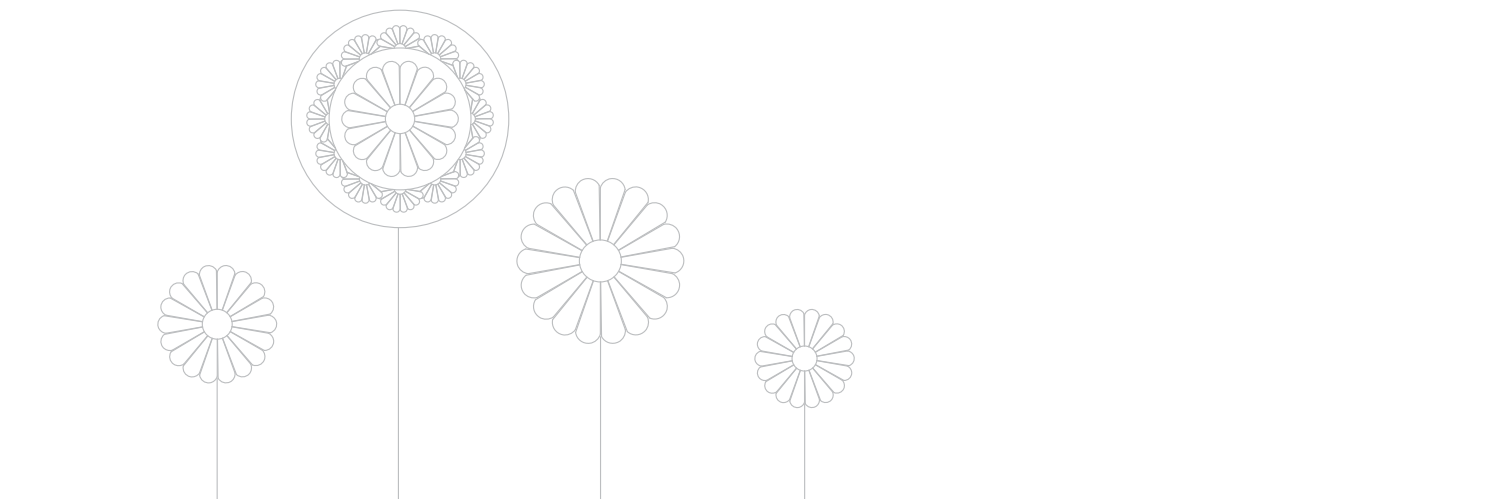


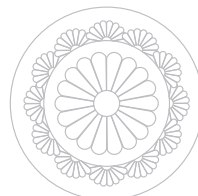
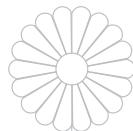
Manulution







SINCE 1927





# TRADITION

"It takes an endless  
amount of history to make  
even a little tradition."

HENRY JAMES




Manulution is the Washington, DC based subsidiary of Rukotvorine (Eng. Handcrafts) company from Bosnia and Herzegovina. Founded in 1927 by our grandfather, Adem Niksic, the company belongs to the category of European family-owned enterprises that through generations of uncompromising quality and innovation become symbols of a city and its traditions. In the 19th century, Adem and his brothers began to expand on a centuries-old woodcarving technique originating in the small Bosnian town of Konjic. Based on this legacy we have been building heirloom quality hand-carved furniture since 1927. Adem developed this entirely new furniture style, which has come to be known as the „Bosnian Konjic style“. His pieces found home in the residencies and offices of the Austro-Hungarian aristocrats and villas of the elite in South Central Europe.

Today several pieces of our furniture are under the State protection as part of Bosnia and Herzegovina's national cultural heritage. Our products and the woodcarving technique perfected through four generations of carvers were featured in a UNESCO publication on exceptional craftsmanship in Bosnia and Herzegovina. Now, efforts are underway to include the Konjic woodcarving technique in the UNESCO World Intangible Cultural Heritage List.

The family's devotion to quality and uniqueness helped the company survive the socialist era. Now, with the tragic events of the 90s behind us, we are again enjoying a renaissance in this family enterprise. Our new products with traditional designs and reproductions of our old ones are again in high demand in Bosnia and abroad, sought after by aficionados of exceptional and authentic craftsmanship, quality European hardwoods, and uncompromising ethical and environmental standards we embrace.

While the company's long history and the use of traditional carving techniques may classify us as traditionalist, our culture of passion for innovation and modern design make us young and contemporary. This has not changed since Adem launched the company in 1927. His products then were modern and even avant-garde for the Balkans region. Today, we continue to espouse the hand-carving techniques developed by Adem, but lines of modern, designer furniture are the testimony of our young and innovative spirit.





# PHILOSOPHY

“Seamless integration of craftsmanship  
into modern design form”

RUKOTVORINE



## Manulution

Manulution is not only the company's name. It is the term we coined to express the philosophy behind our modern designer products. It is a search for a new paradigm in furniture design and production.

Several things we value gave birth to Manulution. In design we value diversity, uniqueness, and authenticity. We hold in high esteem skilled manual work and craftsmanship. Yet, a combination of these qualities in today's globalized world is hard to find. Products and places are increasingly homogenized. In the world of modern technology there appears to be little room for skilled craftsmen. Design ideas are unique and special only until they leave a designer's notebook. We are rebelling against this paradigm and launching a revolution, a revolution of skilled manual work, a *manulution*. In our products tradition is effortlessly blended into modernity. A synergy of design, technology, and traditional craftsmanship renders *manulution a reality*.



A high-angle photograph of a small, ornate wooden stool with a hexagonal top and a matching hexagonal seat. The stool is placed on a floor made of smooth, rounded pebbles in various shades of brown, tan, and grey. To the right of the stool, a pair of worn, brown leather sandals with decorative patterns lies on the pebble floor. The stool's legs are thin and feature decorative carvings. The top and seat of the stool are covered in a complex, symmetrical geometric pattern, possibly carved into the wood or painted. The overall scene suggests a rustic or traditional setting.

## NATURE

"Adapt or perish, now as  
ever, is nature's inexorable  
imperative."

H.G. WELLS



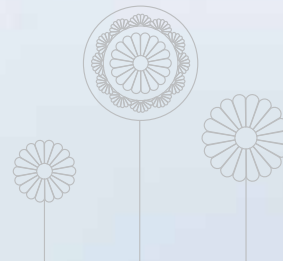


## Sustainability

It is hard to think of more overexploited or, perhaps, even more abused words these days than the following ones: green, sustainable, and organic. Their widespread use by businesses indicates consciousness change of a global consumer, which certainly is a positive development. However, in a world of plenty, but imperfect information, consciousness and paradigm shifts will inevitably be exploited by clever businessmen to draw demand for their products. There is nothing bad about doing that per se, as many companies have, indeed, been able to attract customers by developing products and adopting business processes, which help reduce CO<sub>2</sub> emissions and contribute to resource sustainability in other ways, creating a win for all; but unlike all dollars, all businesses wearing the “green” label are not green. Consequently, many misconceptions arise. For instance, products identified as local, may not always be so local and sometimes they are even less green. The carbon footprint is not a simple product of distance between a producer and a consumer and product weight or volume. It depends on the means of transport used, product life cycle, materials used, production methods, and more. You may be surprised to learn that the carbon footprint of transporting one metric ton of furniture between the port of Ploce in Croatia (90 miles away from our factory) and New York City is only about one third of the carbon footprint produced by transporting the equivalent load between New York City and Washington DC by truck (go to [www.jpmorganclimatecare.com](http://www.jpmorganclimatecare.com) to calculate)

On our website we describe in detail what we have been doing to minimize the negative environmental impact of our company. Once you are more familiar with our environmental policies and practices, the website provides an opportunity for you to grade our business on a 1-5 sustainability scale. We are also grateful for any tips you could send us not only to minimize any negative environmental impact of our activities, but to maximize the positive one.

For more information visit: [www.manulution.com](http://www.manulution.com)



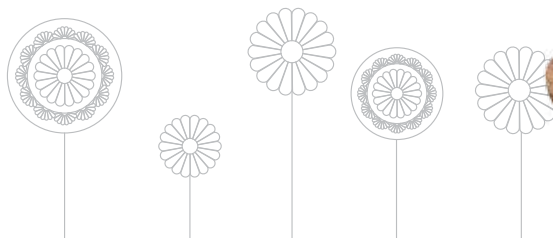
## DAISY DINING TABLE

DESIGN BY: SALIH TESKEREDŽIĆ

interior  
innovation  
award  
2011

Winner

The inspiration for this product was found in nature and turned into an abstract form through design. Memory, the central topic of this work, through design defines the product's origin and its unique identity in the transformation of old into new and traditional into modern. Daisy is an attempt in re-birth of handcrafts (bosnian *Rukotvorine*) and an awakening of interest in modern, hand-made products, made in a workshop, which in Bosnia symbolizes the tradition of woodcarving and local hairloom furniture.



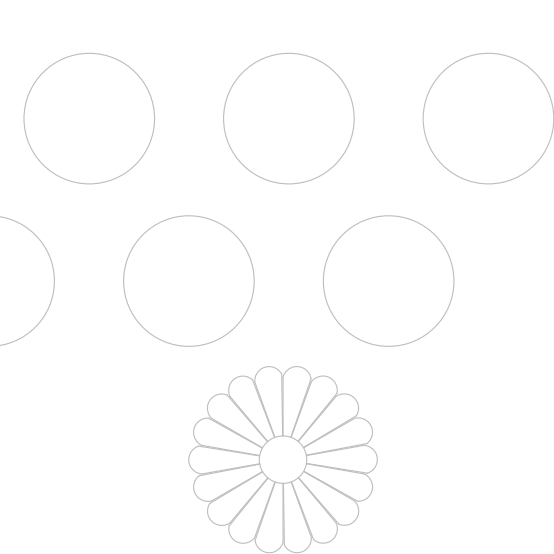




## DAISY COFFE TABLE

DESIGN BY: SALIH TESKEREDŽIĆ

The inspiration for this product was found in nature and turned into an abstract form through design, with a comeback of “arts and craft.”



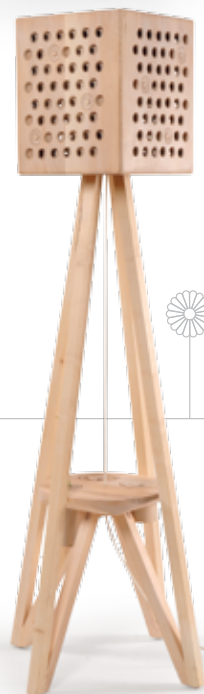
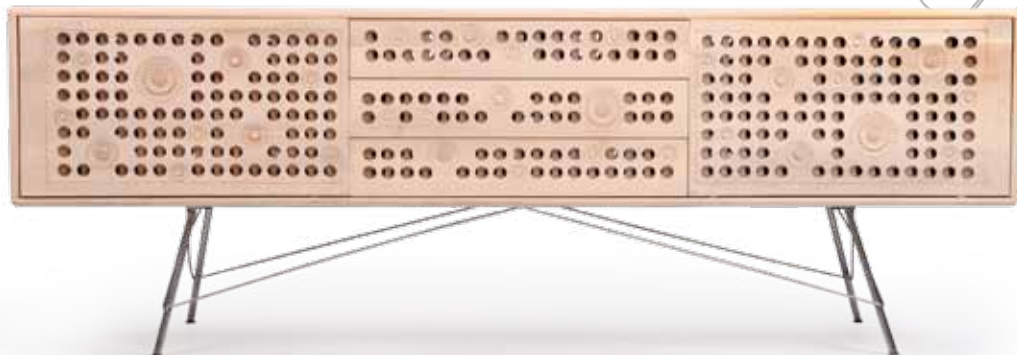


## WAVE CABINET

DESIGN BY: SALIH TESKEREDŽIĆ

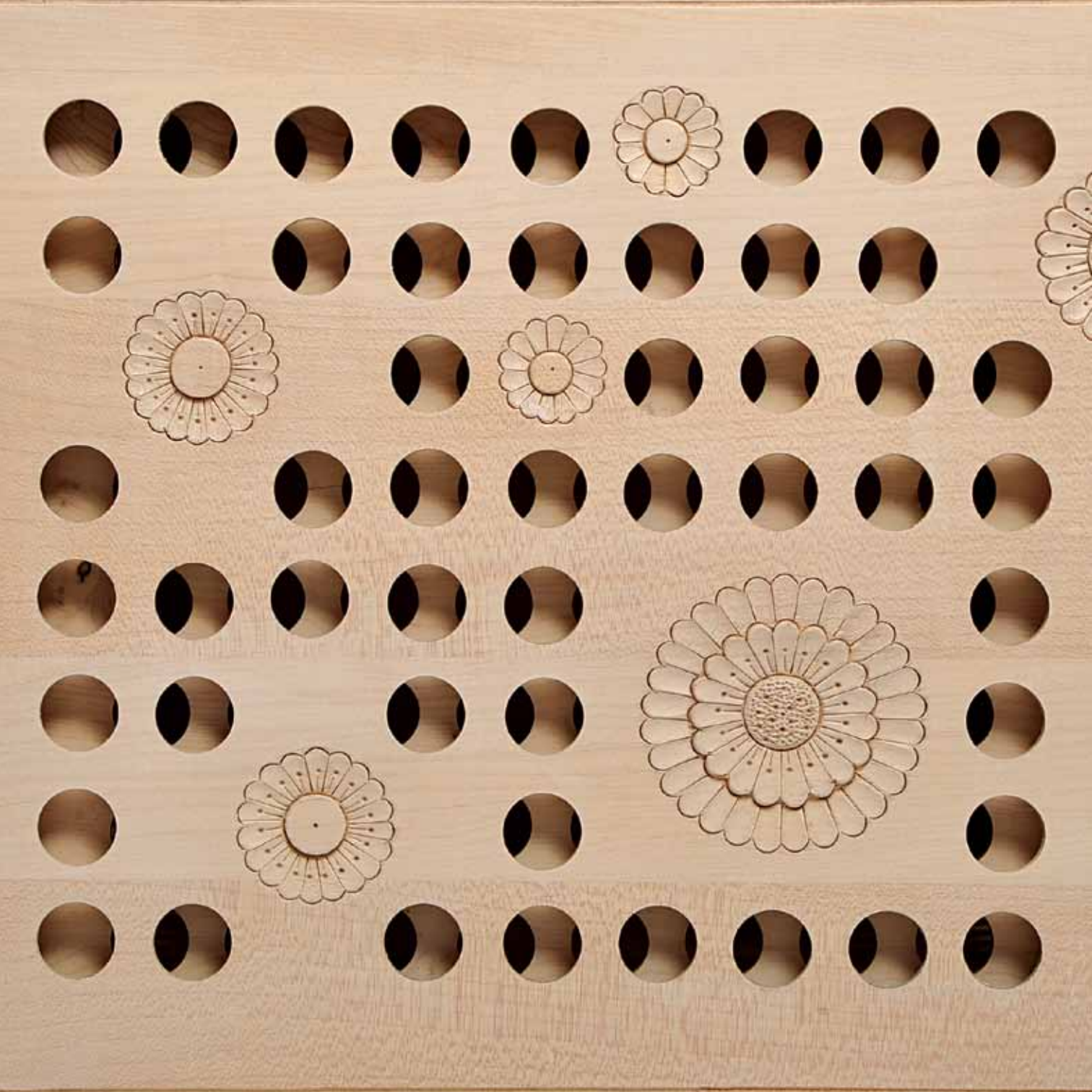
The core theme of the wave cabinet is the archetype of a traditional furnishing product produced by a time-honored workshop and its makeover into a new archetype and product form characteristic of the culture of contemporary human habitat and interiors. By means of its outer contour, as a self-standing piece, the WAVE is adapted to the concept of an open space residence, designed to serve also as a space-divider identified by its sculptural form as a spatial accent.





ARMCHAIR WAVE

WAVE LAMP





ARMCHAIR WAVE





## WAVE TABLE

DESIGN BY: SALIH TESKEREDŽIĆ

The town of Konjic, what would it be without the waters splashing it? The Neretva River, the jewel of the Adriatic river basin and the Boracko Lake, the glacial eye of the Prenj massive, without them, Konjic would not be.



WAVE TABLE

WAVE TABLE  
DESIGN BY:  
SALIH TESKEREDŽIĆ









DAISY CHAIR  
DESIGN BY: SALIH TESKEREDŽIĆ





WAVE CHAIR  
DESIGN BY: SALIH TESKEREDŽIĆ



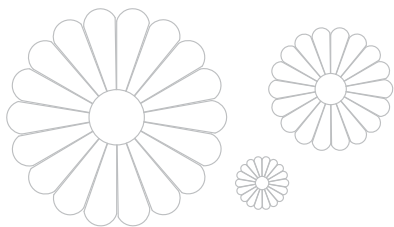
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## QUIET STOOL

DESIGN BY: JASNA MUJKIĆ

As a part of the quiet collection, this small stool is intended for a variety of purposes. The hand-carved motif was designed and made in a way to give the stool a special, pattern-building purpose. When one makes a lineup of these stools, the hand-carved motifs of adjacent chairs match up and create what visually becomes a single piece.





TRIPOD CHAIR



Quiet chair is the story of proportion. Every line of this chair is part of a bigger picture of a hermetic structure of proportions. In that sense the object is a fragment reflecting a whole that is not visible but is strongly felt. With this quality, the quiet chair possesses a piece of harmony characteristic of classical furniture pieces.

Identity of this chair is not expressed at its surface with a line or style, but far behind in the structure of spatial relations. This is not a “loud statement”.

## QUIET CHAIR

DESIGN BY: JASNA MUJKIĆ

Classical elegance of quiet chair has the ability to carry hand-carved motifs with no conflict between form and decoration.





## UMBRA TABLE

DESIGN BY: JASNA MUJKIĆ

The pattern of umbra table is structural. The table is not decorated with ornaments; It is ornamental in its essence. Watching the service of this table is equivalent to watching a river flow, the image is always the same but we never get bored. It resembles the scattered shade of a tree.









## D TAIL SOFA

DESIGN BY: DENISA ŠPAGO & ADEM NIKŠIĆ

“FASHION OF DESIGNING OUR OWN LIVING AMBIENCE... SOFA D\_TAIL”

D\_TAIL (tail, dove tail, detail) is made and assembled using dovetail joinery, offers the possibility of easy manipulation and multiplication of its modular elements, allowing effortless changes to product's size, appearance, and function.

Tails with additional function, such as the removable tray and the book holder, decorated with hand-carved details in wood, serve our needs of changing the living ambience.







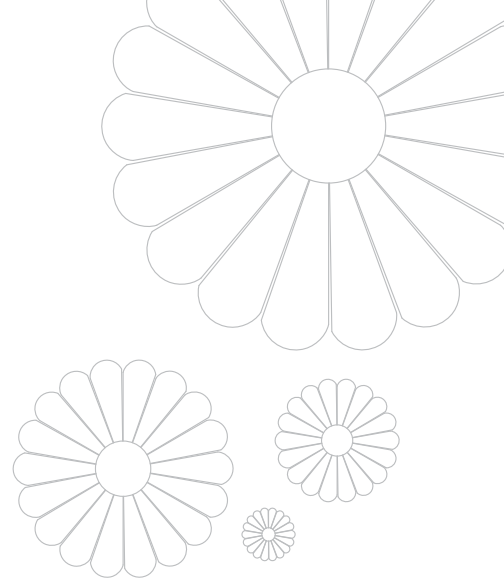
## NATIVE DINING TABLE

DESIGN BY: RUKOTVORINE DESIGN TEAM

“...stress the natural beauty of wood  
and engineer an expandable, sliding  
table top using dovetail joinery”

RUKOTVORINE DESIGN TEAM





NATIVE SHOWCASE



NATIVE CHAIRS



## EMBRO WARDROBE

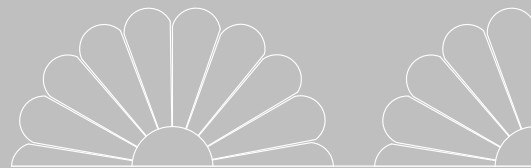
DESIGN BY: RUKOTVORINE DESIGN TEAM



STRIPPY WARDROBE



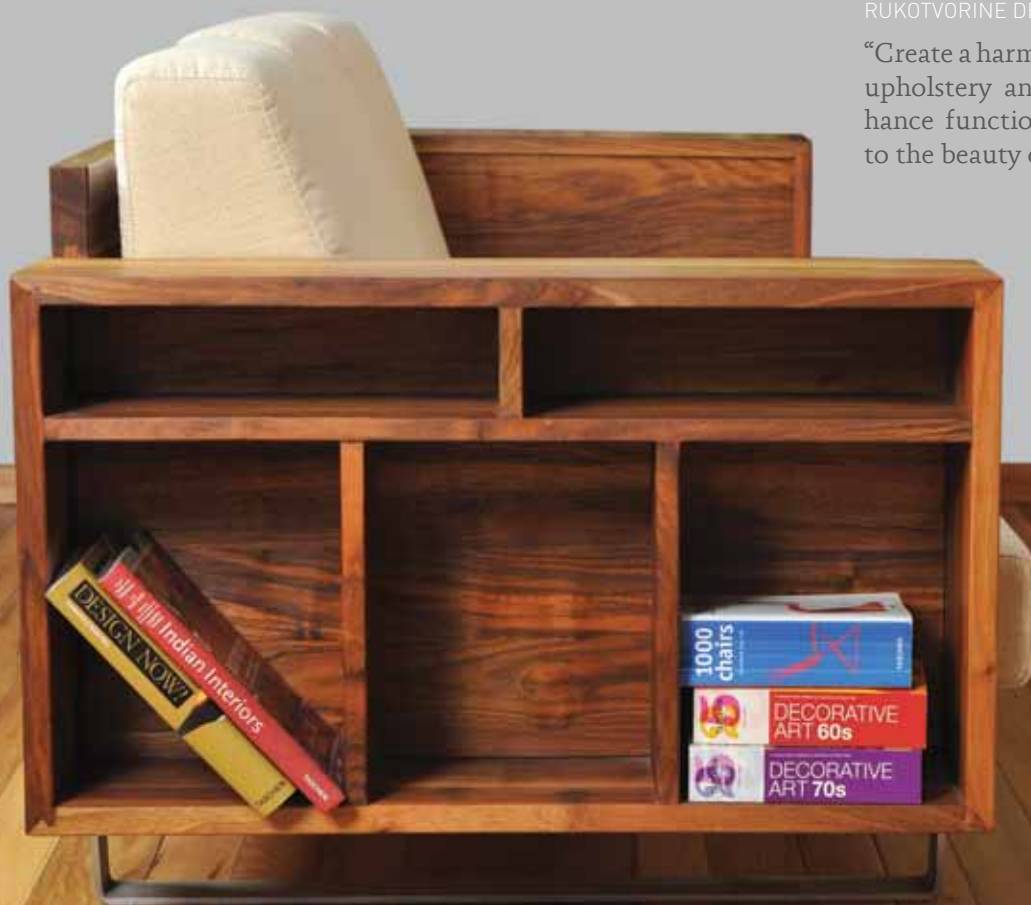
EMBRO WARDROBE



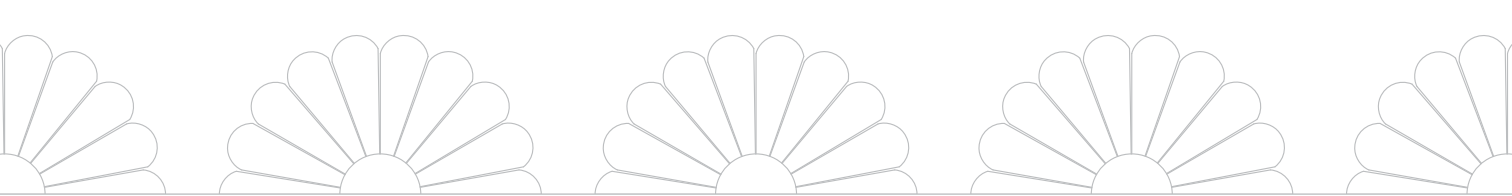
## NATIVE SOFA

DESIGN BY: NORMAL ARHITEKURA &  
RUKOTVORINE DESIGN TEAM

“Create a harmony of natural wood,  
upholstery and stainless steel, en-  
hance functionality at no expense  
to the beauty of simplicity”







DOVETAIL





## BAR CODE SOFA

DESIGN BY: ADEM NIKŠIĆ

“...the unity of repetition...”



BAR CODE STOOLS/TABLE(S)



## CUBISMO BED

DESIGN BY: RUKOTVORINE DESIGN TEAM

Squares, cubes, proportions, and  
irresistable wood texture.





CUBISMO BED



CUBISMO NIGHTSTAND

## IMPRESUM

Text:  
Manulution

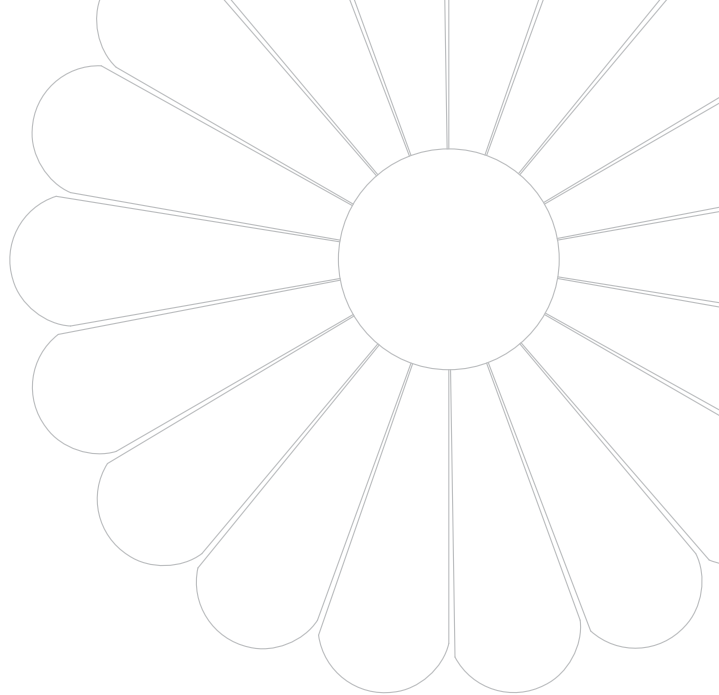
Designer names:  
Salih Teskeredžić  
Jasna Mujkić  
Denisa Špago  
Emir Salkić  
Rukotvorine design team: Adem & Orhan Nikšić

Photos:  
Irfan Redžović  
archive Rukotvorine

Graphic Design:  
Aleksandra Nina Knežević

Print:  
Grafotisak, Grude, Bosnia Herzegovina

Copies:  
1000





## Manulution

2000 N Street NW, Suite 316  
Washington, DC 20036  
Tel. +1-202-621-8167  
[sales@manulution.com](mailto:sales@manulution.com)  
[www.manulution.com](http://www.manulution.com)