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THE PAST

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ON THE DESIGN
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PROSTORIA



01

AND THE MODERNIST TRADITION



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In the middle of the twentieth century, modernism developed as a worldwide artistic movement focused on architecture. Subsequently, its influence was diminished by the rise of other trends and eventually assimilated with new contemporary styles.

In Zagreb, however, modernism was integrated into urban planning architecture and was regarded as a long-lasting set of values that would define the city's cultural identity. The appeal of this type of architecture was partially attributable to the cultural and historical context of a country striving for an equitable form of socialism, with a focus on democracy and humanity. In the 1950s and 60s — the period of its greatest splendour — modernist architecture and design, along with other artistic disciplines, were part of a much broader movement for social progress. The ambitious pursuit of a radically new society was ultimately overly idealistic. Nevertheless, even today, there is still a socially

driven character and belief that modernism in Zagreb is substantially more than just a style; it is an essential attitude.

Today, modernism's impressive architecture and grand gestures have transitioned to focus on more intimate projects: objects. Equally challenging projects, perhaps, but easier to manage when the state is no longer the main sponsor.

Prostoria's pieces are closely linked to modernist architecture and reflect the same language, ethics, and values. Despite sharing a common cultural heritage, they have developed



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- 01 Kockica. Archive photo.
- 02 Kockica. Segment sofas & armchairs & Frame low tables.
- 03 Strain chair.

a broad global perspective. The designers, the ambitions and the target audience are universal.

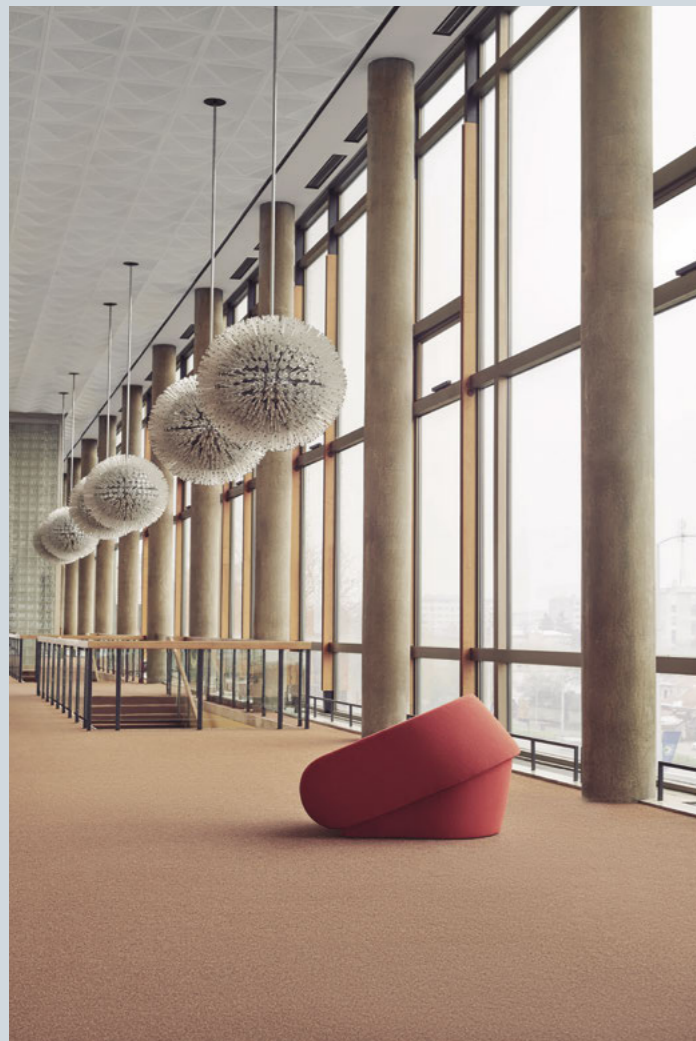
Zagreb's modernist architecture served a greater purpose than simply building structures. By providing a bridge between global culture and the local context, it brought about a cultural shift where the city became more open and modern in its identity. Prostoria allows designers to combine ethics and aesthetics to create products based on solid values that emphasise honesty of materials, craftsmanship and technology.

PROSTORIA'S PIECES ARE CLOSELY LINKED TO MODERNIST ARCHITECTURE AND REFLECT THE SAME LANGUAGE, ETHICS, AND VALUES. DESPITE SHARING A COMMON CULTURAL HERITAGE, THEY HAVE DEVELOPED A BROAD GLOBAL PERSPECTIVE.



04

- 04 Oblique easy chair Prostoria.
- 05 Vatroslav Lisinski Concert Hall Up-lift sofa bed.
- 06 Vatroslav Lisinski Concert oblique easy chair.
- 07 Vatroslav Lisinski Concert Hall Archive.
- 08 Vatroslav Lisinski Concert Hall Layout sofa.



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09



11

- 09 The South Salon at the President Palace. Combine sofa, strain low chair, Tinker low table.
- 10 The South Salon at the President Palace. Combine sofa, strain low chair, Tinker low table, thinker easy chair.
- 11 The South Salon at the President. Palace Combine sofa, Tinker low table.
- 12 Macura Museum. Layout sofa, avet low table, strain low chair, Tinker easy chair & Shtef shelv.
- 13 Trifidae lounge chair.



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Original:

Original piece from a specific time in the past, which may have been restored.

Re-edition*:

A modern take on a classic design piece, produced today. It seems identical to the original but is evolved by altering certain elements such as materials, colours or technology — for example lighting — in a contemporary way. Should be done by a company after exhaustive research to maintain its original culture and spirit.

Replicas:

Design piece from the past that is produced today, in the exact same way as the original. Can be a design classic or the recovery of iconic or anonymous pieces. Should be done by an authorized company that understand, respects and maintains all its original features.

Vintage:

Design piece from the past, without distinguishing if it's an original, a replica, a copy or a reedition. The term “vintage style” is used sometimes in a critical way to denounce copies or “fake old”.

Re-Interpretation*:

A new design that follows very closely a classic design altering some aspects including design details, shape, versions or production to respond to contemporary requirements.

***reedition and reinterpretation are often used without distinction.**

**A LITTLE GLOSSARY
OF WHAT VINTAGE
MEANS.**

THIS MADE US:

Contemporary design inspired in the past: Contemporary design inspired somehow by the past in terms of values, mood, proportions, production techniques or materials, but also includes a critical reading of our past. Must be a new design that did not exist before.

Modern antique furniture is experiencing a surge in popularity. Iconic pieces of 20th-century design are undergoing a revival today, in which their legacy remains intact, and the enduring social and cultural values of their era bestow them with the status of cult objects. Prostoria adheres to its core values, safeguarding and fostering the underlying cultural principles from which it originated, thus allowing the designers to successfully combine ethics and style. To gain an understanding of the one-of-a-kind nature of these pieces and how they differ from contemporary design, we spoke with FenixOriginals, Passeu, Passeu and GoodGoods Stefano. They gave us their insight into what makes these designs so special — and what we can learn from the past when it comes to contemporary design.

RESEARCH ON THE SECOND HAND BOOM

INTERVIEW WITH FENIX ORIGINALS

Carles Pibernat is the CEO of FenixOriginals, a showroom specializing in 20th-century furniture and lighting designs. Located in Barcelona, his collection houses a vast number of timeless artifacts that are invaluable to our culture's heritage.

The market for modern antique furniture is experiencing a surge in popularity. When considering an antique piece compared to a contemporary reissue, what advantages and disadvantages should be evaluated?

We are talking about two parallel lives and different concepts. One is a modern take on a classic design piece, achieved by altering the production system, materials and finishes. The other is the restoration of original pieces, giving them a second life. This second life enables us to incorporate the soul, energy, culture and patina of past times into the present.

What do you think are the qualities that make a design become a classic? When does it become a collector piece?

When they interpret and integrate the leading themes of its time — the Zeitgeist in which they are designed. And I am not referring to what we now call “trends”, but rather knowing how to collect and interpret the changes, challenges and aesthetic codes that represent the true culture of that moment, how it is expressed in its concept, shape, material, colour and technology. Because design is part of a society, a culture, an era and in its entirety a way of life.



01

Why would collectors rather buy an original than a replica or reinterpretation?

Our specific market is particularly fond of materials — its patina, to be precise. This quality makes the big difference to new pieces. Within all materials it's probably leather that is aging with a particular dignity — while plastic is the exact opposite. It's an interesting question for designers today what this means for future design pieces.

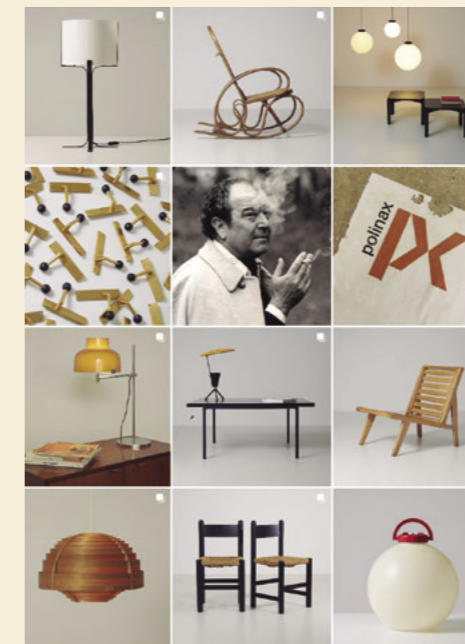
What must a piece/object have to be part of FenixOriginals?

We are dedicated to the recovery of exceptional design pieces, primarily from Catalonia and Spain, as well as the identification and promotion of their makers and publishers. By contextualizing the aesthetics and history behind their production, we strive to disseminate an understanding of their historical imagination. When pieces that are more than 50 years old remain intact, it is due to their superior formal and structural quality. Not only do they offer

superb functionality but also a unique character to any space where they are placed.

What is the profile of the buyer?

Our clients include collectors, interior designers and architects, art directors, film and advertising production companies, as well as private individuals who possess a keen appreciation for modern design.

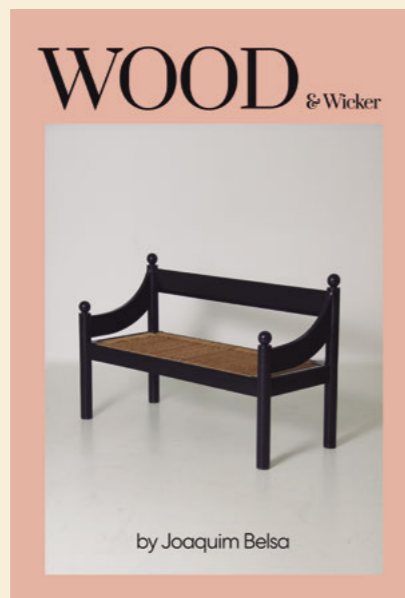


02

What would you say are the pieces which are most sought after by your clients? Can you name any that have been particularly difficult to achieve?

Our greatest challenge is to get hold of iconic pieces. The universe of recognisable pieces is relatively easy to identify. We often acquire pieces whose origin, designer or publisher we do not know, but which we find intuitively interesting. After some research, we sometimes find the author, the maker or the work or period in which they were designed. These pieces are usually the most valuable and appreciated by collectors and experts.

A huge bookcase built of wedges, without a single nail or iron fitting. It was designed in 1965 by the painter and sculptor Salvador Aulestia as part of a series of fifteen pieces of furniture. We bought this piece of furniture without knowing who made it.



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A year later we identified it thanks to an interview published in 1968 in the magazine Hogares Modernos. After careful restoration, it was acquired by a collector.

A DESIGN BECOMES A CLASSIC WHEN IT INTEGRATES THE LEADING THEMES OF ITS TIME, KNOWING HOW TO COLLECT AND INTERPRET THE CHANGES, CHALLENGES AND AESTHETIC CODES OF THAT MOMENT.

01 Carles Pibernat
02 Instagram @fenixoriginals
03 Fenix Originals

INTERVIEW WITH GOODGOODS STEFANO

Stefano Colli is an architect, designer, teacher, interior designer and collector with great commitment to circular design. He is also the founder and curator of Good Goods, a virtual gallery of modern design and contemporary authors where he lives out his passion for product culture.

How does the legacy of the past influence your work and what aspects of traditional design do you think are still relevant today?

The past is always present. Experience is a form of selection that is subliminal, including those

people, places and objects which previously had a profound effect on us, motivated us or provided learning opportunities. In the end we are what we have lived. I highly regard those who are able to create art that is reflective of the present and uninhibited by historical significances. It is essential to have a clear understanding of history and learn from past traditions. One cannot, however, become held back by the concept of what was valued in the past. We must always be daring and free to experiment.



01

Vintage or second-hand, which term do you prefer to use?

In Northern Europe, where people know how to make things last, they talk about pre-owned, a term that is more appropriate to the actual situation. Despite evidence of use, the quality of an object can still be appreciated; over time, its worth is often greater. In order to gain a better understanding of topics such as Second Life and circularity, it is imperative to draw a distinct line between the use of a thing and owning it in perpetuity. To guarantee the ongoing experience we wish to provide, it is essential that we prioritize investment in material quality and good design. When it comes to fashion, the same principle applies — an unsustainable approach such as buying something inexpensive and then discarding or quickly replacing it is not a viable option.

Where do you think this fascination with furniture from the past comes from and what value do they have for their buyers in contrast to contemporary reissues?

Some pieces are capable of transmitting cultural value. The sheer magnitude of a product's culture can be impressive and fascinating. It draws you in and captivates with its allure. You have to know how to look at it to make this connection, which is not always easy to make. When it is imitated or feigned, this connection is superficial. In a world where you can buy everything, it is not easy to understand that the cultural value of a product is not just another marketing feature, but something much more complex and profound.

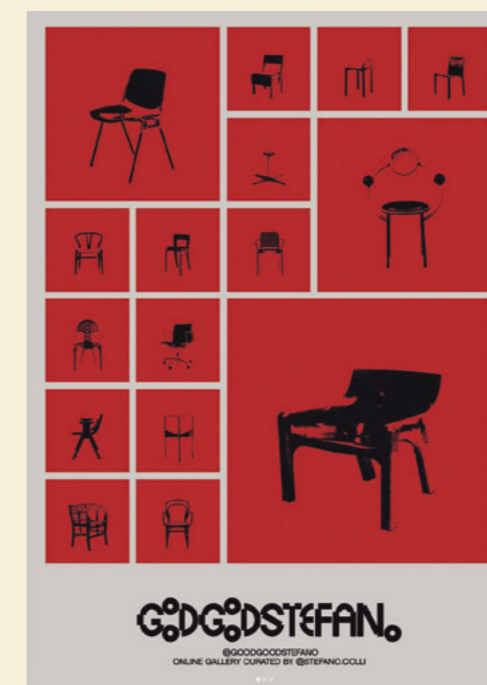
When does a piece of furniture become a piece for the second-hand market?

When this connection is activated. It is something magical that is established between the product and the person who perceives it. The piece we have bought or sold holds a story, which is preserved and immortalised. This narrative forms an essential part of the object's worth.

THE PAST IS ALWAYS PRESENT. EXPERIENCE IS A FORM OF SELECTION THAT IS SUBLIMINAL, INCLUDING THOSE PEOPLE, PLACES AND OBJECTS WHICH PREVIOUSLY HAD A PROFOUND EFFECT ON US, MOTIVATED US OR PROVIDED LEARNING OPPORTUNITIES.

In the case of GoodGoods, what is the buyer's profile? And in your case, what drives you to acquire a piece?

Its history. I am not only referring to the context of design history or the designer who created it, but also its unique historical development. I communicate with sellers to investigate the reasons why this item is no longer perceived as useful or having sentimental value. The same applies to those who want to buy or rent it. It is worth talking to them and finding out why they are interested. The profile of the buyer is important because the buyer is the one who understands this, the one who gets involved in this game.



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What aspect is of greater priority in your collection: the cultural or emotional value?

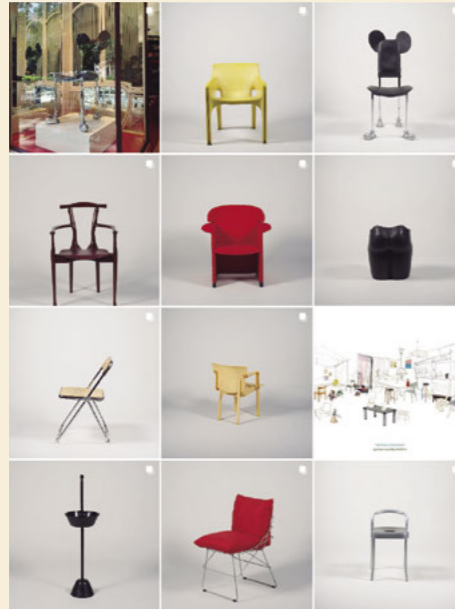
The intrinsic culture of a piece excites and captivates me. They are equally important to me, I think.

Which pieces do you choose to sell, and which would you be unable to part with?

I usually only buy what I like and then sell to buy some more. I sell to keep searching for emotions, for the beauty of products and to keep

sharing material culture. Certain items in my collection are too valuable to be sold; instead, they will be used to furnish the homes of my children. The legacy of fine goods is praiseworthy, as it bestows education and culture.

01 Stefano Colli
02 Goodgoods Stefano
03 Instagram @goodgoodstefano



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THE SHEER
MAGNITUDE OF
A PRODUCT'S
CULTURE CAN BE
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IT DRAWS YOU IN
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INTERVIEW WITH PASSEU, PASSEU

Passeu, Passeu collects, rescues and sells all kinds of modern antiques: furniture, lamps, objects, design pieces and handicrafts. A graphic designer and art restorer have joined forces to create this project, giving neglected works of history a new lease on life.

The market for modern antique furniture is experiencing a surge in popularity. What distinct benefits do these pieces offer you compared to contemporary reissues?

It is heartening to witness an ever-growing number of companies recognizing the merit of their vintage designs and choosing to reintroduce them. Not only renowned designs, but also many worthy creations, relegated to obscurity, that deserve a chance at revival.

Several of these new updates feature significant modifications, some of which have been well-received while others could be viewed as less effective.

Undoubtedly, for us, the history of the original designs add to their intrinsic value and they are truly incomparable pieces. The inherent nobility of traditional materials is often hard to find in the modern-day landscape, and the natural patina that these elements take on over time offers a unique character that adds immediate authenticity and charm to the surroundings.

Why do you think there is this fascination with furniture from the past?

We see at least two different profiles among those who are interested in this kind of furniture. On the one hand, we find people who love vintage furniture because of the aspects that constitute aesthetic taste; we are not talking about fashion here, but about an identity factor. There is a large component of personal experience and nostalgia here. On the other hand, we have people who just



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love design, as such. They are amateurs and/or professionals, who appreciate the pieces for how they are conceived and constructed, and they tend to be interested in other aspects such as the history, the author, etc.

We believe the current surge in its popularity can be attributed to the impact of social media, which is usurping traditional tastemakers such as fashion and cinema. Also, beyond the aesthetic purpose, the looming climate crisis has prompted an increased awareness of sustainable living and consumption. Furniture restoration provides a viable solution to these needs and concerns.

What must a piece have in order to be included in your collection?

On the one hand, we have to like it. We do not just think about commercial resonance, but look for pieces that fit into our style scheme. We are often guided by our intuition, but usually we tend to go for well-thought-out pieces with refined lines. They are designs that last over time and their versatility is their great value. Our range is broad, from designs originating in the 1930s all the way to the late 20th century. We particularly enjoy items produced during the 1970s and 1980s. We appreciate intricate craftsmanship and decorative objects with a unique or surrealistic twist.

What is the profile of the Passeu, Passeu buyer? Collectors, interior designers, private individuals?

Private individuals, collectors, design galleries, architects, interior designers, stylists or production companies. They are national and international clients and of quite diverse ages.

Your personal vision/ professional experience about the role/values/ quality that original pieces/ reproductions/reinterpretations bring to a contemporary project.



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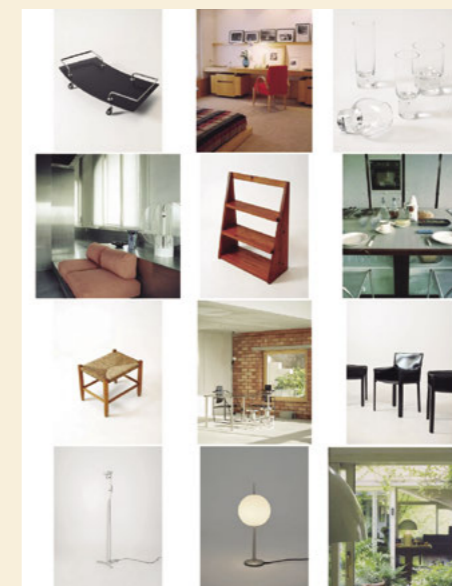
Original pieces have an unrivalled authenticity that provides a distinctive and valuable flair when used for decorating or constructing any atmosphere. As such, they are highly regarded and sought after by professionals for use in their design projects. It is true that it depends on the piece in question and the workmanship of its reissue. Normally there is no difference between one and the other. It is intriguing to note the presence of “New old stock”, a concept that brings together attributes from an original piece of furniture and its replicated version. This item of furniture was

not marketed when it was initially produced, and it has been in its packaging until now. This piece of furniture possesses the distinctiveness of an original and untested item.

In conclusion, we firmly believe every type of furniture — from originals to replicas, reinterpretations or anonymous pieces — should be acknowledged as a pivotal component in any design scheme.

01 Oriol and Lucía / Passeu, Passeu
02 Passeu, Passeu
03 Instagram @passeupasseu

THE CURRENT
POPULARITY CAN BE
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Although modernist architecture and Prostoria's products are more than half a century apart, they complement each other, speak a similar language, form a natural link and are equally uncompromising. For years, interior design has been looking to the past to feed off historical references — modernism in particular. Is it nostalgia for the past that makes us look back at its culture and aesthetics? Or is it the pure visual attraction?

By leveraging the expertise of Interior Designers Isern Serra, Cristina Cirera and Francesc Pons, we evaluated the benefits and drawbacks that come with incorporating modern antique furniture into a contemporary space as well as the impact that re-editions of design classics or contemporary design inspired in the past could have on such a project.

INTERVIEW WITH ISERN SERRA

From his studio in Barcelona, Isern Serra carries out interior design projects, exhibition installations and industrial design for both public and private clients. His signature style is characterised by geometric elements combined with warm minimalism.

When choosing furniture for a project, what factors influence the choice of vintage pieces or new retro-inspired designs?

It depends a lot on the project and the concepts and atmospheres you want to convey. I find it very difficult to choose furniture in antique shops, galleries or shops. We usually design almost everything in our own house: concrete tables, sofas, shelves... I like the imperfection of the elements and the craftsmanship and humanity they bring to the project.

Of course, there are also things we buy, like chairs and lamps.

In this case, I opt for great design classics. Objects of great beauty that do not stand out but accompany.

Why do you think New Vintage works so well? What are the limits when working with these types of pieces?

In our refurbishment projects, the context — including its history and architectural details — is of utmost importance to create a successful outcome.

We strive to create comfortable spaces that evoke traditional elements, enabling people to connect with the histories ingrained in the architecture.

When do you think contemporary design inspired by the past work best?

When they bring a fresh viewpoint to the projects and also provide a human element. In the Fiskebar Lounge, for example, we placed the Kata armchairs by Altherr Désile Park — a modern but classically inspired piece — next to the sofas.

When starting a project, what significance do historical references have for you? How does the legacy of the past influence contemporary design?

The historical legacy plays a key role in our studio. Our past and our Mediterranean culture have laid the foundation for our work. Utilizing local architecture and materials lies at the heart of our projects.

Perhaps the person who has most influenced my work is the great master Coderch. He was a great advocate of vernacular architecture and traditional building methods, and I have also been strongly influenced by Cesar Manrique and Barragán.

Your personal vision on the quality that original pieces, reissues or reinterpretations lend to a contemporary project.

If you are looking for a vintage piece, for me it has to be authentic. Either it's the original or it's a current piece inspired in the past, but never a copy.

For the studio of Valeria Vasi, my partner, we chose an old restored carpentry table that we found in a market



in Empordà, adding a touch of history to a brand new house with a Mediterranean flair. Designing a new custom-made piece would have changed the character of the space. I think it's very good that there are elements with soul.

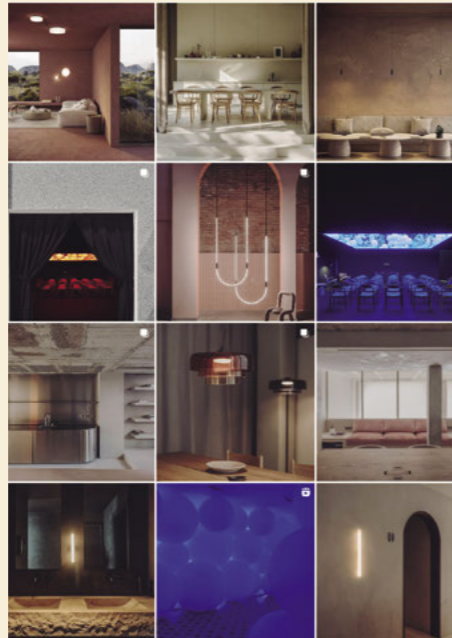
What are the values for which you would like your work to be recognised?

My projects are based on concepts such as serenity, temperance, beauty, simplicity, timelessness and warmth. Spaces where the innate beauty of the architecture plays an essential role – on-site craftsmanship, differences in height, mezzanines...

I think that gives the project its identity. With this in mind, I always strive to preserve the inherent volume of a space, as opposed to concealing it with false ceilings. This allows for an expression of honest and pure architecture.

I like to design most of the elements to make the spaces more unique and special. I also believe that light is very important. During the day it brings the warmth and calm that I seek in my work, and for the night I always design a spotlight mood, spaces with less but concentrated light... even if they are offices, I design them as if they were houses, I try to domesticate them so that you want to spend time there.

THE HISTORICAL LEGACY PLAYS
A KEY ROLE IN OUR STUDIO.
OUR PAST AND OUR
MEDITERRANEAN CULTURE HAVE
LAID THE FOUNDATION FOR
OUR WORK. UTILIZING LOCAL
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OUR PROJECTS.



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CONTEMPORARY
DESIGNS INSPIRED BY
THE PAST WORK BEST
WHEN THEY BRING
A FRESH VIEWPOINT
TO THE PROJECTS
BUT ALSO PROVIDE A
HUMAN ELEMENT.

What do you think today's design should convey?

When considering interior design, I believe it should promote feelings of serenity and peace. In our current society, with its many inputs, we require social areas where we can rest and unwind. The soul needs periods of respite; and overly-cluttered environments can prevent us from obtaining it. I, therefore, advocate for a warm minimalism.

I also believe that products and designs should teach us about sustainability and ecology. I believe in vernacular architecture and traditional, locally sourced construction processes.



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INTERVIEW WITH CRISTINA CIRERA

Following years of international experience designing buildings and interiors, the Cirera Espinet studio was established in 2013. Through this business, they have delivered multiple projects ranging from residential to hotel and restaurant designs, as well as shop and office spaces.

Cristina Cirera has been the founder and head of her own studio since 2020, providing a comprehensive and multidisciplinary service for every client's unique project.

When it comes to choosing furniture for a project, do you usually opt for authentic vintage furniture or reissues? What do you think are the limits when it comes to working with these types of pieces?

It depends on the project and the type of client, but I always try to use authentic furniture. Since we focus a lot on restoration projects, in my case there is always an authentic piece, whether it's a chair or a piece of counter furniture. It adds value and a quality seal to the space.

Why do you think New Vintage works so well? Do you think it is a passing fad, a certain nostalgia for the past or simply a visual attraction?

When designing, I always use classical designers, architects and artists as references for my designs. Playing with an eclectic style gives a lot of visual value to the space. Combining classical objects with modern materials has a powerful visual appeal.

When you start a new project, what parts of the process do you feel most comfortable working on?

I enjoy the moment when we start a new project, when we work with the client on the concept and the brief. We take a concept-driven approach when initiating the creative process. To successfully conceptualise the project, I compile information and visuals by conducting research and creating a moodboard to draw inspiration from. Drawing on these images, I begin the development of the space, ensuring each project is one-of-a-kind, unique and enduring.

What do you think is more prevalent in your work, influences from the legacy of the past or more current design trends?

My designs centre on a harmonious eclecticism that embraces contrasts between shapes and textures, while ensuring

that functionality and aesthetic appeal are prioritized. Each design is firmly rooted in traditional influences.

Drawing inspiration from the aesthetics of times gone by, I work to bring these ideas into the modern day, infusing them with a unique twist. A good design is one that transcends current trends and remains relevant with the passing of time.



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COMBINING
CLASSIC OBJECTS
WITH MODERN
MATERIALS HAS A
POWERFUL VISUAL
APPEAL

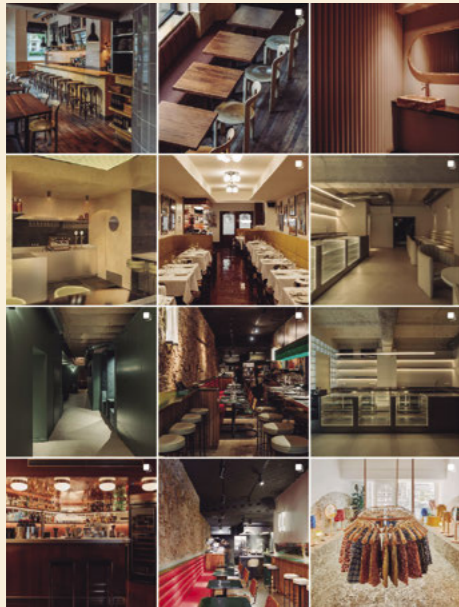


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With years of experience in many different settings, how would you characterise the signature Cirera approach?

I would describe it as the coalescence of diverse elements in the form of shapes, textures and colours.

The juxtaposition of these elements always produces a visually pleasing and meaningful aesthetic.



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How would you define the current state of design? Do you think it is in good health or is it struggling, and how do you see the future?

In the studio, we are currently working on very ambitious projects. It is no secret that the world is facing an unprecedented crisis that has had an effect on the cost and schedule of raw materials. We must design conscientiously, use recyclable materials and take into account possible delays and effects on the cost of a project.

DRAWING INSPIRATION FROM THE AESTHETICS OF TIMES GONE BY, I WORK TO BRING THESE IDEAS INTO THE MODERN DAY, INFUSING THEM WITH A UNIQUE TWIST. A GOOD DESIGN IS ONE THAT TRANSCENDS CURRENT TRENDS AND REMAINS RELEVANT WITH THE PASSING OF TIME.

01 The PP HQ Barcelona
02 Cristina Cirera
03 Instagram @cirerastudio

INTERVIEW WITH FRANCESC PONS

Francesc Pons trained as an interior and industrial designer in Barcelona.

Fuelled by a combination of sophisticated and modern styles, he was propelled to international fame through the collaboration with Jordi Labanda in their project Sandwich & Friends, the first fast-food restaurant. This venture marked a pivotal moment for him as an interior designer. Since then, his studio has continuously taken on an array of projects, such as bars, restaurants, shops, private homes and gallery spaces.

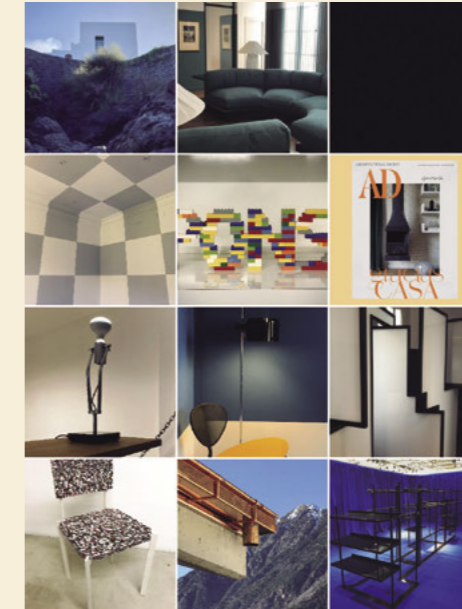
How does the legacy of the past influence contemporary design?

Given the extensive repertoire of work that has been done in the past, it is essential to recognize and value the contributions of our predecessors. What remains then is an opportunity to breathe new life into existing approaches by way of reinterpretation.



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IT IS ESSENTIAL TO RECOGNIZE AND VALUE THE CONTRIBUTIONS FROM THE PAST. WHAT REMAINS THEN IS AN OPPORTUNITY TO BREATHE NEW LIFE INTO EXISTING APPROACHES BY WAY OF REINTERPRETATION.



02

Why do you think New Vintage works so well, and do you think it's a trend that will soon die out?

It works well because it is an accepted aesthetic; it evokes past emotions. Although I think it will soon die out.

What are the limits when working with these types of pieces?

If they are overused, the space is not given the chance to evolve.

You have signed shops, hotels, restaurants, homes, exhibition spaces... When you complete each of your projects, what are the common characteristics that make these designs recognisable with your studio's signature?

I think they all have the search for timelessness in common. Even if fashions change, the project remains contemporary.

Are there any dream spaces or interventions that you have not yet worked on?

A few days ago, I would have said my dream project was a discotheque — but this very project has just

come into the studio, and we are already working on it.

How would you define the current state of design? What future do you foresee for it?

At the moment there is a diversity of styles in design. However, design is influenced too much by the fashions in social media. I think the future will continue to consist of a variety of trends.

Your professional experience in terms of the quality that original pieces, reproductions

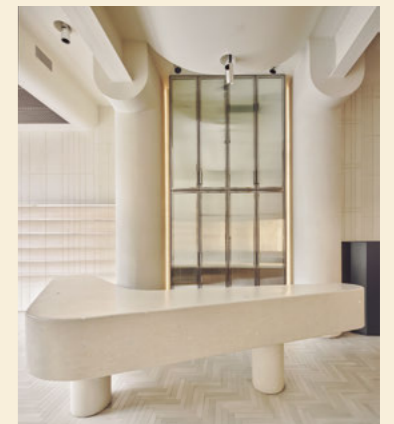
or reinterpretations bring to a contemporary project.

Pieces can provide character, uniqueness, and prestige; they can also be the bearer of a personal narrative.

DEPENDING ON THE PIECE, AN ORIGINAL, REPRODUCTION OR REINTERPRETATION CAN PROVIDE CHARACTER, UNIQUENESS, AND PRESTIGE; THEY CAN ALSO BE THE BEARER OF A PERSONAL NARRATIVE.



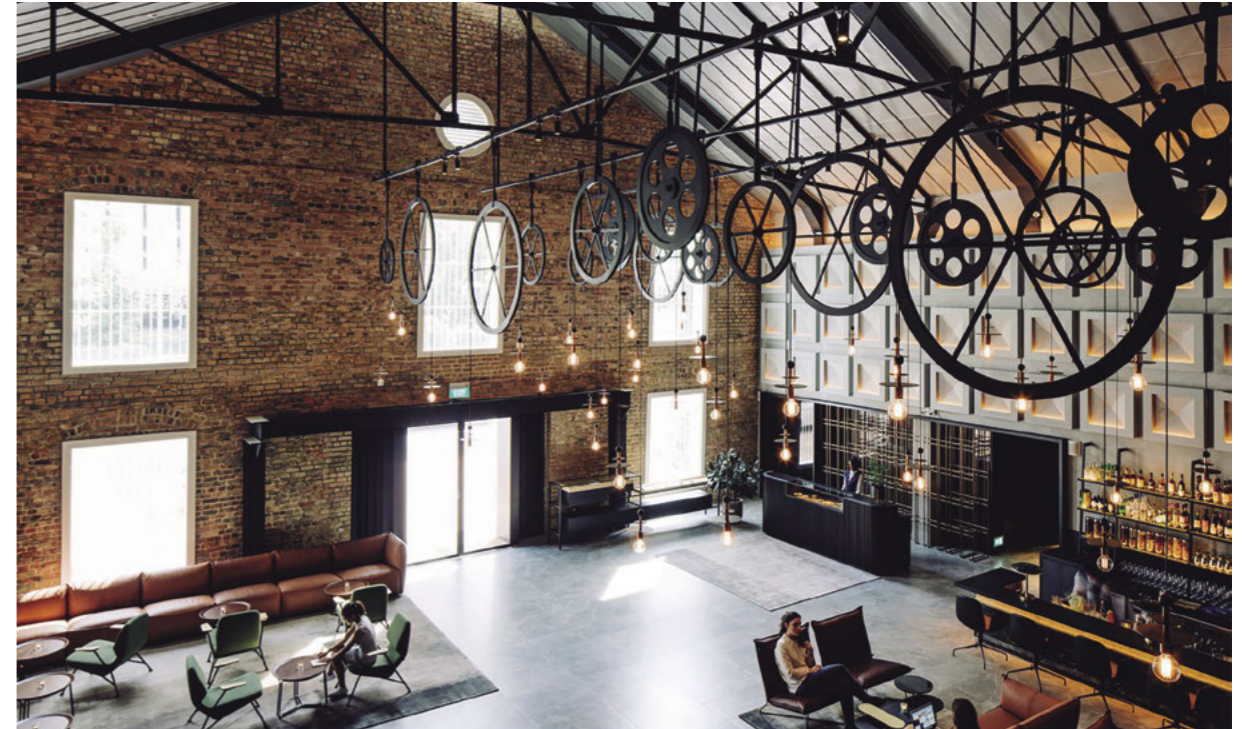
03



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01 Francesc Pons
02 Instagram @ponsfrancesc
03/04 Project Toro 20''

WHEN THE PAST TRANSFORMS INTO PRESENT



PROJECTS THAT ARE FRAMED BY
THE PAST YET REFRESHED WITH
A MODERN VIEW, FEATURING THE
TIMELESS QUALITIES OF ELEGANCE,
WARMTH AND GRANDEUR.

- 01 Hotel Warehouse, Singapore
Interior design: Asylum
Photo: © Marc Tan
Featured product: Polygon easy chair.
- 02 Hotel Warehouse, Singapore
Interior design: Asylum
Photo: © Marc Tan
Featured product: Polygon and
Oblique easy chair.

26



03

03/04/05 Welcome center, Russia
 Interior design & architecture:
 Megabudka architectural bureau
 Photo: © Ilya Ivanov
 Featured product: Rhomb chair.



04

27



05

AT TIMES, BY INCORPORATING
 CULTURAL VALUES SUCH AS UNIQUE
 ARCHITECTURE, LOCAL DESIGN AND
 HERITAGE, A MORE HUMANISTIC
 ENVIRONMENT CAN BE CREATED.



06



07

- 06/07 Kent bank, Croatia
 Interior design: Brigada
 Photo: © Domagoj Blazevic
 Featured product: Strain easy chair,
 Strain low table, Polygon easy chair
- 08 PWC offices, Australia
 Interior design: Futurespace
 Photo: © Nicole England
 Featured product: Strain easy chair.
- 09 Starbucks, Milano
 Featured product: Polygon easy chair and Rhomb chair.

BRIGADA FOCUSED
 ON GETTING TO KNOW
 BOTH THE ZAGREB
 AND TURKISH WAYS
 OF CREATING AND
 NURTURING BUSINESS
 RELATIONSHIPS,
 RESULTING IN
 A CONCEPT THAT
 ENCOURAGES
 FACE-TO-FACE
 BANKING AND BRINGS
 A HUMAN ELEMENT TO
 THE BANKING SYSTEM.



08



09



09

- 09 Cafe Zentral Collabo, Italy
 Interior design: Messner Architects
 Photo: © Oliver Jaist
 Featured product: Monk chair and Oblikant chair
- 10/11 Private residence. Croatia
 Project: Studio Proarh
 Photo: © Damir Fabijanić, Miljenko Bernfest
 Featured product: Cloud sofa

WELCOMING CAFÉ AND
 RESTAURANT CREATED THROUGH
 THE RECONSTRUCTION AND REDESIGN
 OF THE ORIGINAL PREMISES

TRADITIONAL ZAGORJE COTTAGE, SITUATED ON
 THE GREEN SLOPES NEAR KUMROVEC, WAS
 STRUCTURALLY AND STATICALLY IN POOR CONDITION.
 IT WAS CAREFULLY RENOVATED TAKING INTO
 CONSIDERATION THE CHARACTERISTICS OF LOCAL
 HERITAGE AND DESIGN.



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ON THE DESIGN OF POLYGON



01



02

- 01 Numen / For Use.
- 02 Polygon design process.
- 03 Polygon Limited edition.



03

Sven Jonke founded Numen / For Use 1998 with Christoph Katzler and Nikola Radeljković. Since then, they have developed their work in various fields: industrial and spatial design, conceptual art and scenography. Their designs are characterised by a rational aesthetic that could be described as functional minimalism. For Prostoria, they have designed the Polygon and Toggle armchairs, the Oblique, Oblikant and Trifidae collections, the Bik and Dobra chairs, the Revolve, Layout, Absent, Segment, Klaster, Combine and Fade sofas, the Avet coffee table and the Osmo and Jugo outdoor collections.

What would you say makes Croatian modernism special?

Design was seen as an integral part of modernism in former Yugoslavia and presented a powerful tool for social, ethical and cultural reform. It united the notion of Gesamtkunstwerk with the radical idea to construct society from the ground up according to socialist ideals. The result was a refined, creative and visionary aesthetic, on a large scale, which could not be maintained under today's free market system.

Yugoslav design developed primarily to support and bolster the emergence of the working class, effectively combined its foundational elements of functionalism and industriousness with a forward-thinking style and ideology.

As the design landscape advanced, centralised factories began to provide everyday items of the highest quality that could be widely accessible. The nation's cultural and industrial output were largely characterized by a modernist perspective.

Are there influences in your work?

During my formative years, I was exposed to a wide range of modern design and architecture originating from the socialist era which has significantly shaped my current understanding of art. In my designs, modernist elements are evident, almost unconsciously I should add; this aesthetic was ingrained in the collective psyche of the nation.

What inspired you to create Polygon? Do you have any references to Croatian modernism? What makes this chair contemporary?

Polygon was developed from an unnamed armchair model from the 1950s. The contemporary

elements of this furniture derive from an unorthodox approach to construction that departs from the orthogonal concept of the chair that inspired it. The design presents a skewed, polygonal look imbued with spatial depth rather than one of flatness. Its parts unfold in three dimensions instead of two.

THE LOCAL PLATFORM CREATED BY PROSTORIA HAS ENABLED ACCESS TO QUALITY TRAINING, FOSTERED EXPERIMENTATION, AND SPURRED GROWTH.



04

What would you say is the state of Croatian design today? What values does it share with the historical heritage that preceded it?

I am the second generation of a Design School that was established in Zagreb, Croatia shortly after its independence in the 1990s.

In the early stages of the nation's development, opportunities for product designers to gain professional experience were extremely limited and often required relocation abroad. The local platform created by Prostorja has been instrumental to the shift in the environment observed a decade ago. It has enabled access to quality training, fostered

experimentation, and spurred growth. A fresh wave of companies incorporating a similar approach has recently arisen across the area. A group has developed, of experienced local designers, with exclusive styles and stories of their own.



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As a collective you move in the fields of industrial and spatial design, scenography and conceptual art, what does your creative process look like?

Our creative process lies precisely in the hybridity of our activities, in the ability to transfer inspiration from one field to another. This makes our work much more fluid, experimental and free from the constraints of a particular discipline.

When you start a collaboration or a project, what makes you say “yes”?

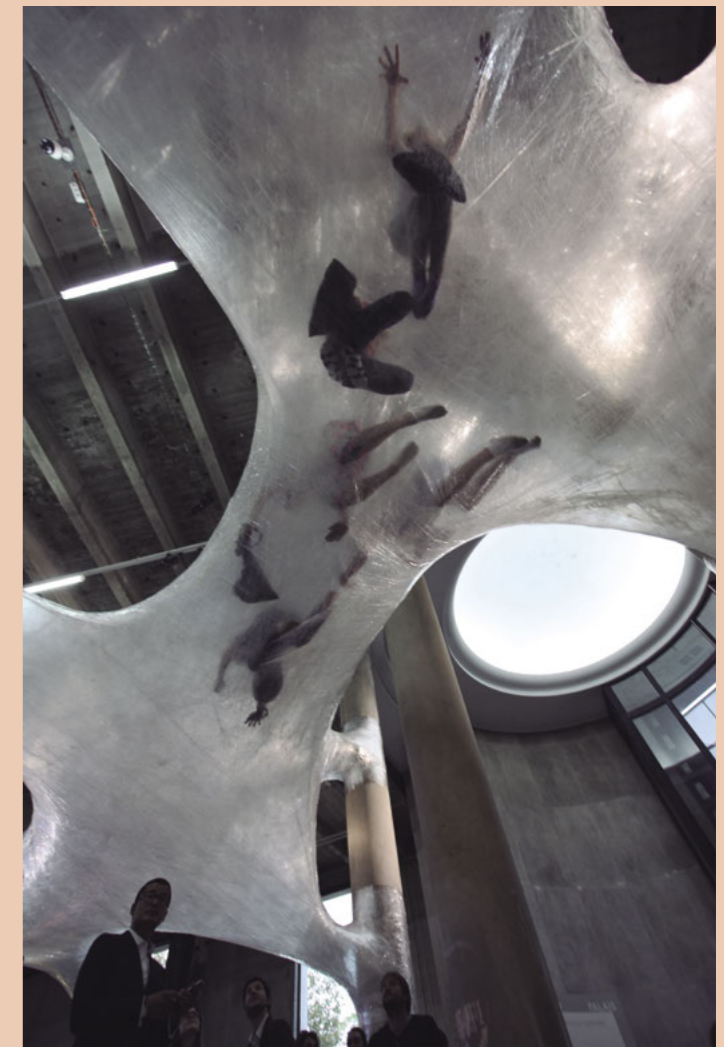
I think we sense the potential of something new and attractive.

Sometimes it can be an interesting location or an exciting setting for one of our installations. And sometimes we are just in it for the money.

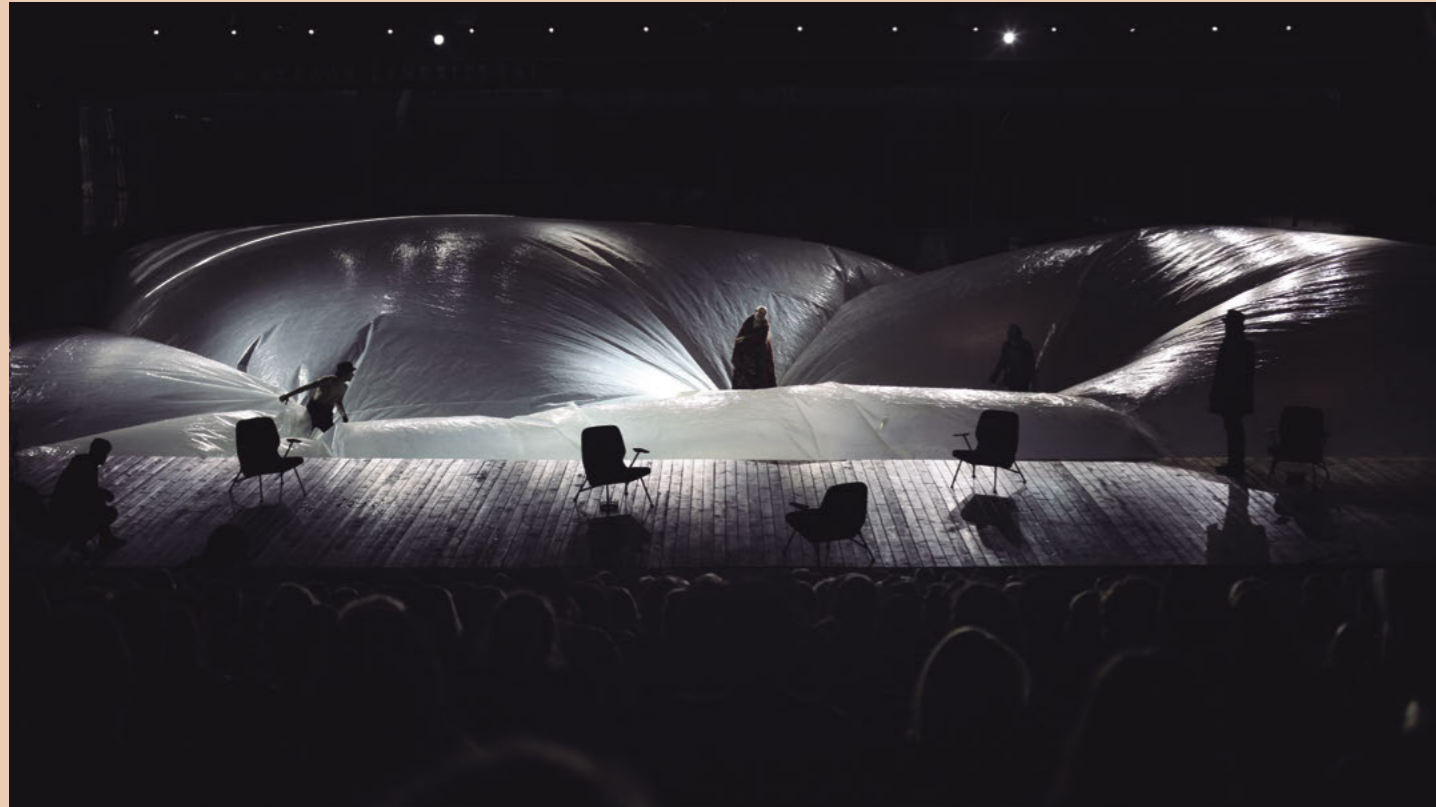
You have designed armchairs, sofas, tables, outdoor furniture, etc. for Prostorja. What would you say is your trademark with these pieces?

I just work the way I think I should work, and if that results in a certain coherence or recognisable identity, that's fine with me. However, I do not think I should establish that a priori, because I do not want my work to become mannerist or follow a self-imposed style. I prefer not to have a fixed creative identity.

04 Tube Innsbruck.
05 Prostorja 10 Zagreb.
Photo: © Domagoj Blazevic
06/07 Tape Paris.



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**What values do you defend when designing?
What do you think your designs convey?**

I view each object as playing an integral role in the ambiance of a space, providing positive or negative energy to its surroundings. Their presence seamlessly blends into their surroundings and imbues it with levels of significance. In this sense, I try to avoid excessive design and focus not only on the object itself, but also on the message it conveys and the “design for life” it offers.



10

- 08/09 Theater scenography, King Lear,
Peiraios 260, Athens 2015.
10 Inspiration for Polygon
11 Park Inn by Radisson Zurich Airport,
Switzerland. Polygon easy chair,
Polygon low table.



11

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