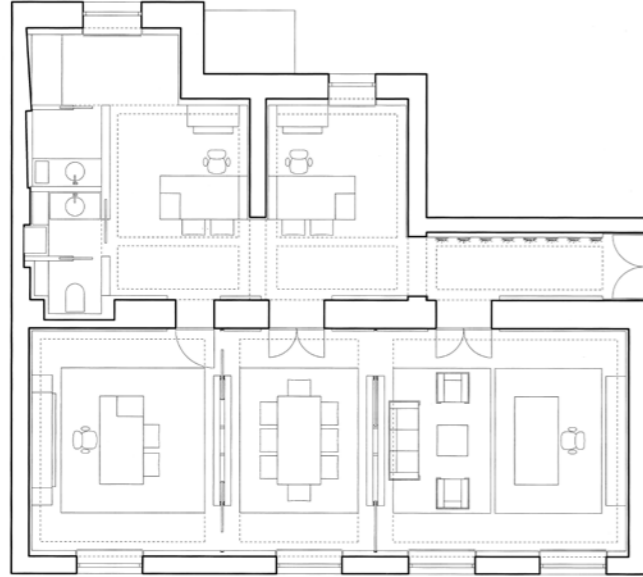


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Dihotomija zagrebačkog donjogradskog stana početak je razmišljanja o interijeru arhitektonskog para AAG-dizajn centra Vedrane Ergić i Marka Murtića.

Tlocrt kao prva metamorfoza misli ondašnjih i današnjih autora sažima se u jednu spoznaju o trodijelnom karakteru. Odnosno, povezane sobe orijentirane prema ulici prvi su dio ove tipologije.

### Vedrana Ergić & Marko Murtić

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INTERIJER PREDSTAVNIŠTVA TVORNICE DUHANA ROVINJ /  
THE ROVINJ TOBACCO FACTORY BRANCH-OFFICE INTERIOR,  
ZAGREB, HRVATSKA / CROATIA, 1994.-1999.

tekst / tekst by Ante Nikža Bilić  
fotografija / photo by Damir Fabijanić

The dichotomy of the Zagreb Lower – Town apartment is the beginning of reflexions on the interior by the architect couple of the AAG-design centre, Vedrana Ergić and Marko Murtić.

The layout, as the first metamorphosis of thoughts of the previous and today's authors, is summarised into a single idea of a tripartite character. That is, of interconnected rooms looking onto the street as the first part of this typology. Some call these intercon-











Neki te povezane (prolazne) sobe još nazivaju anfiladom. Drugi dio su sobe površinski i oblikovno skromnije i redovito orijentirane prema dvorištu donjogradskog bloka. Treći dio je katalizator ova dva antipoda, prikazan kao dugi hodnik.

Ova tlocrtna tipologija razvijena je krajem prošlog i početkom ovog stoljeća. Stoljeća u kojem su se izredali ratovi, umjetnički pokreti i tehnologija kao reklamne poruke.

Paralelno se razvija poredak koji ulicu riže decibelima i automobilima. Prvotni karakter soba gubi svoje primarno značenje, tako da mnogi donjogradski stanovi (uz galopirajuću navalu zakona tržišta) postaju predstavništva, agencije, advokature i slično. Na klasicističkim i secesijskim pročeljima osim kućnog broja ili imena arhitekta postavljaju se metalne ploče. Jedna od tih metalnih ploča postavljena je u Gundulićevoj ulici 63, a na njoj piše: "Tvornica duhana Rovinj – predstavništvo Zagreb".

nected rooms (each room opening into the next) also an *enfilade*. The second part contains rooms which are on the surface and in their form more modest and always looking onto the yard of the Lower Town block. The third part is the catalyst of these two antipodes, presented in the form of a long corridor.

This layout typology was developed at the end of the last and beginning of this century. The century which has seen wars, art movements and technologies going by like commercials.

Parallely, a system has been developed which draws a street in decibels and cars. The original character of rooms loses its primary meaning, and thus many Lower Town apartments (with the galloping attack of marketing laws) are turned into branch offices, agencies, lawyers' offices, etc. The Classicist and Secession facades, apart from the house number or the name of the architect, carry also metal plaques. One such metal plaque was placed on the house at number 63, Gundulićeva Street. It says: "Tvornica duhana Rovinj – predstavništvo Zagreb".

The interior of the branch office is based on rules and order.

The order results in the project.

This project maintains the tripartite typology in an intelligent way.

This proves once more the idea of function. Function, regardless of what it may be, serves the project, like scaffolding a constructor or an easel a painter.

By frequently rethinking WHY.

Using the project the authors find the word HOW.

Using the words HOW we speak about DESIGN.

Design is MAKING DECISIONS and MAKING CHOICES.

Mathematics, rhythm of the abstract forms and hierarchy are the authors' choice.

By repeating the same elements, mathematics and music are joined into a unique afterthought about Asterion's rooms.

By moving the sliding doors along the edges of the new walls, several rooms become one.

These alcatar- and dark wood-panelled walls are set as a kind of totems.

The sliding walls (doors) are their "wings".

Rectangularly cut ceilings with diffuse illumination,

Interijer predstavništva i ureda baziran je na pravilima i poretku.

Iz poretka nastaje projekt.

Ovaj projekt na inteligentan način zadržava trodijelnu tipologiju.

Time još jednom potvrđujemo spoznaju o funkciji. Funkcija, ma kakva god ona bila, u službi je projekta, kao skela graditelju ili štafelaj slikaru.

Učestalim preispitivanjem ZAŠTO.

Projektom autori dolaze do riječi KAKO.

Riječima KAKO govorimo o OBLIKOVANJU.

Oblikovanje je ODLUČIVANJE i ODABIR.

Matematika, ritam apstraktnih oblika i hijerarhija odabir su autora.

Ponavljanjem istih elemenata matematiku i muziku spaja u jedinstvenu primisao o Asterionovim sobama.

Pomicanjem kliznih vrata na rubovima novih zidova više soba postaje jedna.

Ti zidovi obloženi alcatarom i tamnim drvom postavljeni su kao svojevrsni totemi.

Klizne stijene (vrata) njihova su "krila".

Pravokutno izrezani stropovi s difuznom rasvjetom te zidovi kao bijelo i pod od egzotičnog parketa kao crno, svojim akromatizmom kao misli autori interijer ne prezentiraju kao sebe samog, već on koristi sve svoje krajnje mogućnosti u svojstvu postamenta ili scene.

Onda se na tim postulatima može slikovito suprotstaviti pravilan raster paprati na početku hodnika i potpuna askeza sanitarija kao svojevrsne fotografske crne kutije na kraju hodnika.

Ovaj interijer, bez obzira na efemernost svog imena i karakter prolaznosti, zavodi nas svojom jednostavnošću i navodi da mislimo na sasvim nešto drugo od onog što on trenutačno jest.



and walls as the white, and floors made of exotic parquet as the black, with their achromatic character as a thought, authors do not present the interior as itself, but it serves all its extreme possibilities acting as a pedestal or a scene.

On these postulates then, the regular grid of fern at the beginning of the corridor can be picturesquely opposed to the complete asceticism of the toilet facilities as a kind of a photographic black box at the end of the corridor.

This interior, regardless of the ephemerality of its name or the transient character, seduces us by its simplicity and makes us think of something completely different than what it is at the moment.