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KARIBU - MODNI ATELJE
KARIBU - FASHION ATELIER
zagreb, hrvatska croatia
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LESS IS MORE ... DIFFICULT

Šetnja ulicom najčešće se svodi na promatranje prizemlja okolnih zgrada, bilo u centru neke od svjetskih metropola ili u prigradskom naselju. Barijera koja dijeli urbani prostor od interijera zgrade svela se na prozirnu/poroznu opnu osmišljenu da privlači i zavodi promatrača. Urbani prostor uvukao se u prizemlja, zaposjeo je unutrašnjost blokova, promijenio tlocrt grada stvarivši spužvastu strukturu iznad koje lebde djelatnosti koje pripadaju pojedincu i intimi. Ako interijer pripada tijelu, a eksterijer društvenom poretku, kako je tvrdio Loos, danas se ta granica proteže horizontalno približno 4 m iznad tla. Porastom broja djelatnosti koje trebaju izravan kontakt s urbanim prostorom i njegovim korisnicima raste i kompeticija za prepoznatljivost i pozornost. Trgovine, restorani, galerije, knjižare sezonski mijenjaju ruho ne bi li

A walk down the street most often boils down to looking at the surrounding buildings' ground floors, whether in the centre of some world metropolis or in a suburban populated area. The barrier separating the urban space from a building's interior has been reduced to a transparent or porous membrane, with the purpose of attracting and seducing the viewer. The urban space has slipped into ground floors, occupied city blocks' courtyards, has changed the city layout by having created a sponge-like structure above which hover the activities that belong to the individual and intimacy. If interior space belongs to the body and the exterior to the social order, as Loos claimed, that borderline is today confined to a height of approximately 4 m above the ground. With an increase in the number of activities requiring direct contact with the urban space and its users, the competition for rec-



pobijedili u utrci za što boljim plasmanom na listi "Što je in". Od arhitekata i dizajnera traži se originalnost i maštovitost, što rezultira kupovinom u "francuskom selu", ručkom u "haremu", izložbom na "brodu" ili čitanjem u "džungli". Što se dogodilo funkciji? Da li je zaista u interijeru sve dopušteno? S druge strane, svjedoci smo pristupa multinacionalnih kompanija koje prepoznatljivost zasnivaju na provjerenom receptu koji iznova ponavljaju širom svijeta. Interijeri Mc Donald'sa se ne mijenjaju, mijenjaju se crno-bijele slike na zidovima koje svjedoče o prošlosti grada u kojem se restoran nalazi. Zajednički nazivnik spomenutih pristupa najčešće je pad kvalitete izvedbe i materijala, te izostanak kritičkog stajališta prema kontekstu u koji se intervenira ili funkciji koju treba zadovoljiti.

Interijer "Karibua" jasno se postavlja u odnosu na kontekst u kojem se nalazi. Smješten u prizemlju anonimne novogradnje u širem centru grada Zagreba, svjesno odustaje od teatralnog odnosa s kontekstom kroz tradiciju izloga. Poluprozirna opna bijele boje istkana od modularnih elemenata *Twigs* dizajnerskog dua Bouroullec "koketira" s prolaznikom. U mnoštvu vrištavih izloga puritansko bijela čipka djeluje intrigantno. Projekt je koncipiran tako da se maksimalno zadovolje potrebe vlasnika za prostorom u kojem je omogućen suživot djelatnosti dizajniranja, izrade i prezentacije proizvoda. Interijer je podijeljen u funkcionalne zone koje se, sukladno stupnju "privatnosti", udaljuju ili odjeljuju od ulaznog prostora. Karakter pregrade, materijal od kojeg su izrađene i stupanj prozirnosti tematiziraju funkciju koju sadrže. Najprivatnije zone i funkcionalno manje zanimljive široj publici zatvorene su u "kutije" pomoću četiri metra visokih, laganih kliznih panela od sačastog materijala obloženog mediapanom, što im ostavlja mogućnost interakcije i preuzimanja uloge uvijek prijeko potrebnog "bonus" prostora. Izrada uzoraka tekstila i odjevnih predmeta smještena je iza lagane podizne bijele celulozne zavjese upuštene u procjepu u stropu, koja podsjeća na kazališni zastor sugerirajući spektakularnost čina proizvodnje. S druge strane nalazi se publika koja ispod "algama" istkanog stropa može razgledati gotove proizvode. Približavajući se ulaznom prostoru, granice i pregrade nestaju, pa posjetitelji i kupci mogu prisustvovati kreativnoj fazi dizajniranja uzoraka. Zrcala postavljena na kliznim stijenama iza *custom made* radnog stola virtualno proširuju prostor. Manipulacija percepcijom ponavlja se u zoni namijenjenoj prezentacijama, gdje iluzija udvostručuje količinu izloženih proizvoda, broj posjetitelja i djelatnika. Ogledala ponavljaju aktivnosti koje se odvijaju u prostoru, diskretno obnavljajući temu inscenacije i teatralnosti u interijeru.



► tloort / plan



ognisability and attention grows. Shops, restaurants, galleries and libraries change their appearance each season in order to win the race for as good a position as possible on the "What's in" list. Architects and designers are required to be original and imaginative, which results in going shopping in a "French village", having lunch in a "harem", setting an exhibition on a "ship" or reading in a "jungle". What happened to function? Is really everything allowed in the interior space? On the other hand we witness an approach from multinational companies which establish recognisability on verified recipes, repeated again and again around the world. McDonald's interiors do not change, what changes are black and white pictures on the walls, testifying to the history of the city in which the restaurant operates. The common denominator of the above approaches is most often the downfall of the quality of execution and materials, as well as the lack of a critical stand towards the context of an intervention or a function to be performed. Karibu's interior corresponds clearly to its context. Situated on the ground floor of an anonymous newly-erected building within the wider centre of Zagreb, it has consciously given up the theatrical relationship to context through shop-window tradition. A semi-transparent white membrane woven from *Twigs* modular elements by the designer duo Bouroullec "flirts" with the passer-by. Amongst a large number of screaming shop windows, puritanically white lace appears intriguing. The project design was organized around the idea of maximally satisfying the owner's need for space which will enable the coexistence of designing activity and manufacture and presentation of a product.

The interior is divided into functional zones which move away from or separate themselves from the entrance area according to the degree of "privacy". A partition's character, its building material and degree of transparency take as a theme the function it contains. The most private zones and functionally less interesting to a wide audience are enclosed in "boxes" by 4 m high, light sliding panels made of a honeycomb-like material coated in MDF boards, leaving them the possibility for interaction and taking on the role of that always needed extra space. The production of textile patterns and clothing items is set behind a light, vertically sliding white cellulose curtain, hanging down from the ceiling, resembling a theatre curtain and suggesting the spectacular quality of the act of production. On the other side there is the audience, which can view the final products under the ceiling woven with "algae". Approaching the entrance area, boundaries and partitions disappear and the viewers and buyers can view the creative part of pattern designing. Mirrors on the sliding walls behind a custom-made desk virtually expand the space. Manipulation with perception is repeated in the presentation area, where the illusion doubles the quantity of displayed products, the number

Less is more... dodala bih difficult. Uspješna arhitektura djeluje uvijek prirodno, poput rješenja koje je samo po sebi razumljivo. Balerina izvodi piruete kao da sila teže za nju ne vrijedi, ali ukoliko je pažljivije promotrimo, vidjet ćemo kapljice znoja na njezinom čelu i napetost mišića. Tako i uspješno osmišljen i izveden detalj "nestaje"; nevidljivost je kvaliteta dobrog detalja. U interijeru "Karibua" detalji "nestaju". Ništa nije prepušteno slučaju; usklađenost materijala, kvaliteta izrade, pomno odabrani komadi namještaja pridonose dojmu "jednostavnosti" izvedenog rješenja. Projektiranje i usklađivanje funkcionalnih zona, uporabe i korištenja prostora, poznavanje karakteristika materijala, tehnologije izrade i projektiranje rasvjete vještine su koje ostaju iza kulisa.

of visitors and employees. The mirrors repeat the activities taking place in the interior, discreetly renewing the interior's theme of staging and theatricality. Less is more...I would add difficult. Successful architecture always appears natural, like a solution understandable just by itself. A ballerina performs pirouettes as if independent of gravitation, but if we take a closer look at her we notice drops of sweat on her forehead and tension in the muscles. In the same way, a successfully envisaged and executed detail "disappears", invisibility is the quality of a well done detail. In Karibu, interior details "disappear". Nothing is left to chance; the conformity of material, the quality of execution, the carefully selected pieces of furniture, all contribute to the "simplicity" of the realized solution. The design and coordination of functional areas and the use of the space, knowledge of the characteristics of materials, the execution technology, the illumination design, are the skills which stay behind the stage setting.

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