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VIP POSLOVNICA ZAGREBAČKE BANKE / THE ZAGREBAČKA
BANKA VIP BRANCH OFFICE, ZAGREB, HRVATSKA / CROATIA,
2000.

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VIP

Skraćenica VIP dolazi od engleskih riječi *very important person*. Shodno tome, naziv poslovnice zahtijeva pristup projektiranju primjeren načinu poslovanja. Kako je dispozicija poslovnih funkcija prilagođena pojedincu, a mijenja se i sama shema "kruženja novca", "šalterski" sistem poslovanja

VIP

VIP stands for Very Important Person. The title itself hence demands a suitable approach to the branch office design. All is shaped to fit the individual client, which in turn excludes the idea of doing business over the counter. The "money flow" scheme has been altered. Of course, these

više nije prikladan. Sve te promjene izravno su odredile oblikovanje VIP poslovnica. Banka više nije hermetična, nema barijera, simbolike strahopoštovanja, bogatstva i moći, golemih ploča od kolonijalnog granita, rešetki od ispoliranog metala, nema neizmjerne želje za zaštitom i strogosti.

changes determined the design of the branch office. The bank as such is not sectioned off hermetically. The barriers and symbols of authority, wealth, and power have been removed. There are no huge colonial granite slabs and screens of polished metal. Nothing gives away a desire for protection and discipline.



Zato VIP poslovnice širom svijeta više nalikuju na klubove negoli na poslovnice kakve su nam u mislima. VIP poslovnica Zagrebačke banke smještena je na istočnom dijelu Centra Kaptol, uz ulicu Nova Ves. Istočni dio ostakljen je (dvije etaže) prema ulici, a sjeverni dio prema pasažu Centra Kaptol. Ulaz je na spoju pasaža i ulice.

Worldwide, VIP branch offices tend to resemble clubs rather than what is our perception of branch offices. The VIP branch is situated in the eastern section of a shopping mall Centar Kaptol on the Nova Ves Street. A two-storey glass wall faces the street to the east and the northern side is flanked by a passage leading to the mall. The entrance is at the corner of the passage and the street.



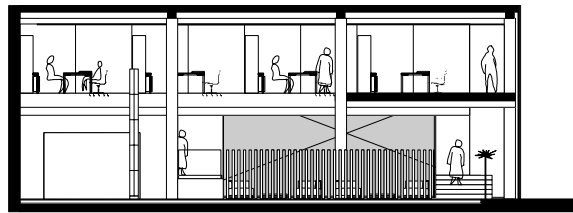
LOBBY

Vanjske staklene cijevi vojnički poredane u stakleni zid dijele lobby poslovnice na tri dijela – prijemni, prostor za čekanje i odmor te trezor (veljkasto čelična prostorija neovisne konstrukcije, pozicije i tekture stijenke). Kružni oblik lobbyja razlikuje ga od svih ostalih prostorija poslovnice. Za neke bankare to je vjerojatno bogohuljenje, jer

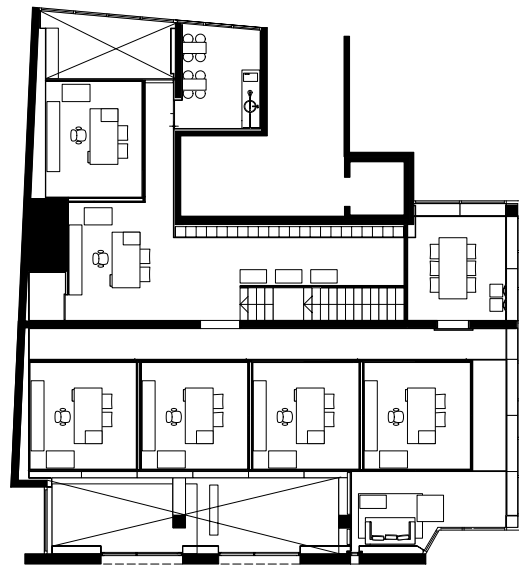
THE LOBBY

External glass tubes in military order create the glass wall dividing the office lobby in three sections: reception, waiting room, and the vault (in fact an independently constructed, positioned, and textured steel cylinder). Its circular shape distinguishes it from other office rooms. Some bankers must think it a blasphemy not to hide the vault deep in a well-

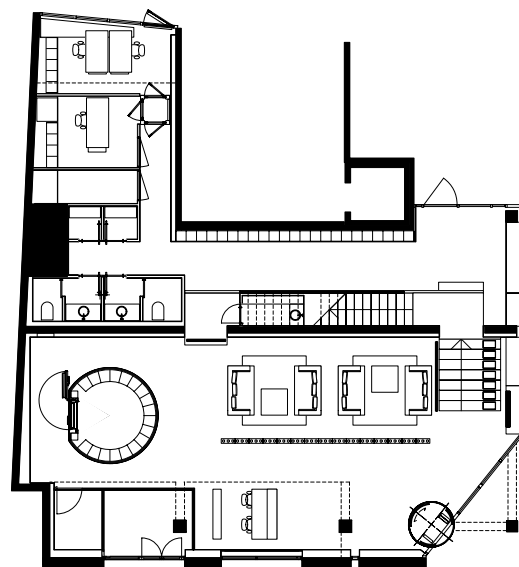




Presjek / Cross-section



Tlocrt kata / Floor plan



Tlocrt prizemlja / Ground floor plan



guarded basement. Courage is the first prerequisite of good design; the second is demystification.

MATERIALS

The importance of the lobby parterre floor is established by the travertine tiling with open joints. Small yucca trees are lined up along the northern glass, creating a green wall.

Palms along the stairway follow the ascending pattern of the stairs. Such geometry imposed on plants stresses the discipline in shaping, regardless of material characteristics. It is as if the same musical motive were played with different instruments. The materials also determine the colour scheme:

- travertine ground floor tiling
- oak parquet on the mezzanine level
- visal (agave fibres) upstairs
- existing walls are white
- ceilings are white too (cloister-like) without light fixtures and air-conditioning units; the latter have been skilfully inserted into the ceiling niches.

The partitions of the four offices (boxes) are glazed with lamistal and sanded glass. The vertical

trezori su se uvijek smještali u podrumске просторје, на добро чувана мјеста.

Hrabrost је први предусјет пројектирања, други је демистификација.

MATERIJALI

Vажност пода лоббија као партера потврђује попложње травертином отворених реški. Уз сјеверну стаклену стijenку поредана су стабала јуке. Она чине зелени ѕид.

Palme uz стубе postavljene су тако да прате висину стуба. Biljkama nametnuta geometrija podcrtava dosljednost oblikovanja, bez obzira na karakteristiku materijala. Kao muzička varijacija – istu temu sviramo različitim instrumentima.

Materijali ujedno određuju kolorizam:

- podovi od travertina u prizemlju
- hrastov parket i industrijski hrastov parket na međukatu
- visal (agavina vlakanca) postavljen na katu
- bijeli ѕidovi
- bijeli stropovi (samostanski) bez rasvjetnih tijela i jedinica za klimatizaciju, koje су spretно uvučene u niše stropa.

Pregradni ѕidovi ureda (boksova), а има их četiri, ostakljeni су lamistalom i pjeskarenim staklom. Vertikalne stijene staklenih kutija (ureda) s ulične strane provlače се ispod stropa galerije, što stvara dojam “lebdećih” staklenih kutija.

Postavljanjem pjeskarenog stakla na bok stubišta autori osim utilitarnosti rukohvata naglašavaju konturu stubišta i svode је na primarnu shematiku.

Ovaj prostor је kao vaga u horizontali. Svako dodavanje i oduzimanje poremetilo би mirovanje.

Svaki unutarnji prostor u sebi nosi onoliko količinu temporalnosti koliko nam је ideja o prostoru bliža potrebnoj funkciji. То је, u neku ruku, paradoks, ali i mjerilo spoznaje interijera kao takvog.



walls of glass boxes work their way under the gallery ceiling from the street side, giving the impression of “floating” glass boxes.

Besides its functional use as a handrail the side panels of sanded glass stress the staircase outline reducing it to the primary pattern.

This space is like a perfectly struck balance. To add or to subtract would disturb its stillness.

Every interior carries as much temporal quality as close its concept is to its function. It is somewhat of a paradox, but also a measure for understanding of the interior as such.

