

Radionica
interijera
Interior
Design Studio

14
15

Iz recenzije *From the review*

Moglo bi se konstatirati da u arhitektonskom zahvatu, projektu građevine i prostora sve počinje ili završava interijerom, razmišljanjem i senzibiliziranjem arhitektonske priče na početku ili završetkom u mjerilu 1:1. Materijali, texture, boje ploha i volumena korespondiraju s mjerama i oblikom ljudskog tijela, a estetski je doživljaj u suptilnoj korelaciji sa psihom korisnika.

Ova publikacija pokazuje kontinuitet kvalitetnog načina rada na kolegiju Interijer, pokazuje kako je koncipiran i postavljen zadatak te prezentira postignute rezultate kroz izbor dvanaest vrlo uspješnih rješenja izrađenih u sklopu kolegija Radionica interijera u akademskoj godini 2014./15. Prikaz u publikaciji izuzetno je zanimljivo pripremljen i izveden na način da se dobije prava informacija o aktivnostima na kolegiju.

Design of a building or a space always starts and ends with the interior, with thinking and developing a sensitivity towards it. Materials, textures, colours of the planes and volumes correspond to the forms and proportions of the human body while aesthetic experience derives from the psychological complexity of the human mind.

This publication shows continuity of a high-quality approach to interior design teaching. It clearly illustrates the way the assignment is conceived and presents the results that students achieved in Interior Design Studio in academic year 2014/15. The twelve most successful projects have been selected here for presentation. The content of this publication is effectively organized and presented thus providing good insight into the course activities.

Prof.dr.sc. Lenko Pleština, Ph.D., Full Professor
Zagreb, veljača 2016., February 2016



Sadržaj Contents

O zadatku ... *About the assignment* ... 02

Jure Čudina

Šumski kampanel *Forest Bell Tower* 04

Alexandra Paša

Matijin životni prostor *Matija's Living Space* 06

Marko Skoblar

Urbana grafika *Urban Graphics* 08

Martina Zeljko

Mobilni kubusi *Mobile Cubes* 10

Tea Đuzel

Prostor u pokretu *Space in Motion* 12

Karlo Jukić

Dinamika statičnog *Dynamic Environment* 14

O radovima ... *About the projects* ... 16

Lorena Matejčić

Duhovnost svakodnevnog *Spirituality in Day-to-Day Routine* 18

Borna Pavičić

Umjetnikova promenade *The Artist's Promenade* 20

Monika Prinčič

Intuitivan prostor *Intuitive Space* 22

Alma Špoljarec

Svakodnevna scena *Everyday Scenery* 24

Marta Turk

Boje zvuka *Colours of the Sound* 26

Mara Uroda

Životni slojevi *Layers of Life* 28

O kontinuitetu ... *About continuity* ... 30

Izvori *Sources* 32



Radionica interijera Interior Design Studio

Sveučilište u Zagrebu
Arhitektonski fakultet
University of Zagreb
Faculty of Architecture



Kabinet za interijer
Section of Interior Design

Voditeljica
Head of Section

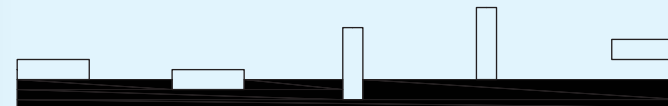
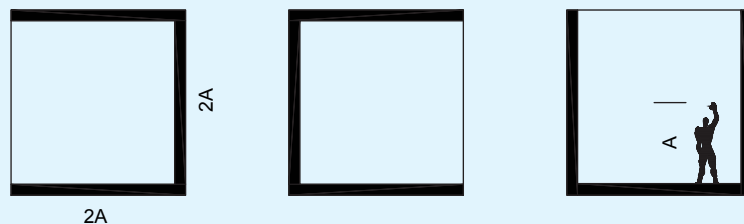
Izv.prof.dr.sc.
Dina Vulin Ileковић,
Ph.D., Associate Professor

O zadatku ...

Kolegij Radionica interijera predstavlja individualan praktičan rad studenta na projektu interijera. Cilj zadatka u akademskoj godini 14/15 bio je projektom interijera istražiti fenomen rada kod kuće kao karakteristike današnjeg življenja sve većeg dijela populacije. Prožimanje privatnog, polujavnog i javnog pruža mogućnost kreiranja netipičnih prostora nastalih sažimanjem i integriranjem elemenata različitih funkcionalnih karaktera, na zadovoljstvo korisnika.

Studenti su prostor za stanovanje i rad namijenjen jednoj osobi oblikovali unutar definirane forme armirano betonskog kvadra unutarnjih dimenzija 4.52 m x 4.52 m x 18.08 m. Volumen je trebalo smjestiti negdje na području Zagreba i okolice, a njegove dvije slobodne stranice su se mogle autorski interpretirati. Uz slobodno definiranje dobi, spola i zanimanja korisnika te položaja kvadra, njegova odnosa prema tlu, orijentacije i točke ulaza, trebalo je ispitati prostorne mogućnosti odnosa stanovanja i rada.

U dogovoru s voditeljima pojedinih grupa, izabrano je dvanaest radova kao indikatora arhitektonskih razmišljanja vezanih na zadanu temu. Zahvaljujem svim studentima, njihovim voditeljima i suradnicima za doprinos, nadahnutost i zalaganje!

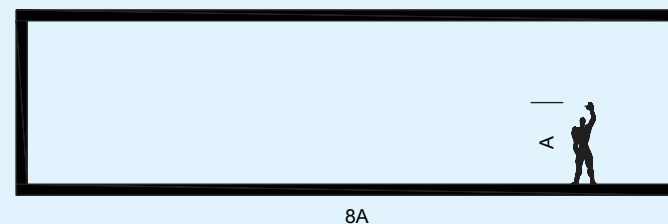


About the assignment ...

The course Interior Design Studio offers individual practice in interior design. In academic year 2014/15 students were given the assignment to explore the work from home phenomenon in their interior design projects. This growing social trend, which increasingly permeates the lives of millions of people today, entails a need to integrate private, semi-private and public functions. Architects are thus faced with a challenge to design non-conventional spaces that would successfully accommodate diverse functions keeping in mind, however, the needs and wishes of the users.

Students were required to design a space for one user and to integrate dwelling and work functions within a reinforced concrete cuboid measuring 4.52 m x 4.52 m x 18.08 m. The volume, whose two sides could be individually interpreted, was supposed to be built somewhere in Zagreb and its surroundings. The students were free to define age, sex and profession of the potential user as well as the position of the cuboid, its relationship to the ground plane, orientation and access. Moreover, they were asked to examine various spatial possibilities generated by the relationship between habitation and work.

In collaboration with the heads of the groups twelve projects were finally selected for their architectural relevance to the given assignment. I would like to express my gratitude to all the students, their heads and collaborators for their contribution, inspiration and enthusiasm!



voditelji vježbi
heads of studio

Doc. **Neda Cilinger**, Assistant Professor
Prof.dr.sc. **Sanja Filep**, Ph.D., Full Professor
Prof.dr.sc. **Vesna Mikić**, Ph.D., Full Professor
Prof. **Veljko Oluić**, Full Professor
Doc. **Lovorka Prpić**, Assistant Professor
Izv.prof.dr.sc. **Dina Vulin Ileковић**,
Ph.D., Associate Professor

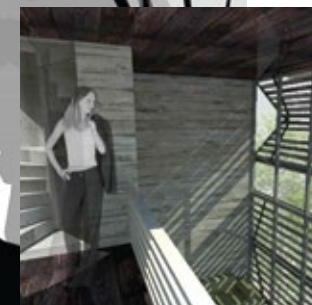
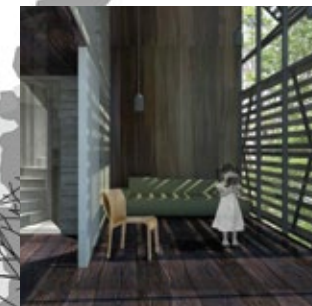
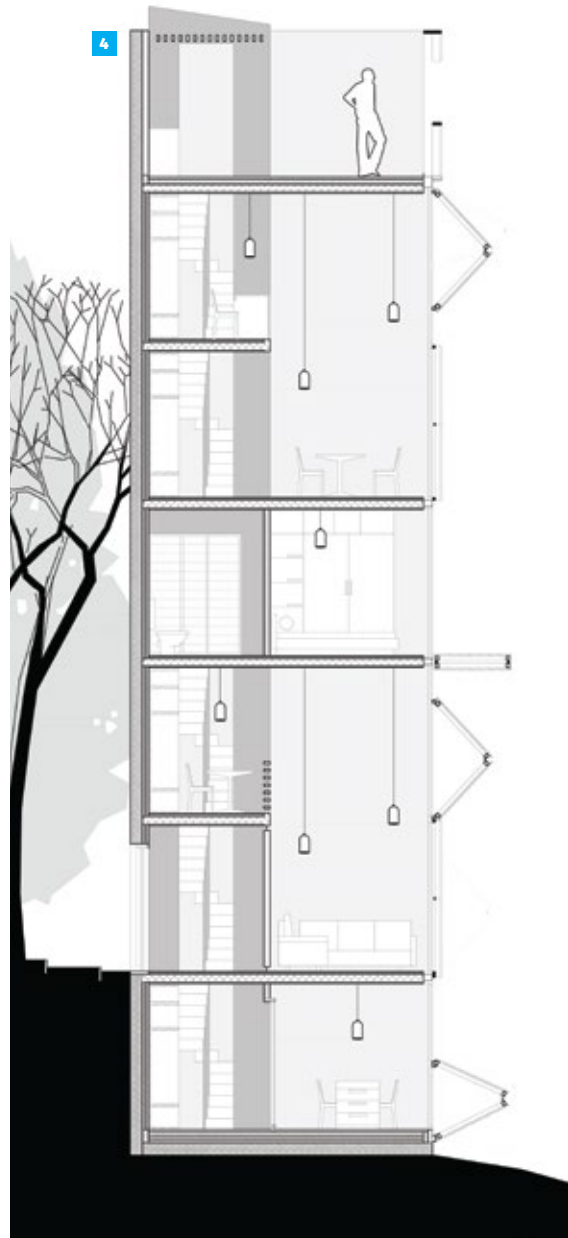
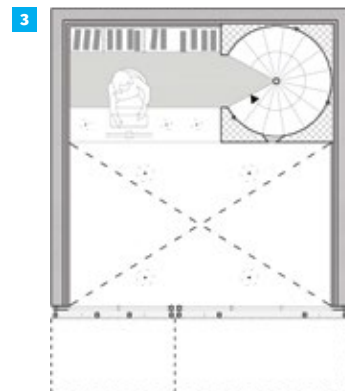
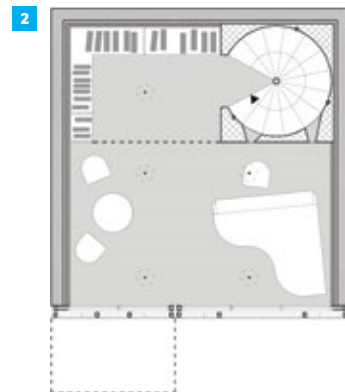
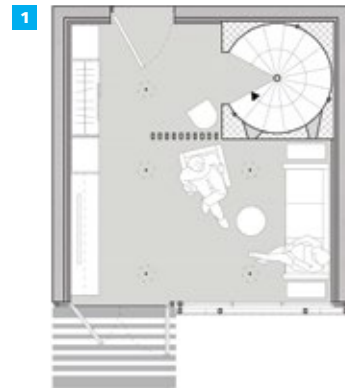
suradnici
collaborators

V.pred. **Marina Bertina**, Senior Lecturer
Mirna Javorović Pehar
Boris Vidaković

Šumski kampanel Forest Bell Tower

student
Jure Čudina
mentori **mentors**
Prof.dr.sc. Vesna Mikić,
Ph.D., Full Professor
Mirna Javorović Pehar

- 1 tlocrt_razina 0 plan_level 0
- 2 tlocrt_razina 3 plan_level 3
- 3 tlocrt_razina 4 plan_level 4
- 4 presjek a section a
- 5 pročelje_zapad elevation_west
- 6 eksterijer exterior
- 7 interijer interior view
- 8 interijer interior view



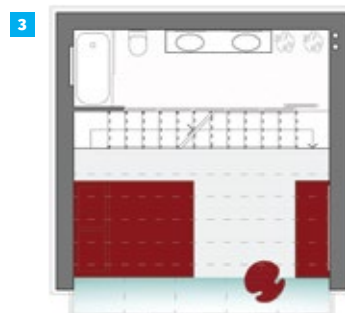
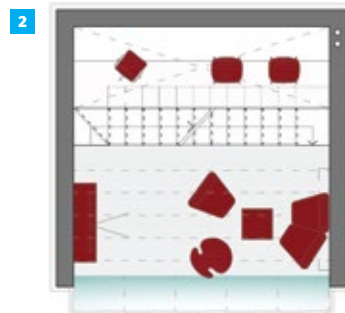
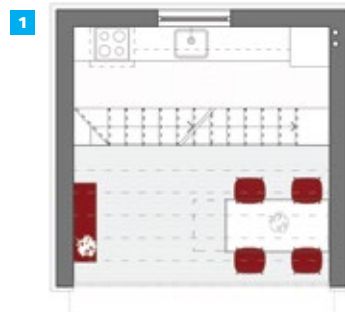
U šumovitom predjelu izvan urbanog okruženja smješten je Šumski kampanel, sklonište namijenjeno pjesniku kojemu za rad treba kontemplativnost, mir i inspiracija. Hijerarhija prostornih funkcija prati vertikalno usmjerenje u osnovnom ritmu a-b-a-b-a, završavajući s radnim prostorom koji nadvisuje okolne krošnje uz mogućnost izlaza na krovnu terasu. Transformabilnošću vanjske opne modulira se odnos svjetlo-sjena u interijeru. Plohe od drvenih letvica na pomičnoj čeličnoj podkonstrukciji imaju funkciju zaštite od sunca, ali i izlaza u vanjsko okruženje. **Jure Čudina** posebnu je pozornost posvetio taktilnom doživljaju interijera varirajući obrade betona i drva. Spiralno stubište čini okosnicu kretanja i konstanta je tlocrta svih razina.

The Forest Bell Tower is situated in a wooded area outside the city. Conceived as a shelter, it perfectly meets the needs of a poet who needs contemplation, quiet, and inspiration. The hierarchical arrangement of functions corresponds to a vertical spatial organization following a basic rhythm a-b-a-b-a and ending with a study which overtops the surrounding trees and provides access to a roof terrace. Possible transformations of the external envelope affect the play of light and shade in the interior. Wooden lattice screen on a movable steel substructure provides sun protection and access to the outdoors. **Jure Čudina** placed special emphasis on the tactile experience of the interior by the variations in the use of concrete and wood. A spiral staircase is a backbone of the structure and an integral component of each floor plan.

Matijin životni prostor Matija's Living Space

student
Alexandra Paša
mentor
Doc. Neda Cilinger,
Assistant Professor

- 1 tlocrt_razina 2 plan_level 2
- 2 tlocrt_razina 3 plan_level 3
- 3 tlocrt_razina 5 plan_level 5
- 4 presjek a section a
- 5 interijer interior view
- 6 interijer interior view
- 7 interijer interior view
- 8 presjek b section b

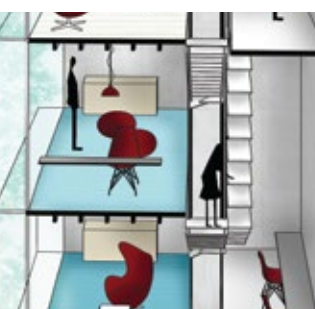
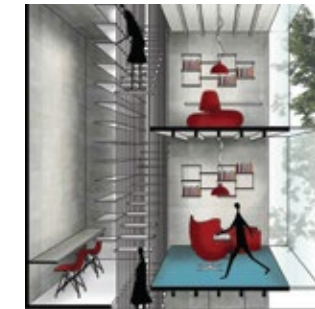


Matijin životni prostor namijenjen je studentu koji će uskoro postati arhitekt i posebno njeguje svoj interes za japansku arhitekturu i način života. Vertikalni položaj volumena u ovom je slučaju izabran zbog najmanje površine tlocrtnog otiska. Jednostavnost osnovne organizacije po vertikali koju prati stupnjevanje privatnosti, dopunjena je suptilnim varijacijama proporcija pojedinih prostora i različito proporcioniranim udjelima odabranih materijala i boja. Jednokrako, skulpturalno stubište, sastavljeno je od elemenata minimalnih dimenzija i asimetrično dijeli prostore svih razina.

Alexandra Paša je Matijin rad smjestila u kontemplativnu atmosferu uskog i visokog prostora omeđenog golim betonskim zidovima i bibliotekom koja pored stubišta filtrira utjecaje drugih sadržaja.

Matija is a student of architecture who is particularly fond of Japanese architecture and way of life. His living space is conceived to meet his needs. The volume is vertical in order to occupy the least possible area. The simplicity of its spatial organization along its vertical axis is paralleled with a hierarchical organization of private spaces. Subtle variations in terms of space proportions and a variety of materials and colours add an extra value to the entire composition. A sculptural staircase, made up of small elements, asymmetrically divides the space on all levels.

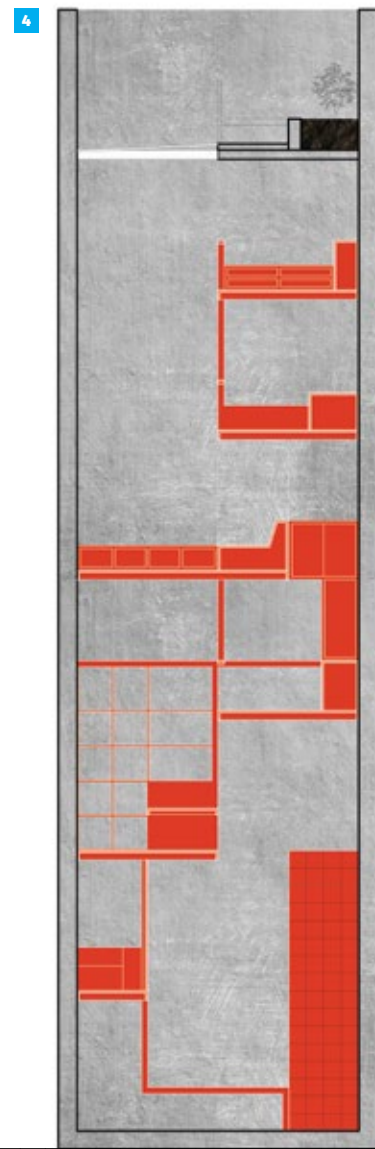
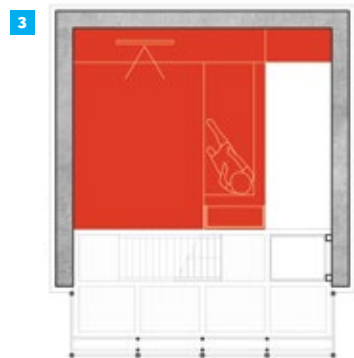
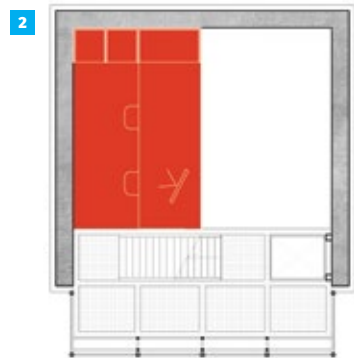
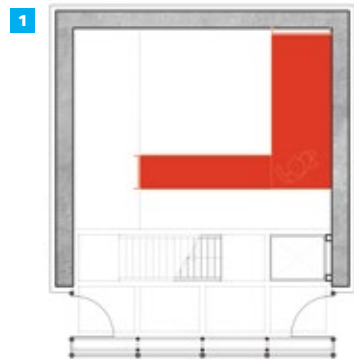
Alexandra Paša placed Matija's working area in a contemplative ambience of a tall narrow volume enclosed by naked concrete walls and a library which, along with the staircase, filters the impact of other functions.



Urbana grafika Urban Graphics

student
Marko Skoblar
mentori **mentors**
Prof. Veljko Oluić, **Full Professor**
V.pred. Marina Bertina,
Senior Lecturer

- 1 tlocrt_razina 0 **plan_level 0**
- 2 tlocrt_razina 2 **plan_level 2**
- 3 tlocrt_razina 4 **plan_level 4**
- 4 presjek a **section a**
- 5 interijer **interior view**
- 6 pročelje_sjever **elevation_north**



Grafički dizajner slojevitost pročelja svog prostora za život i rad koristi za analognu prezentaciju svojih radova. Dnevno svjetlo prolazi kroz translucentne grafičke folije i čini važan element u karakterizaciji interijera, dok noću unutarnje osvjetljenje animira likovnost pročelja prema vanjskom okruženju. U unutrašnjost okomito postavljenog volumena interpoliran je jedinstven i raznim sadržajima prilagođen čelični crveni oblikovni element, a čelično stubište smješteno je uz transparentno pročelje. Površina tog četveroslojnog pročelja dostupna je čestim izmjenama apliciranog grafičkog materijala. Goli beton i crveni čelični element glavni su oblikovni elementi interijera pomoću kojih je **Marko Skoblar** definirao atraktivan prostor.

A graphic designer uses a multilayered facade of his live/work space as a display panel for his works. Daylight is let in through translucent graphic foils and thus constitutes an important element of the interior design while at night the interior lighting animates the visual appearance of the facade towards the outside world. The interior of this vertical volume contains a unique and multi-functional red steel element while the steel staircase is placed along a transparent facade. The surface of this four-layered facade is easily transformable by the graphic materials. Naked concrete and the red steel element are the main elements defining this attractive interior designed by **Marko Skoblar**.



Mobilni kubusi

Mobile Cubes

student
Martina Zeljko
mentor
Prof.dr.sc. Sanja Filep,
Ph.D., Full Professor

- 1 tlocrt_razina 0 plan_level 0
- 2 tlocrt_razina 2 plan_level 2
- 3 tlocrt_razina 5 plan_level 5
- 4 presjek a section a
- 5 pročelje_jug elevation_south
- 6 presjek b section b



Za računalnog programera i zaljubljenika u prirodu koji se bavi fotografijom i sportom, **Martina Zeljko** je okomito postavljen volumen smjestila unutar šumovitog predjela nedaleko grada. Unutrašnjost je strukturirana u tri povezane zone: rad, boravak i odmor. U sklopove tih osnovnih cjelina interpolirani su transformabilni ili mobilni elementi-kutije nazvane: hobby box, food box, relax box. Promjenom forme ili položaja kutija mijenja se doživljaj prostornosti i način korištenja prostora. Položaji stubišta sugeriraju spiralno kretanje po obodu vertikale, a prostorne forme se razlikuju po razinama. Na vrhu je prostor za odmor s mogućnošću pogleda u nebo i vrhove krošnji. Zanimljivu i kompleksnu unutrašnjost pretežno bijele boje, obavlja vanjska opna koja reflektira okolnu vegetaciju.

This interior is designed specifically for a computer programmer and nature lover with a keen interest in photography and sports.

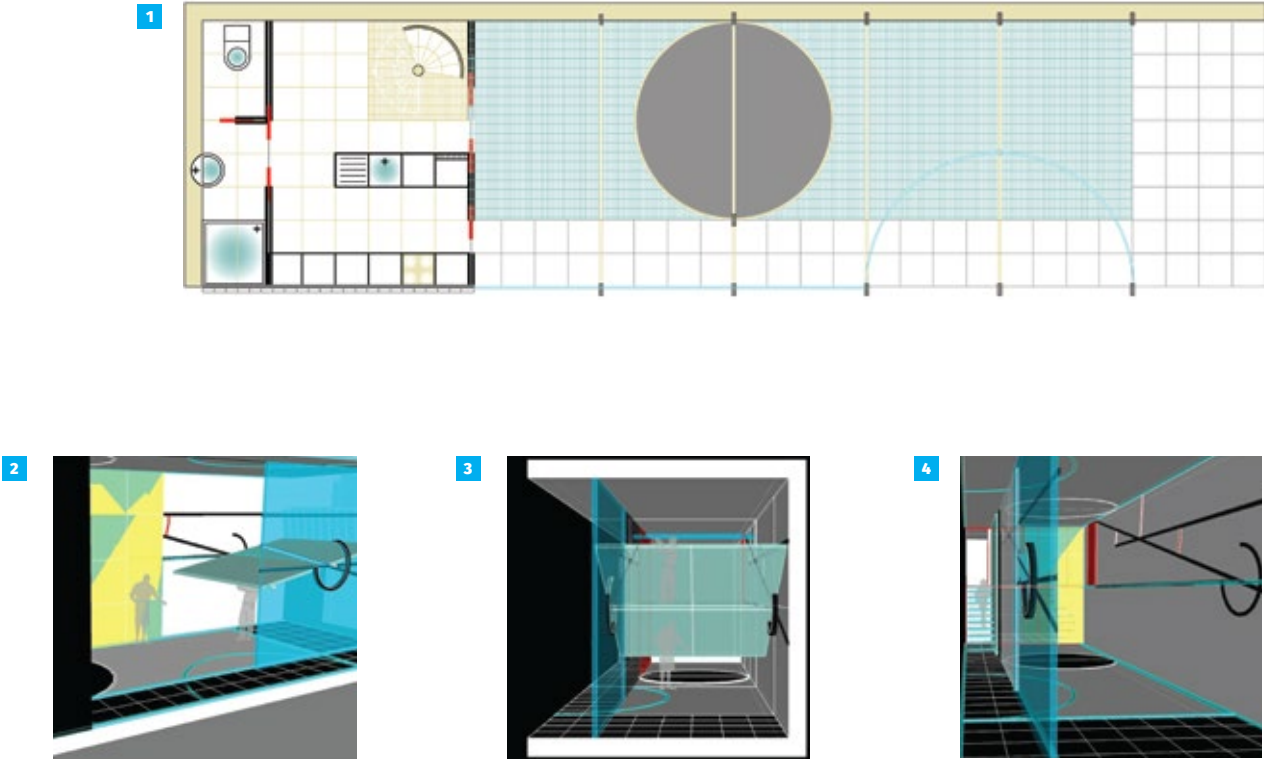
Martina Zeljko placed this vertical volume in a wooded area close to the city. Its interior is divided into three inter-connected zones: work, living, and rest. These basic areas accommodate transformable or mobile elements-boxes named: hobby box, food box, and relax box. Changing the form or position of the boxes results in a new experience of the space and modes of its usage. The position of the staircase suggests spiral-like mobility along the perimeter of the vertical volume with a variety of spatial forms on each level.

The top level with a view of the sky and tree tops is designed for rest. This interesting and complex, predominantly white interior is enclosed by an external envelope reflecting the surrounding vegetation.

Prostor u
pokretu
Space
in Motion

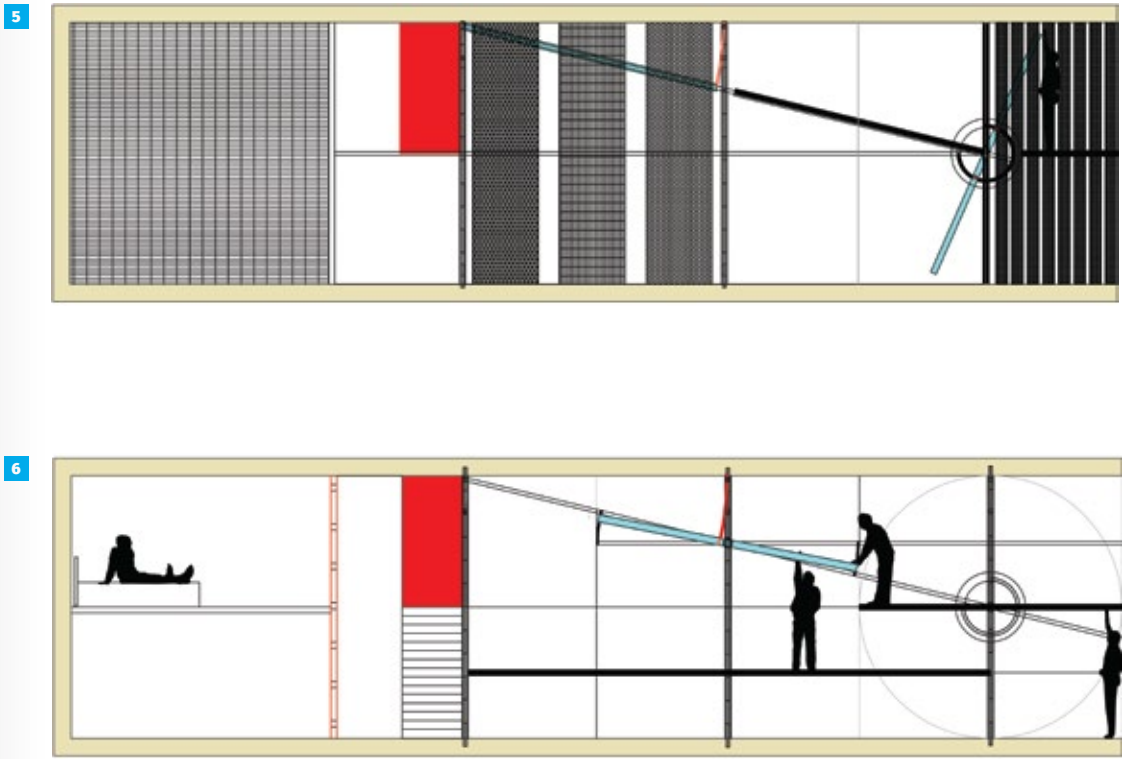
student
Tea Đuzel
mentori **mentors**
Prof.dr.sc. Vesna Mikić,
Ph.D., Full Professor
Mirna Javorović Pehar

Za redatelja-umjetnika koji je neprekidno u mislima orijentiran ka svojem radu te svakodnevno komunicira s timom suradnika, **Tea Đuzel** je oblikovala prostor dvojnog karaktera. Veći dio interijera projektiran je kao pokretna scenografija dok je fiksni dio namijenjen za spavanje, higijenu i kuhanje. Prema potrebama različitih scenarija rada moguće je mobilnim elementima osigurati prostor za kino-projeksije, rad sa glumcima ili s ostalim članovima filmskog tima. Posebnost transformacija daje identitet projektu koji svoje neskrivene izvore pronalazi u djelima Maljeviča i Leonidova. Ovaj rad otvara pitanje o mogućoj podudarnosti mjesta rada i stanovanja odnosno o potrebi oblikovne identifikacije tih dvaju sadržaja.



Tea Đuzel conceived a double interior for an artist who is totally dedicated to his work and continuously interacts with a team of his collaborators. The interior is mostly designed as a mobile scenery while a stationary part accommodates sleeping, washing, and cooking areas. If necessary, the space can be easily adapted for various purposes by means of the mobile elements: home cinema, work with actors or other members of a movie team. This project with a clear reference to the works of Maljevič and Leonidov raises the question about the possible relationships between work and habitation as well as the need to effectively identify these two functions in the design.

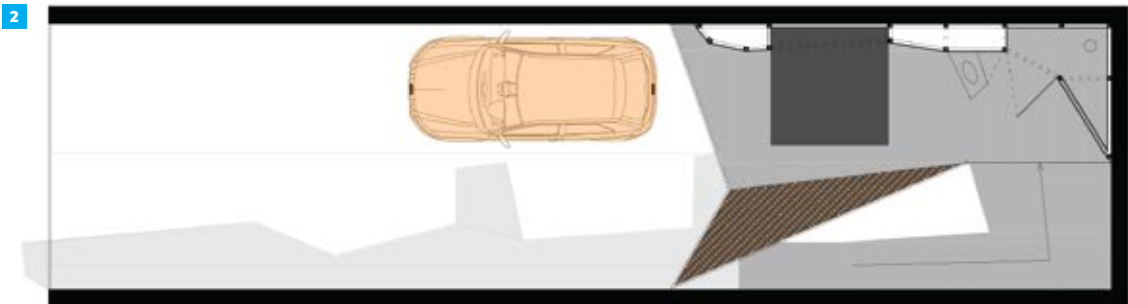
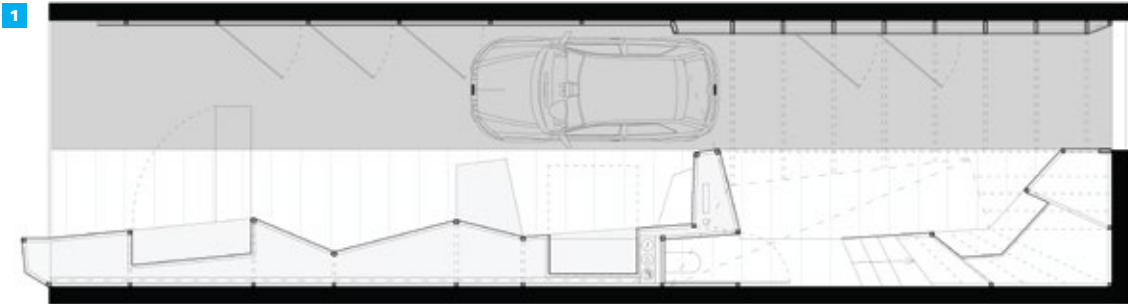
- 1 tlocrt_razina 0 plan_level 0
- 2 interijer interior view
- 3 interijer interior view
- 4 interijer interior view
- 5 presjek a section a
- 6 presjek a section a



Dinamika
statičnog
Dynamic
Environment

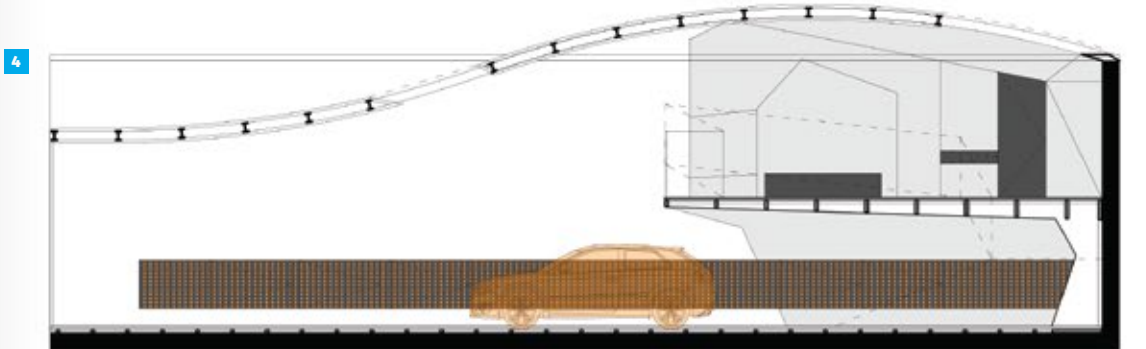
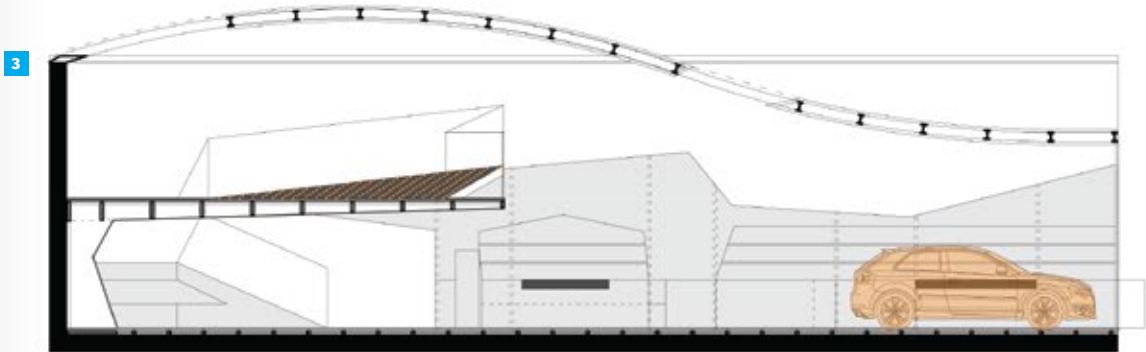
student
Karlo Jukić
mentor
Doc. Lovorka Prpić,
Assistant Professor

Linearno organiziran horizontalan volumen sadrži prostor za dizajnera automobila. Po dužini osnovnog prostora moguć je prolazak ili zadržavanje modela automobila na kojem dizajner trenutno radi. Horizontalno strukturiranje cjeline na tri osnovna pojasa različitih širina preklapljeno je sa definiranjem prostora različitih karaktera i intenziteta korištenja u poprečnom smjeru. Oblikovanje dinamičnim formama ravnih linija dopunjeno je atraktivnom shemom umjetne rasvjete ne ugrožavajući dominantnost glavnog motiva koji predstavlja inspirativna, aerodinamična forma automobila. Prilagodljivost funkcionalnih elemenata raznolikim mogućnostima **Karlo Jukić** je uspješno riješio u okviru jedinstvenog oblikovnog poteza u zadanom volumenu zenitalnog osvjetljenja.



A linear interior arrangement of a horizontal volume accommodates the live/work space well suited for a car designer. The entire length of the volume is conceived in such a way as to allow the placement of the car model the designer is currently working on. A horizontal division of the volume into three main areas of varying widths diagonally overlaps with various spaces and their uses. The design exploits dynamic forms of straight lines combined with attractive artificial lighting without disrupting the dominance of the main motif of an inspiring, streamlined design. In his design, **Karlo Jukić** successfully solved the problem of adaptability of functional elements to various uses by means of an integral line of overhead lights.

- 1 tlocrt_razina 0 plan_level 0
- 2 tlocrt_razina 1 plan_level 1
- 3 presjek a section a
- 4 presjek b section b



O radovima ...

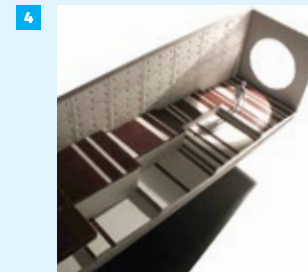
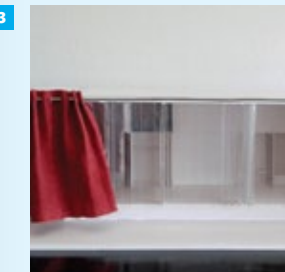
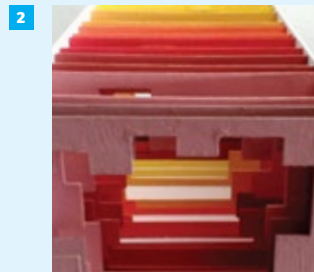
Izbjegavajući predvidljiv i konvencionalan pristup kreirani su svakodnevni prostorni scenariji za odabranog korisnika kao prijedlozi transformacije tradicionalnog pojma i značenja individualnog stanovanja koje sadrži radni prostor. Birani korisnici su stvarne ili imaginarne osobe određenih duhovnih i tjelesnih karakteristika, navika, interesa, sposobnosti. Pomoću tih ishodišnih točaka likovnim sredstvima se tražio odgovor na postavljeno pitanje:

Kakav treba biti prostor da rad i boravak u njemu pobuđuje zadovoljstvo?

Teme koje su studenti pokušali iskoristiti kao izvor arhitektonske invencije su: kompaktnost, fluidnost, adaptabilnost, integracija te poroznost granica između funkcionalnih cjelina kao i granica prema vanjskom prostoru. Projektima se definiraju odnosi prirodnog i artificijelnog, javnog i privatnog. U podjednako mjeri se istražuju smještaj u prirodnom ambijentu ili unutar nekog gradskog parka kao i smještaj u gustom gradskom tkivu: uz javnu površinu, u postojećem objektu, na postojećem objektu. U prvom slučaju se u zadanu betonsku ljusku uvode elementi prirodnog. U drugom slučaju objekt može postati dio gradskih zbivanja utječući na perceptivni doživljaj prolaznika te pokazujući da zadani volumen može biti transformabilan izložak ili scena namijenjena publici kao i slučajnom prolazniku.

- 1 maketa_Urbana grafika *model_Urban Graphics*
- 2 maketa_Boje zvuka *model_Colours of the Sound*
- 3 maketa_Svakodnevna scena
model_Everyday Scenery
- 4 maketa_Umjetnikova promenade
model_The Artist's Promenade
- 5 maketa_Duhovnost svakodnevnog
model_Spirituality in Day-to-Day Routine

fotografije *photos* D. Vulin Ileković (1,2,3),
B. Pavičić (4), L. Matejčić (5)



About the projects ...

In order to avoid a predictable and conventional approach, the students set out to design everyday spatial scenarios for specific users with the aim to offer suggestions for a possible transformation of the conventional concept of a dwelling space containing a work place. The targeted users were real or imaginary people with their specific spiritual and physical characteristics, habits, interests, and abilities. These parameters provided a framework for addressing the issue of

how to conceive an enjoyable space for both dwelling and work.

The concepts that served as the sources of inspiration were: compactness, fluidity, adaptability, integration, and permeability between functional entities as well as between the interior and the outdoor spaces. The projects define the relationship between the natural and the artificial, the public and the private. Various placements of the volume are also examined ranging from those in a natural setting to those within a city park or within a dense urban fabric: along a public surface, in or on an existing structure. In case of the former, the natural elements are introduced into the given concrete shell whereas in the latter, the structure itself may become a part of urban events affecting the perception of passers-by and demonstrating that a particular volume might turn into either a transformable exhibit or a stage for general public as well as a passer-by.

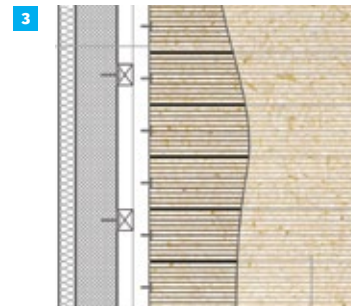
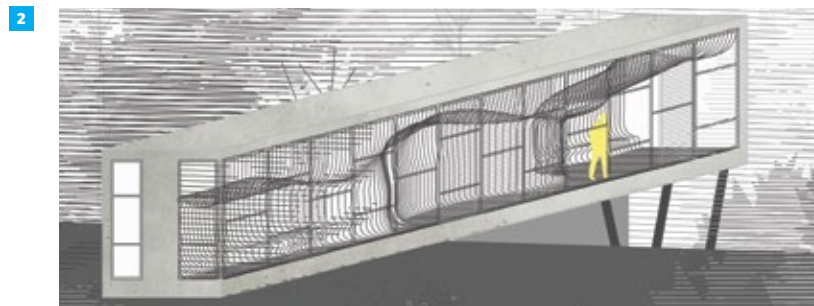
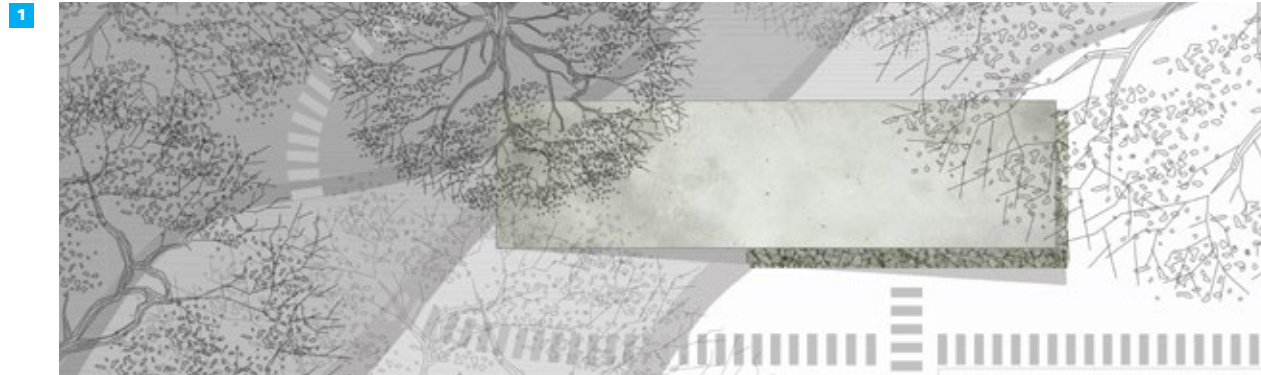
studenti *students*

Jure Čudina
Alexandra Paša
Marko Skoblar
Martina Zeljko
Tea Đuzel
Karlo Jukić
Lorena Matejčić
Borna Pavičić
Monika Prinčić
Alma Špoljarec
Marta Turk
Mara Uroda

Duhovnost svakodnevnog Spirituality in Day-to-Day Routine

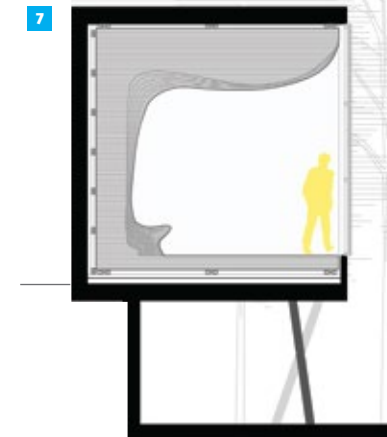
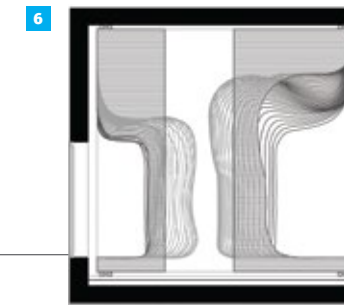
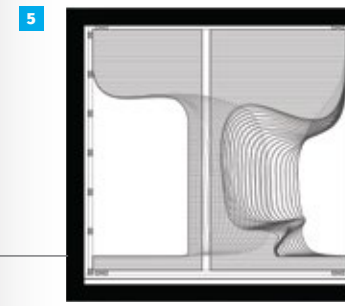
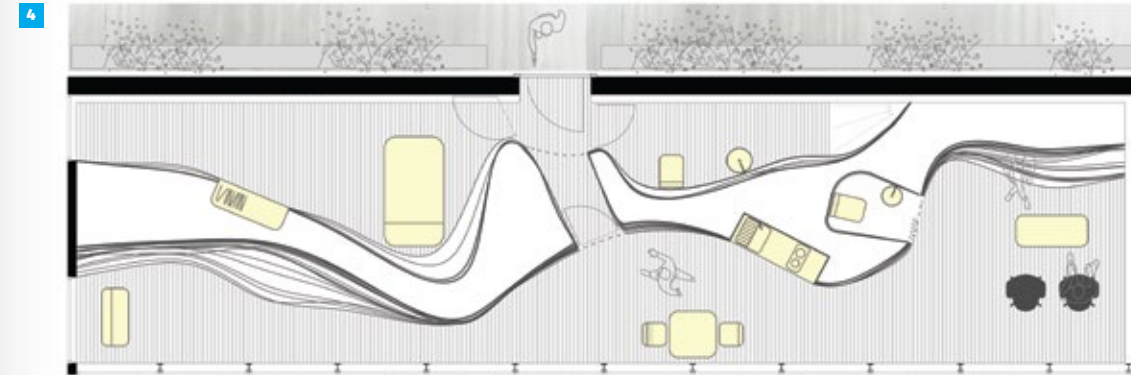
student
Lorena Matejčić
mentor
Doc. Neda Cilinger,
Assistant Professor

Umirujući župnik, starija osoba slabijeg vida i slabije pokretljivosti, zamišljen je kao korisnik prostora strukturiranog u tri dijela. Zona kontemplacije, gospodarska zona i društvena zona se postupnim pretapanjem prilagođavaju sadržajima. Pretpostavljeni dnevni ciklus korištenja prostora kreće se linijom istok-zapad. **Lorena Matejčić** je interpolacijom kontinuiranog trodimenzionalnog elementa slobodne zakrivljene forme riješila divergentnost karaktera pojedinih dijelova objedinjenih u interesantnu, skulpturalno oblikovanu cjelinu. Pod, zid i strop izrađeni su od predgotovljenih lameliranih drvenih elemenata koji u svojim oblicima sakrivaju i neke od elemenata potrebne opreme, dok je manji broj elemenata slobodnostojeći.



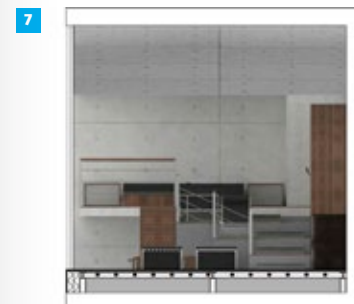
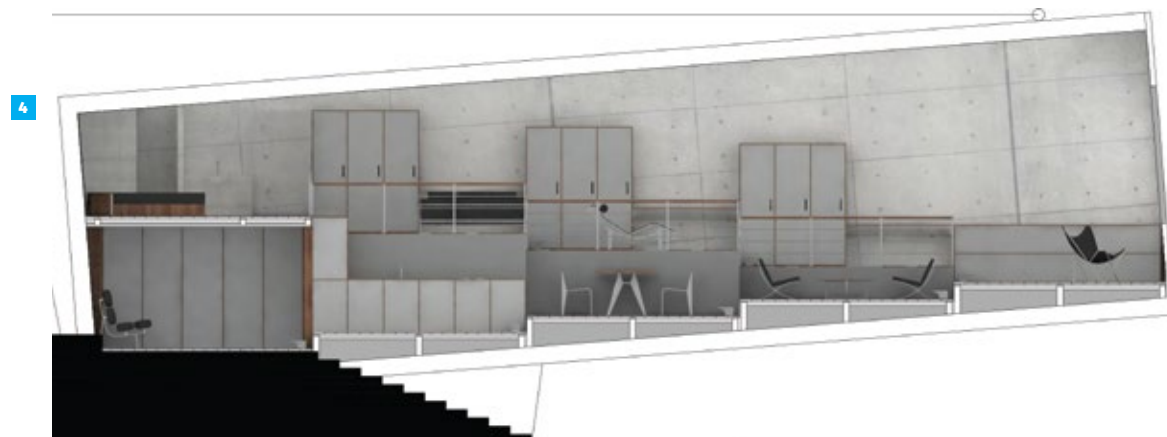
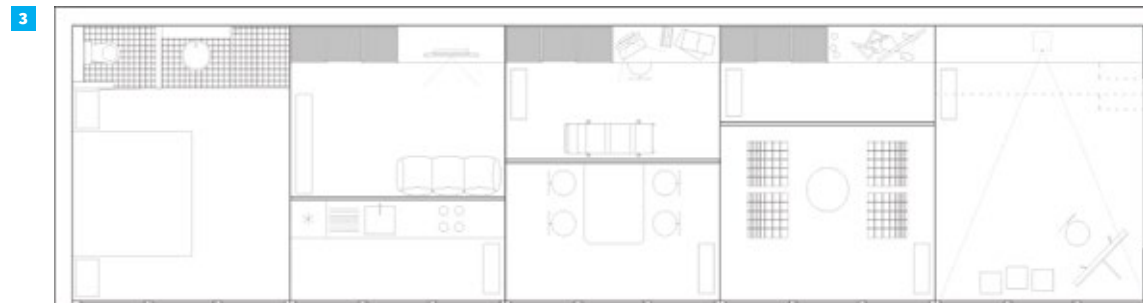
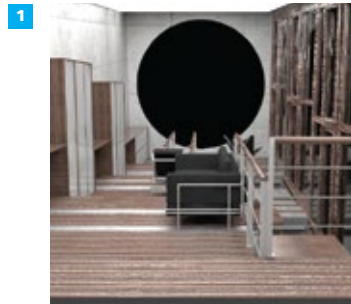
A retired priest, an elderly person with poor sight and mobility is a potential user of a space divided in three zones. The gradually overlapping contemplation zone, the service zone, and the social zone are adapted to various functions. The anticipated daily use of the space is conceived along the east-west axis. **Lorena Matejčić** interpolated a continuous three-dimensional free curvilinear form in order to integrate various parts into an interesting, sculptural whole. The floor, wall and ceiling are made of prefabricated laminated wooden elements which conceal the necessary equipment while some elements remain freestanding.

- 1 situacija layout plan
- 2 eksterijer exterior
- 3 detalj detail
- 4 tlocrt plan
- 5 presjek a section a
- 6 presjek b section b
- 7 presjek c section c



Umjetnikova promenada The Artist's Promenade

student
Borna Pavičić
mentor
Doc. Neda Cilinger,
Assistant Professor



- 1 interijer interior view
- 2 interijer interior view
- 3 tlocrt plan
- 4 presjek a section a
- 5 presjek b section b
- 6 presjek c section c
- 7 presjek d section d
- 8 eksplodirana perspektiva exploded perspective view

Kretanje arhitektonskom promenadom osnovni je motiv prostora namijenjenog umjetniku. Zadani izduženi volumen je dobro uklopljen u situaciono rješenje parcele u zelenilu, uz ulicu Vrhovec. Nagib odgovara promjenama visina unutarnjih razina. Promenada započinje u prirodnom okruženju i nastavlja se kroz objekt i njegovih 9 platoa različitih dimenzija, uz stupnjevanje intimnosti. Životni prostor umjetnika moguće je malim i jednostavnim intervencijama pretvoriti u galerijski prostor. Artikulacija promenade izabranim materijalima uz promjenjivost proporcionalnih odnosa čini atraktivnost ovog interijera, razvijenog iz koncepta jedinstvenog, cjelovitog prostora.

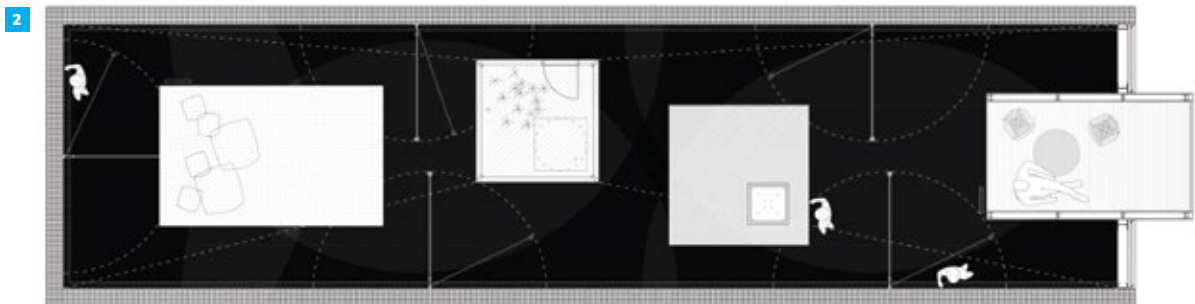
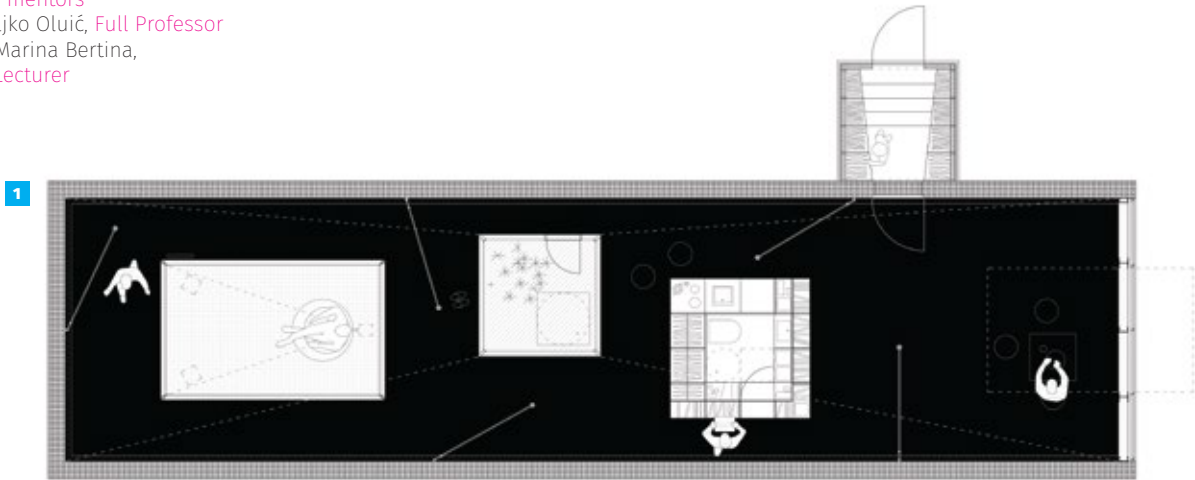
Borna Pavičić koristi beton i drvo kao glavna sredstva materijalizacije svoje ideje.

Moving along the architectural promenade is the main impetus behind this space designed for an artist. An elongated volume is successfully integrated into the site plan in the green area along Vrhovec street. Various internal levels follow the leaning volume. The promenade starts in the natural environment and continues through this nine-level structure with graded intimacy. The living accommodation for the artist can be easily converted into a gallery. The promenade, articulated by the materials and changeable proportions, is precisely the main asset of this attractive interior developed from an integral space. **Borna Pavičić** uses concrete and wood to turn his idea into reality.

Intuitivan prostor Intuitive Space

student
Monika Prinčić
 mentori **mentors**
 Prof. Veljko Oluić, **Full Professor**
 V.pred. Marina Bertina,
Senior Lecturer

Intuitivnom i neovisnom matematičaru INTJ tipa ličnosti, prema modelima C. Junga i I. Briggs Myers, odgovara introvertirani prostor sa zenitalnim, difuznim osvjetljenjem i centralnim atrijem. Atrij uvodi elemente prirode u unutrašnjost. Cjelovit, prazan prostor omeđen crnim radnim plohama sadrži nekoliko manjih volumena različitih oblikovnih karakteristika, namijenjenih svakodnevnom potrebama. Doživljaj tih ambijenata uključuje sva osjetila u svrhu izoštavanja spoznajnih mogućnosti. **Monika Prinčić** nazvala ih je: šator, atrij, kutija, vrata i prozor. Dosljedno proporcionirane trodimenzionalne konstrukcije artikuliraju sadržaje i daju slojevitost jednostavnom, ali rafiniranom oblikovnom sustavu. Matematičar u svom prostoru ostavlja trag pišući i crtajući po obodnim stijenama.

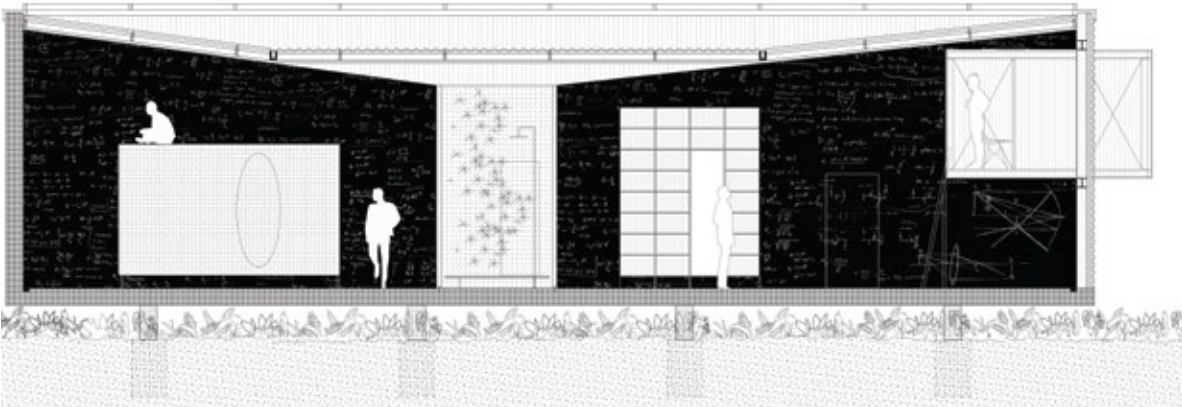


An intuitive and independent mathematician of “INTJ” personality type, according to Jung's and Briggs Myers' models, prefers an introverted space with overhead diffuse lighting and a central atrium. The atrium brings the outside into the interior. An integral empty space enclosed by black surfaces contains a few smaller volumes of varying design characteristics intended for everyday purposes. This ambience involves all senses with the aim to sharpen the cognitive potential. **Monika Prinčić** named them: a tent, an atrium, a box, a door, and a window. Consistently proportioned three-dimensional constructions articulate the functions and add a multi-layered dimension to a simple, yet refined design. The mathematician leaves traces of his work all around by drawing and writing on the perimeter walls.

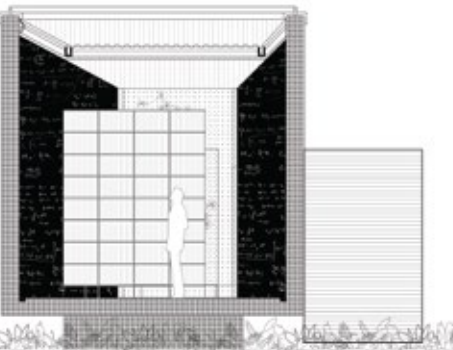
6



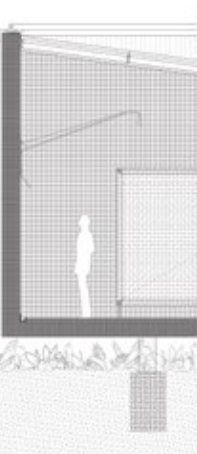
3



4



5



- 1 tlocrt_razina 0 **plan_level 0**
- 2 tlocrt_razina 1 **plan_level 1**
- 3 presjek a **section a**
- 4 presjek bj **section b**
- 5 presjek c_detail **section c_detail**
- 6 interijer **interior view**

Svakodnevna scena Everyday Scenery

student
Alma Špoljarec
mentori **mentors**
Izv.prof.dr.sc. Dina Vulin Ileković,
Ph.D., Associate Professor
Boris Vidaković

Životni prostor plesačice suvremenog plesa i baleta smješten je u horizontalnom volumenu koji ujedno služi kao dvorana za vježbanje, ali i kao pozornica za izvođenje plesnih predstava. Kako bi se postigla što veća površina slobodnog prostora za ples, svi funkcionalni elementi su smješteni uz sjeverni i istočni zid, a sakriveni su panelima s dva lica (ogledalo s jedne strane, drvena obloga s druge). Paneli su klizni, mogu se rotirati za 180° te omogućuju višestruke scenarije korištenja koje dopunjuje refleksija ili transparentnost vanjske staklene membrane. Radom je dosljedno problematiziran koncept jedne prostorije kao mogućeg rješenja zadatka. S primjenom malog broja elemenata **Alma Špoljarec** je uspješno definirala stimulativan i oplemenjen interijer jedinstvenog prostora.



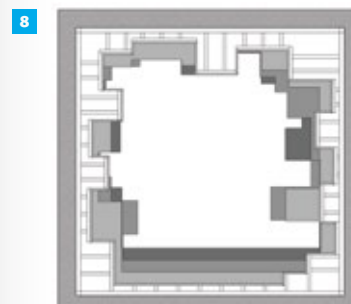
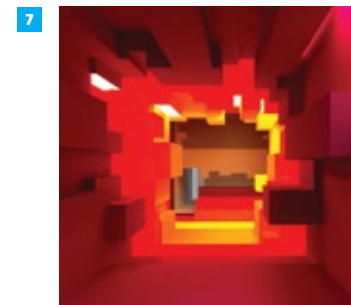
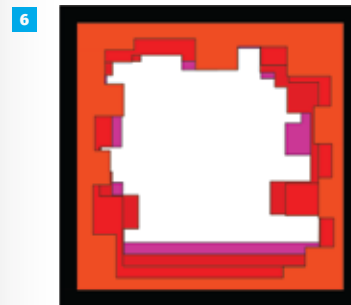
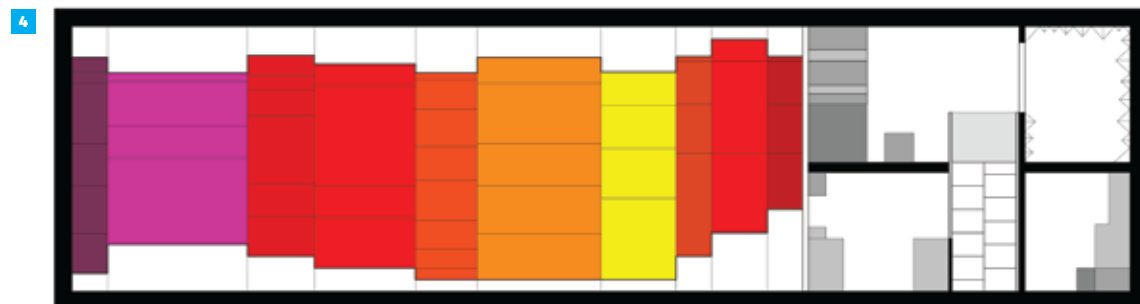
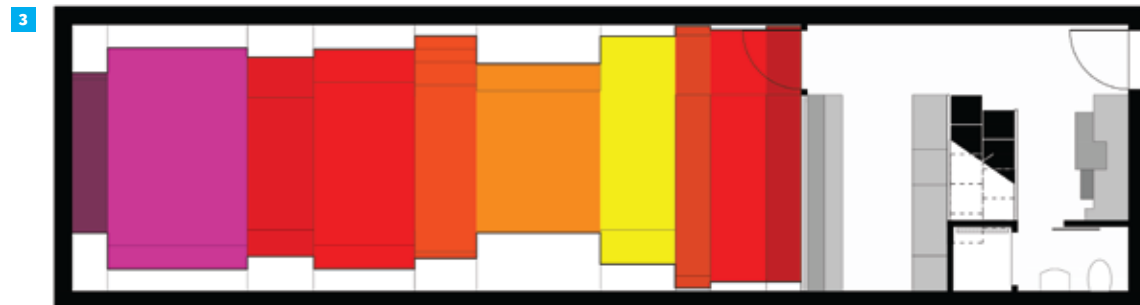
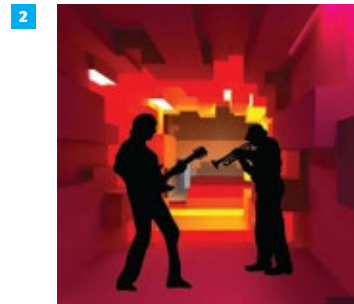
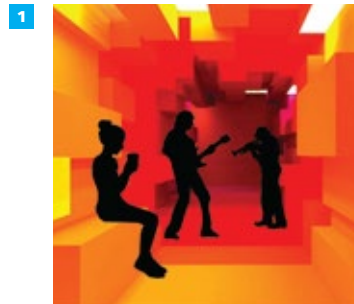
The living space of a modern dance and ballet dancer is accommodated within a horizontal volume used both as a dance fitness studio and a stage for dance performances. In order to maximize the dance area, all functional elements are placed along the north and east wall and hidden by two-sided panels (mirror on one side, wooden cladding on the opposite). The sliding panels can be rotated at 180 degrees allowing multiple uses. They are complemented by a reflexive transparent glazed envelope. This project consistently elaborates the concept of a one-room volume. **Alma Špoljarec** successfully defined a stimulative refined interior of this integral space.

- 1 tlocrt plan
- 2 interijer interior view
- 3 interijer interior view
- 4 presjek a section a
- 5 pročelje_jug elevation_south



Boje zvuka Colours of the Sound

student
Marta Turk
mentori **mentors**
Izv.prof.dr.sc. Dina Vulin Ileković,
Ph.D., Associate Professor
Boris Vidaković



- 1 interijer interior view
- 2 interijer interior view
- 3 tlocrt_razina 0 plan_level 0
- 4 presjek a section a
- 5 eksplodirana perspektiva exploded perspective view
- 6 presjek b section b
- 7 interijer interior view
- 8 presjek b section b

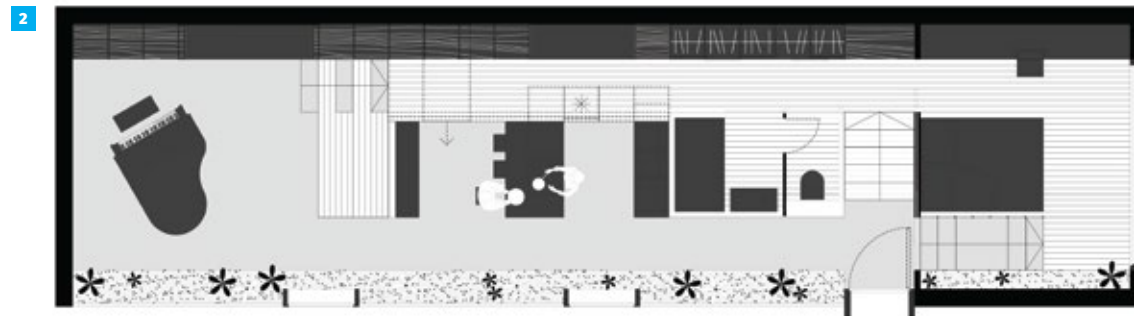
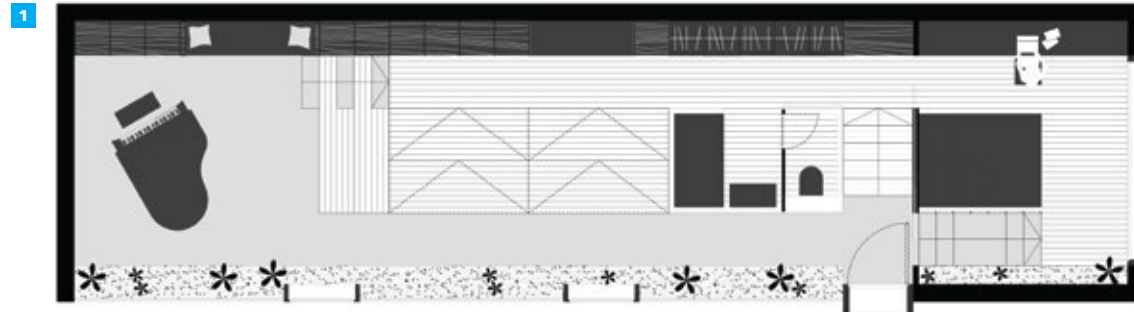
Glazbenom producentu namijenjen je zenitalno osvijetljen horizontalan volumen. Unutarnji profili osnovnog volumena razlikuju se u pojedinim presjecima. Pod, zidovi i strop oblikovani su na isti način, sakrivajući unutar svojih formi i dimenzija funkcionalne elemente. Poput ortogonalne interpretacije amorfne krajolika, taktilna višeslojna opna obavlja glavni prostor namijenjen tonskom snimanju, ali i boravku. Uz nekoliko kolorističkih studija, od toplih, euforičnih do hladnih i neutralnih paleta, otvara se pitanje: Dominira li prostorom boja ili forma? S neminovnom asocijacijom na ambijente Vernera Pantona kasnih 60-tih, **Marta Turk** je ujedinila temu funkcije tonskog studija s nekonvencionalnim stanovanjem, stapajući privatno i javno, na tragu suvremenih arhitektonskih eksperimenata.

A music producer is a potential user of this horizontal volume with overhead lighting. The interior profiles of this main volume differ in some sections. The floor, walls and ceiling are designed in the same manner hiding functional elements. Like an orthogonal interpretation of an amorphous landscape, a tactile multi-layered envelope protects the principal space intended for both work (recording) and dwelling purposes. A few studies on colour, ranging from a palette of warm and exhilarating ones to cool and neutral ones, raise the following question: Is the space predominantly defined by colour or form? With clear reference to the ambiances designed by Verner Panton from the late 1960s, **Marta Turk** successfully integrated a recording studio and an unconventional dwelling thus merging the private and the public along the lines of contemporary architectural experiments.

Životni slojevi Layers of Life

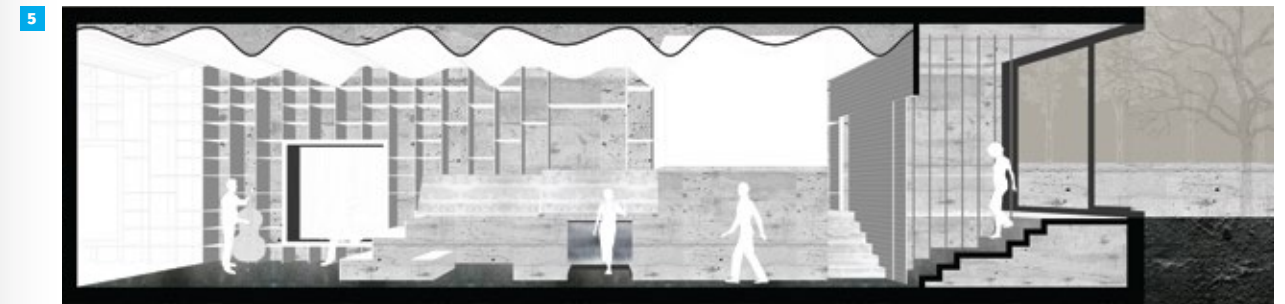
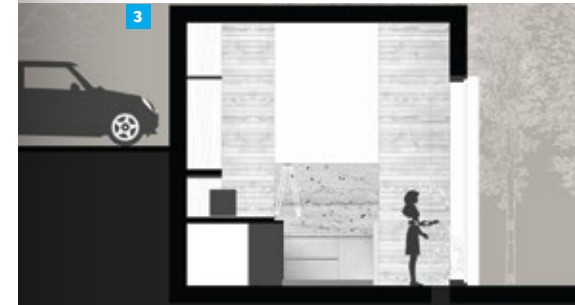
student
Mara Uroda
mentori **mentors**
Izv.prof.dr.sc. Dina Vulin Ileković,
Ph.D., Associate Professor
Boris Vidaković

Prostor za mladu glazbenicu koja svira flautu i klavir oblikovan je u vodoravnom, dijelom ukopanom volumenu. Glavno pročelje orijentirano je na jug. Pojas bilja unutar zimskog vrta filtrira direktno sunčevo svjetlo. Glazbenica, podjednako zainteresirana za kuhanje, može mobilnim drvenim elementima prilagođavati prostor trenutnoj namjeni: od manjih koncerata do večere sa prijateljima ili svakodnevnih aktivnosti. Elementi interijera afirmiraju longitudinalnost prostora i unose nekoliko oblikovnih tema koje **Mara Uroda** dovodi u zanimljiv simbiotski odnos. Motiv arhitektonske promenade dopunjen je asimetrično smještenim translucentnim volumenom kupaoonice. Poput velikog rasvjetnog tijela, taj volumen može indirektno osvijetliti prostor svjetlom promjenjivih boja.



The space for a young flute and piano player is designed in a horizontal, partly buried volume with a south-facing front. Plants in the conservatory directly filter sunlight. The mobile wooden elements allow the user, who is an ardent cooker as well, to adapt the space to temporary needs: small concerts, dinner with friends or everyday activities. The interior elements emphasize the longitudinal space and introduce a few design motives brought by **Mara Uroda** into an interesting symbiotic relationship. The motif of an architectural promenade is complemented by an asymmetrically placed translucent bathroom volume. This big luminaire indirectly lights up the space with changing colours.

- 1 tlocrt plan
- 2 tlocrt plan
- 3 presjek a section a
- 4 interijer interior view
- 5 interijer interior view



O kontinuitetu ...

Rad u okviru Kabineta za interijer oslanja se na pristup koji su u proteklim desetljećima njegovali znameniti pedagozi Arhitektonskog fakulteta involvirani u nastavi vezanoj za oblikovanje interijera. Svojom senzibilnošću za estetiku unutarnjeg prostora nastavu su posebno obilježili arhitekti i profesori: Mladen Kauzlarić, Miroslav Begović, Ines Filipović, Ivan Crnković i Mario Beusan. Zajedničku liniju, uz sve autorske posebnosti svakog ponaosob, čini intuitivan i u određenoj mjeri artistički pristup. Usmjeravanjem pozornosti na arhitektonsku kompoziciju i oblikovanje detalja kod studenata se razvijao osjećaj za mjerilo i proporciju, boje i materijale te mogućnosti prostorne artikulacije likovnim formama, prirodnom i umjetnom rasvjetom.

Zadaci su redovito omogućavali slobodniji pristup s težnjom da svaki pojedin student bude potaknut na traženje vlastitog kreativnog izraza. U zadatku Radionice interijera u ak. god. 14/15 traženo je definiranje korisnika kojemu je namijenjen projekt. Ta ideja inspirirana je činjenicom da su nerijetko povijest arhitekture obilježili oni prostori koje su arhitekti projektirali baš za sebe ili za bliske i dobro poznate prijatelje. Takvi projekti često predstavljaju materijalizaciju najinteresantnijih i najavangardnijih oblikovnih ideja. Antologijski interijeri kuća Schroeder, La Roche, Maison de Verre, E1027 ili Kovačićevoga zagrebačkog stana, samo su ishodišni primjeri dugog niza koji seže do današnjih dana. Možda upravo zbog emotivne povezanosti autora i zadatka, kreativnost može doći do punijeg izražaja.

Kroz lik svog prijatelja, Mladena Kauzlarića, Irina Kunjina Alexander je u njemu posvećenoj drami “24 sata heroja” izrazila atmosferu stvaralačkog nemira i potpune arhitektove posvećenosti radu:

*Projekti su mašte! Projekti su sanje!
Ja moram snivati vaše kuće,
I, vjerujte, u snu me one muče.
Ja ne spavam dane katšto zbog vas...
Da, gospodo, za kuću je premalo: čas!*

About continuity ...

The approach to interior design teaching today continues to be firmly rooted in the values cherished by the renowned architects and professors of the Faculty of Architecture who made outstanding contribution to the course programme and teaching methodology: Mladen Kauzlarić, Miroslav Begović, Ines Filipović, Ivan Crnković and Mario Beusan. Their refined sensitivity for interior aesthetics greatly enriched the teaching program. The common thread running through their own specific and individual approaches to interior design was certainly an intuitive and to some extent, an artistic approach. By drawing attention to architectural composition and detail design, the generations of students were given the opportunity to develop a sense of scale and proportion, colours and materials as well as to explore the possibilities of spatial articulation through visual forms, daylight or artificial light.

The assignments were devised in such a way as to allow the students to develop a more liberal approach and to search for their own creative expression. In academic year 2014/15 the assignment of Interior Design Studio was focused on the profile of the user. The history of architecture shows numerous examples of successful designs in cases when the architects conceived those spaces either for themselves or their close friends or some particular clients: the remarkable interiors of the houses Schröder, La Roche, E1027, Maison de Verre or Kovačić's apartment in Zagreb, to name but a few on a long list of illustrative examples. Such projects are often manifestations of the most interesting and most avant-garde design ideas. It might be precisely that specific emotional connection established between the architect and his/her project that liberates artistic creativity.

In her play entitled “24 hours of a hero” dedicated to her friend Mladen Kauzlarić, Irina Kunjina Alexander expressed the atmosphere of the architect's creative restlessness and devotion to his work:

*Projects are fancies! Projects are dreams!
In my dreams, your houses I have to see.
And, believe it, in my sleep they trouble me.
I sometimes don't sleep for days because of you...
Yes, for a house, too short is a moment or two!*

Izvori
Sources

Literatura
References

De Botton, Alain (2008),
Arhitektura sreće : Tajna umjetnosti opremanja života, SysPrint, Zagreb

De Botton, Alain (2006),
The Architecture of Happiness, Pantheon Books, New York

Holl, Steven; Pallasmaa, Juhani; Pérez-Gómez, Alberto (2006),
Questions of Perception: Phenomenology of Architecture, William K Stout Pub, San Francisco

Massey, Anne (2008),
Interior Design Since 1900 ,Thames & Hudson, London

Pallasmaa, Juhani (2009),
The Thinking Hand: Existential and Embodied Wisdom in Architecture, Wiley, Hoboken, New Jersey

Pallasmaa, Juhani (2012),
The Eyes of the Skin: Architecture and the Senses, Wiley, Hoboken, New Jersey

Zumthor, Peter (2006),
Atmospheres, Birkhäuser,Basel

*** (2006), Intimus: Interior Design Theory Reader,
[Taylor, Mark; Preston, Julieanna ed.], Wiley, Hoboken, New Jersey

*** (2009), Colour for Architecture Today,
[Porter, Tom; Mikellides, Byron ed.], Taylor & Francis, Abingdon, Oxon

Izložbe
Exhibitions

This is Tomorrow, 1956, Whitechapel Art Gallery, London

Italy: The New Domestic Landscape, 1972, MoMA, New York

The Un-Private House, 1999, MoMA, New York

Out There: Architecture Beyond Building, 2008, La Biennale di Venezia, Venezia

Radionica interijera
Interior Design Studio

Izbor studentskih radova akademske godine 2014./2015.
Selection of students' projects, academic year 2014/2015

Edicija
Series
Ljetne škole i radionice 23
Summer Schools and Workshops 23

Nakladnik
Publisher
Sveučilište u Zagrebu, Arhitektonski fakultet
Kačićeva 26, 10 000 Zagreb

Za nakladnika
For the publisher
Prof.mr.sc. Boris Koružnjak
v.d. dekana Arhitektonskog fakulteta

Autorica i urednica
Author and editor
Izv.prof. dr.sc. Dina Vulin Ileković

Dizajn i prijelom
Design and layout
pred. Mario Petrak

Recenzent
Reviewer
Prof.dr.sc. Lenko Pleština

Lektura
Language Editor
Mirjana Ostoja, prof.

Engleski prijevod
English translation
Dr.sc. Neda Borić, prof.

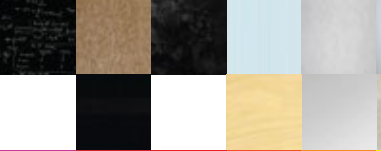
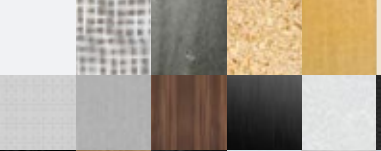
Tisak
Print
Cеровski d.o.o.

Naklada
Printing
100

Publikaciju je za objavu prihvatilo Povjerenstvo za nakladničku djelatnost
Arhitektonskog fakulteta na sjednici održanoj 4. veljače 2016.

ISBN 978-953-8042-16-4
Zagreb, ožujak 2016.

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne
knjižnice u Zagrebu pod brojem 000929539.



Projekti su mašte!
Projekti su sanje!

Projects are fancies!
Projects are dreams!