after corrections + No prototypes suggested
LUJ XV	* Constructionally good; designs easy to produce. No comments, if home market accepts this kind of furniture designs.	
MEDITERAN	* Simple series for quantity use; easy to produce. Will sell on local and some foreign markets.	
KRNJEUSA	+ On 25 April 1979 the expert sent a letter to Mr. Solaja about this furniture series. Suggestion: for the local market only, if it ever enters production.	
TEK	* Technically acceptable. Variation (stencil design) with "Mediteran" and "Krevit".	
BUGOJNO	This design is most suitable for the use of solid wood. * Chair and armchair are good basic models for the department of a "chair-family". (* Other models of this series need careful study (heaviness, thickness)	
RESTORANSKI STO	(* The chair in its present form needs more strength (front legs and just between back and seat). Some more detailed shaping is needed after first prototype has been made.	
BIHAĆ	(* Chairs: upper part is very "woody", hard to sit on. (* Sofas and sofa units need smoother corners and edges; some dimensional corrections are required. * Writing table is ready for prototyping; probably it is too large. Cabinets have complicated form; production will be difficult. Some perspective drawing should be used.	
BIHAĆ Stolica bez rukonaslona	* Chair and armchair are ready for prototyping.	
BIHAĆ (Thick oval arms, legs)	(* This furniture series needs serious redesign work. It is much too heavy; forming of different furniture units is difficult, they look too equal and too formal.	

BIHAĆ (*) It is assumed that this type of furniture will sell
Pisaći sto Stil only on the local market. Better than "Krnjeuša"

BRATUNAC For Chinese furniture, the design is too heavy to be
Trpezarijska g. producible.

- * The small table and the cabinet are "on line".
- (*) The back of the chair in its present form is not Chinese at all. It has to be redesigned.

BOS.DUBICA Promising furniture series with many varieties.
(*) Chair should have more rustic appearance; at present it reminds you too much of a garden chair.
* Corpus is ready for modelling work.

TEODORA + This type of the furniture should not be produced, neither in the new nor in the older factories.

VRANICA FOJNICA } * Drawings ready for prototyping.
STOLICA I, II } (*) Backs of all chairs should be higher.
STO }

FOČA * This furniture series is ready to be prototyped.
(*) Back of chair and armchair should be studied carefully.

FORTUNA + "Fortuna" has no style. It is suggested to stop further design work on this series and to develop a completely new design. Batch production of this series would create technical problems and the furniture would sell only on the local market.

KRECVET * Like "Mediteran" and "Tex", a typical local furniture. "Krevet" is easy to produce but too low-priced for good West European market.
(*) Bedhead is not acceptable in its present form; design of bed should reflect the style of the cabinet.

General comment

A continuous interest to develop the aesthetical level of the designs is needed.

Ergonomical know how is hardly required.

A complete set of perspective and small-scale projection drawings should be prepared for each furniture group. This would facilitate the reading of drawing also for interested people who are not professionals.

It is further suggested to prepare "concentrated" drawings, i.e. with more details, more projections etc. on one sheet of paper. This facilitates reading and is more economical.

A name and a number should be allocated to every single furniture item.

Annex VI

SYNOPSIS OF LECTURE BY I.Y. TAPIOVAARA ON "TIMELESS DESIGN"

The slides show examples of timeless design selected over 10 years, including the present day. When we study the designs in depth, we can understand the circumstances that give final shape to our behaviour and way of life. Once we understand these circumstances and their influence on design we will also be able to understand why something acceptable in Greenland could not possibly work in Africa.

The slides show a microworld: the aesthetics of motion and children's as well as adults' things in different surroundings. In them, everyday experiences with vehicles, furniture, architecture, gardens and the countryside are reflected from one person's point of view. These pictures either are timeless or change only slowly. A factory strives for the same result. A good product will remain on the market for a long time. The characteristics that combine to produce a balanced product from both the consumers' and producers' point of view are good quality at a reasonable price, practicality, possibility of being long-lasting, and showing technical and national originality.

A good new design always reveals its national origins. A truly international design would mean that there was no indigenous art; it would be like having a plant which grows without roots. Good design continually develops from national circumstances, needs, techniques and materials.

A practical example of good furniture design is the so-called "Vienna" chair designed in 1850 by Alfred Thonet (figure I). The range is manufactured from steam-bent red beech and total production has now exceeded 150 million. Throughout the history of furniture production this has been the most successful furniture group and the one copied most often.

The synthetic reproduction of the French rococo-style, on the other hand is an example of bad design (figure II). Furniture in such a style is copied to the minutest detail even down to the worm-holes and other ravages brought about by time. The results are often sold at exorbitant prices compared with the originals. In a similar manner other objects are being copied and sold at ridiculously high prices to ingenuous buyers.

Figures III-VI are examples of items of furniture which are considered to be timeless.

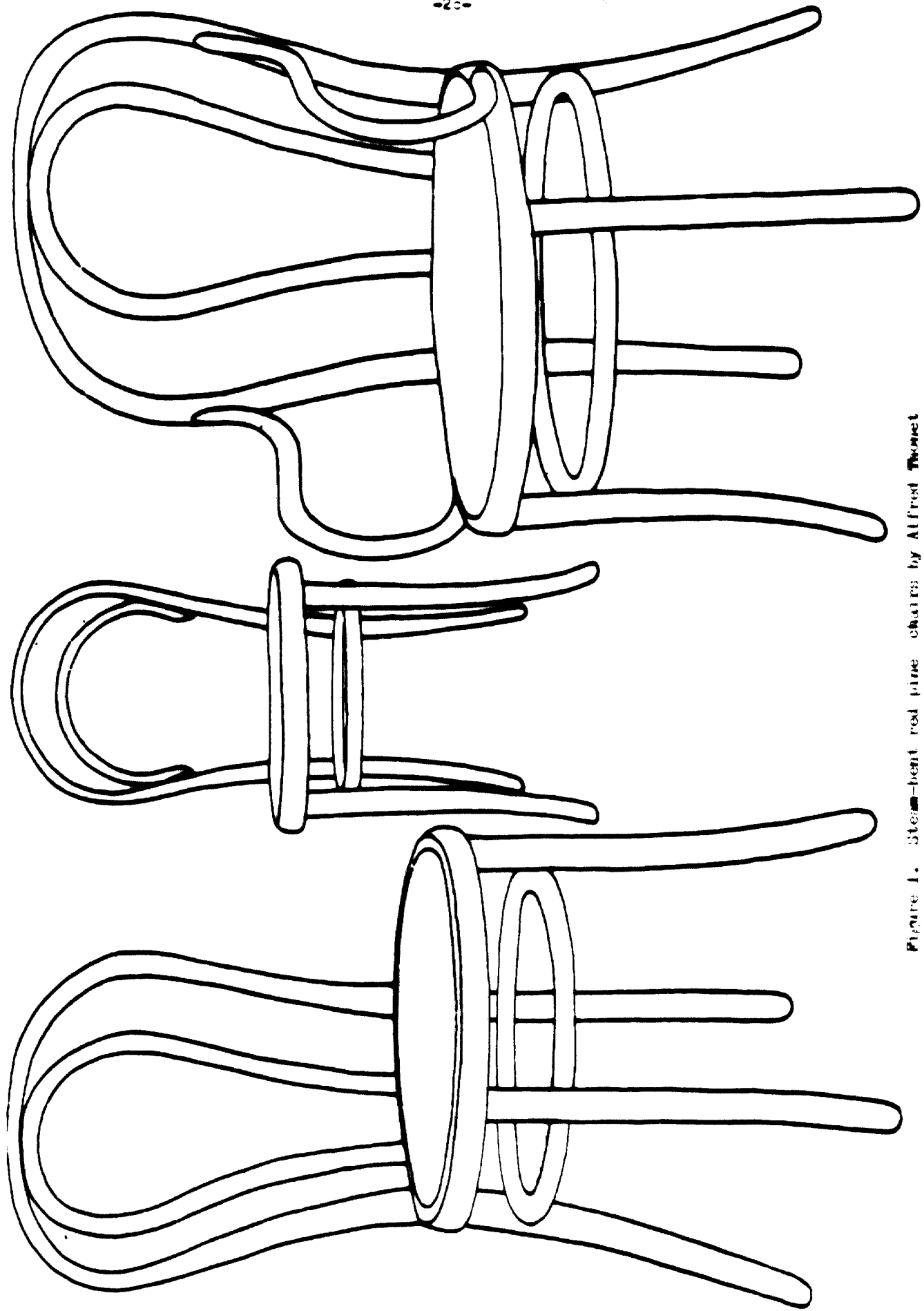


Figure 1. Steam-bent red pine chairs by Alfred Thonet

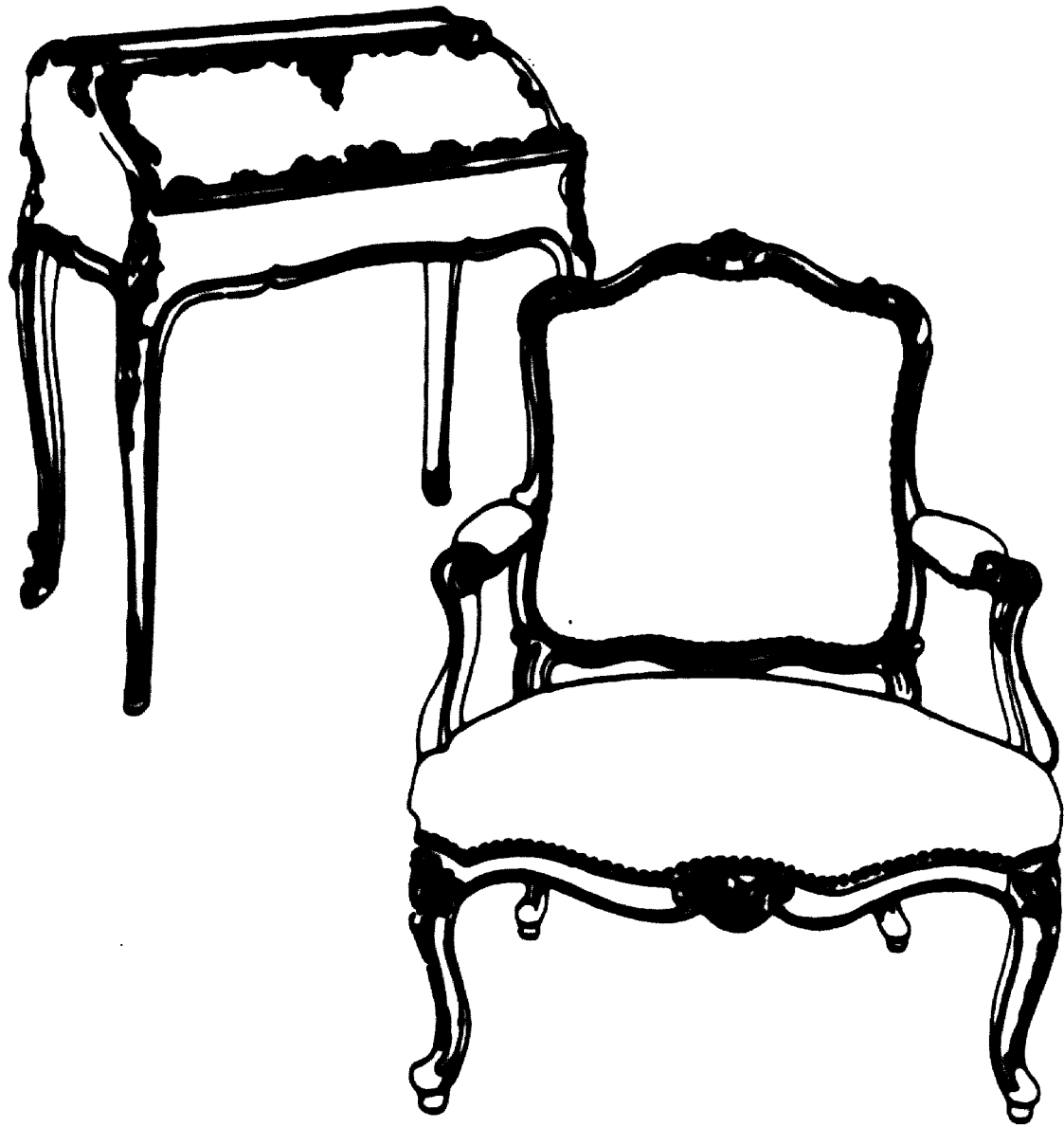
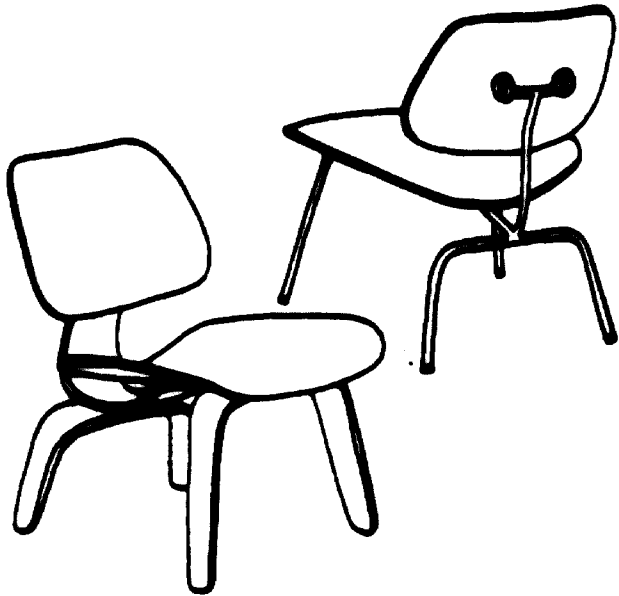


Figure II. Synthetic reproduction of a chair in the French rococo-style

LAMINATED UNIVERSAL
CHAIR
MARCEL BREUER DESIGN
AND COLLECTION



LAMINATED CHAIRS BY CHARLES EAMES
HERMAN MILLER COLLECTION, USA

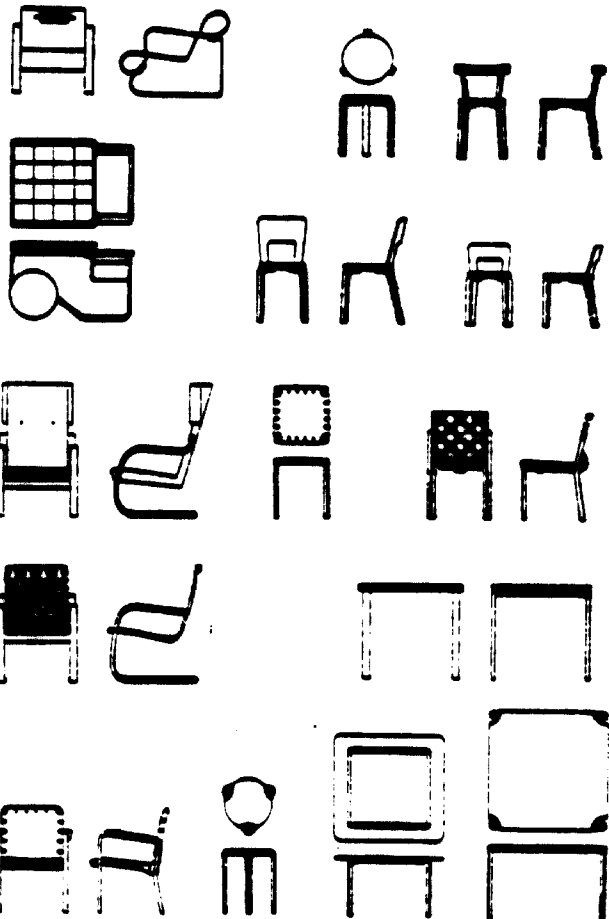
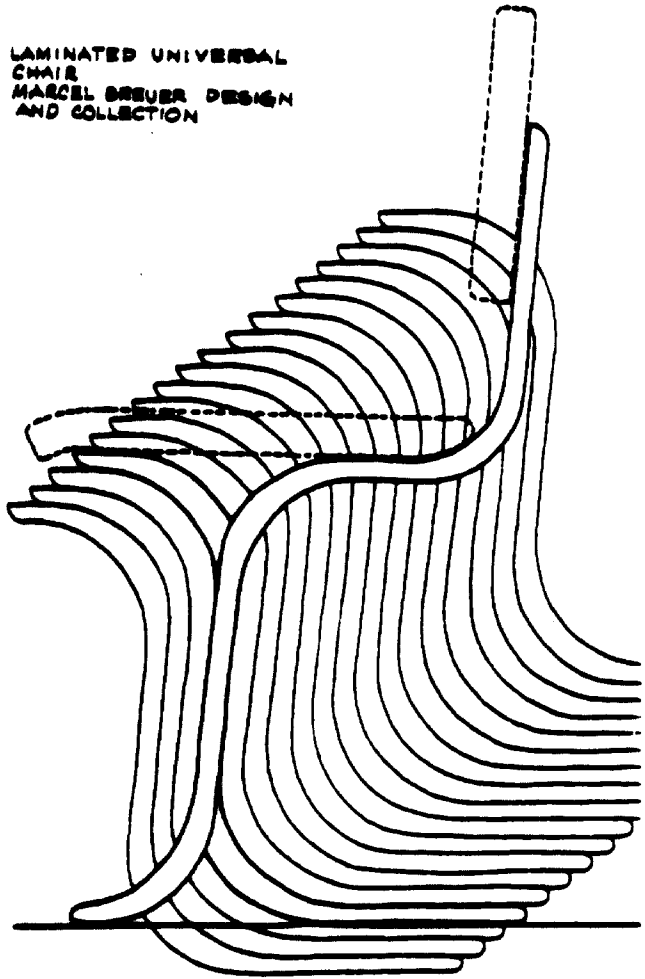
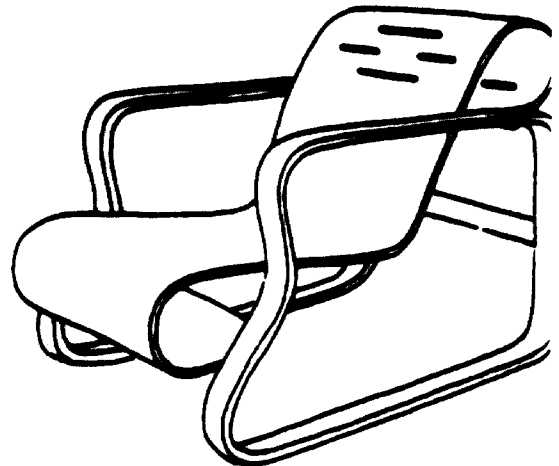


Figure III. Various laminated chairs



◀ LAMINATED BIRCH FURNITURE
AALTO-ARTEK COLLECTION, FINLAND

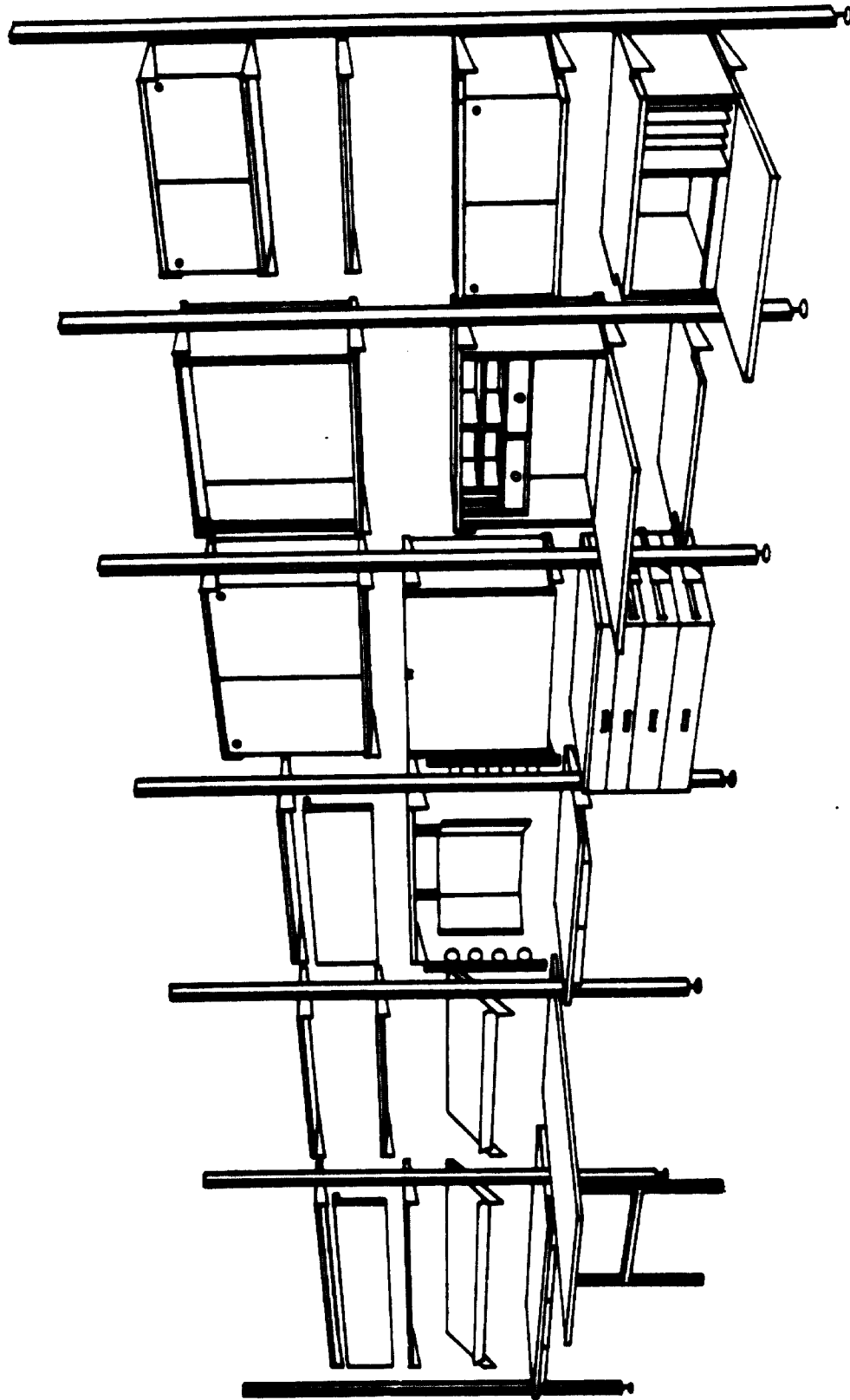
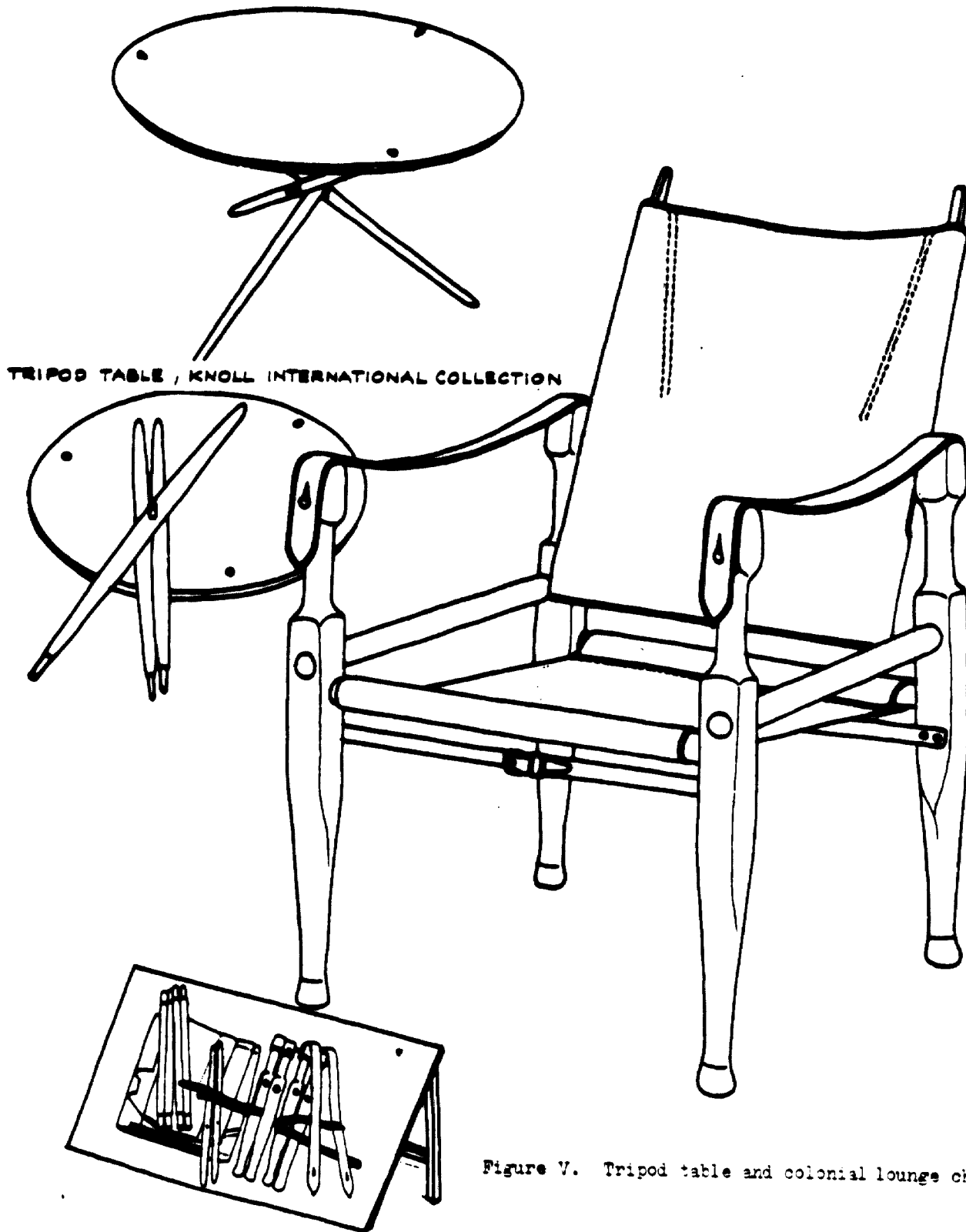


Figure IV. Comprehensive storage system, Herman Miller collection



TRIPOD TABLE , KNOLL INTERNATIONAL COLLECTION

Figure V. Tripod table and colonial lounge chair

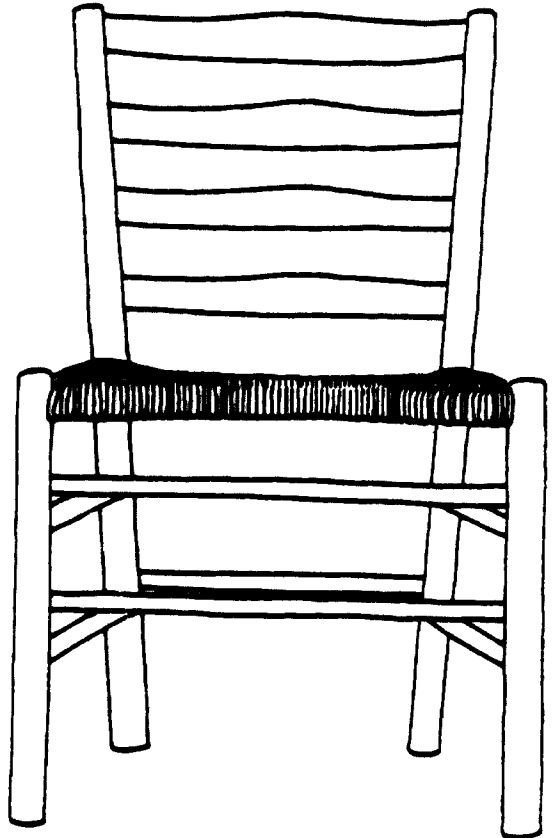
COLONIAL LOUNGE CHAIR | STENDIG COLLECTION THIS DESIGN DATES BACK AT LEAST 100 YEARS IT WAS USED BY BRITISH OFFICERS IN INDIA

WEGNER DESIGN
JOHANNES HANSEN
COLLECTION, DENMARK

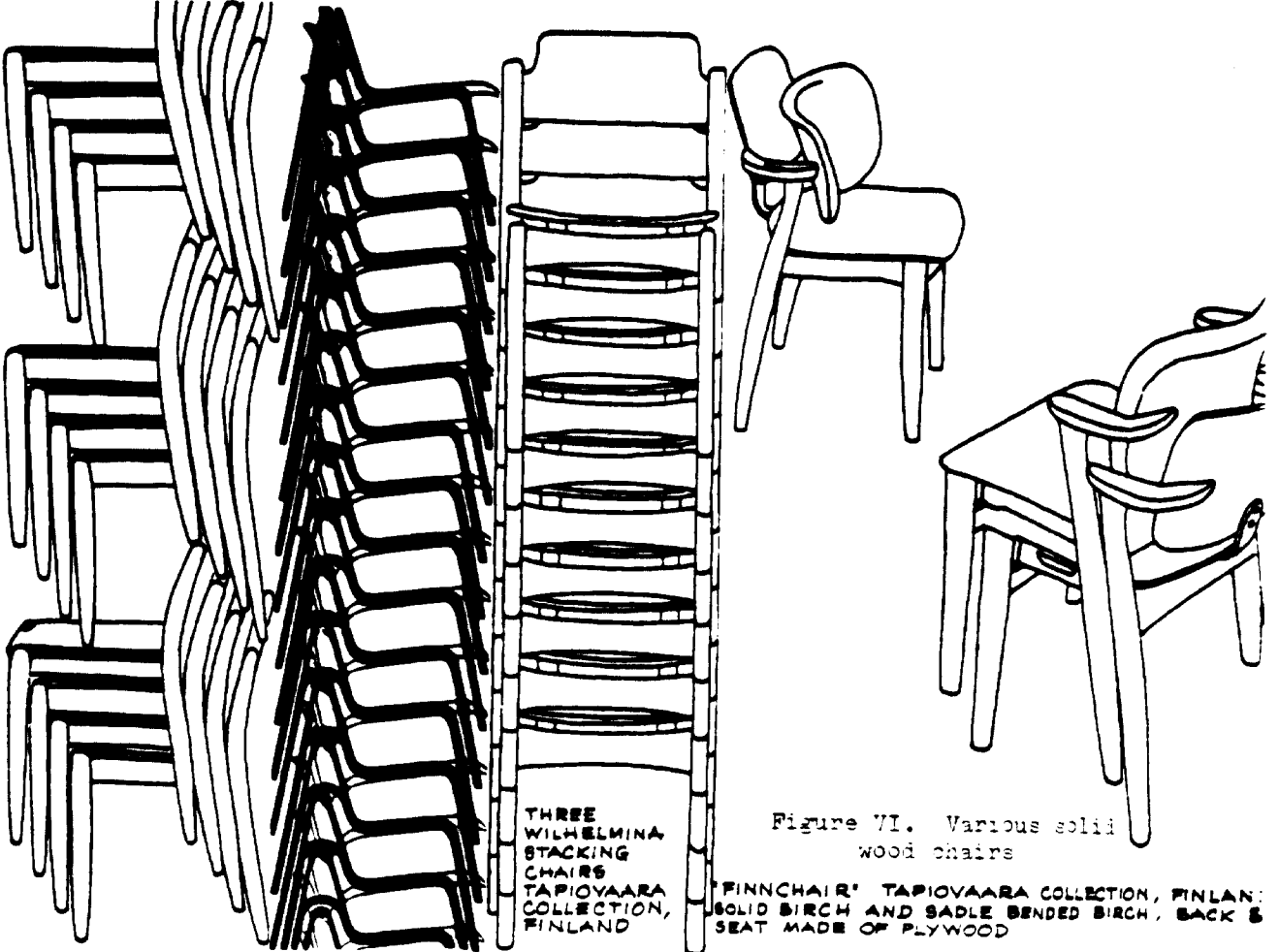


FIN CHAIR BY
BENGT ÅKERBLOM
SWEDISH MODERN
COLLECTION

GEORGE NAKASHIMA
DESIGN
KNOLL ASSOCIATES
COLLECTION, USA



SOLID WOOD CHAIR BY KAARE KLINT
FRITZ HANSEN COLLECTION, DENMARK



THREE
WILHELMINA
STACKING
CHAIRS
TAPIOVAARA
COLLECTION,
FINLAND

Figure VI. Various solid wood chairs

'FINNCHAIR' TAPIOVAARA COLLECTION, FINLAND:
SOLID BIRCH AND SABLE BENDED BIRCH, BACK &
SEAT MADE OF PLYWOOD



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