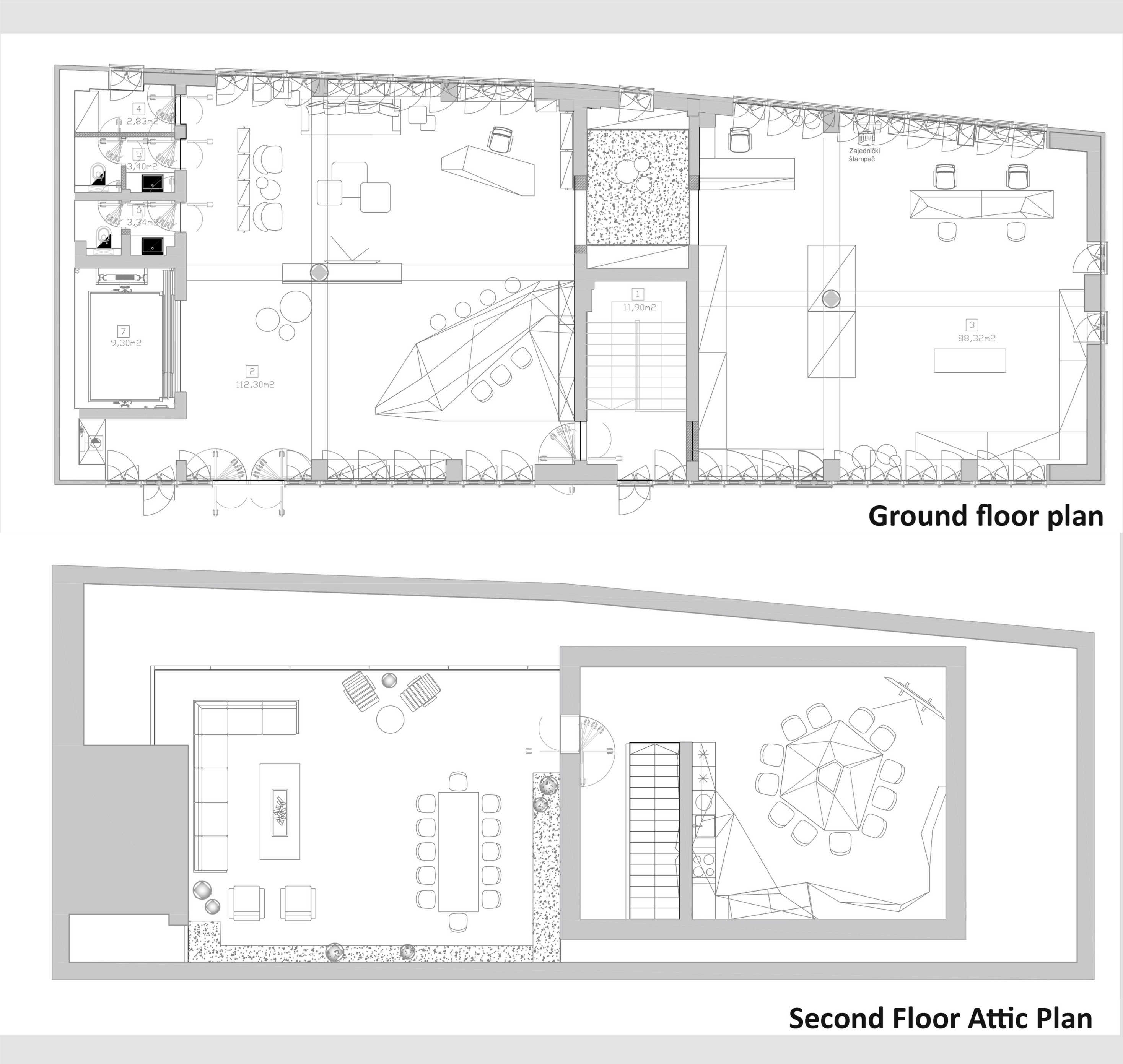




INTERIOR SPACE / INTERIOR DESIGN
ROSpațiu interior / Amenajări interioare **HU**Belső tér / Belsőépítészet **SRB**Unutrašnji prostor / Dizajn enterijera

AUTHOR(S)/TEAM REPRESENTATIVE(S)
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Dejan Mitov (lead), Jelena Mitov, Bojan Tepavčević

CONSTRUCTION COMPLETION DATE
^{RO}Data finalizare construcție ^{HU}Az építkezés befejezésének dátuma ^{SRB}Datum završetka izgradnje

October 2025

COLLECTIVE/OFFICE
^{RO}Collectiv/birou ^{HU}Kollektíva/iroda ^{SRB}Kolektiv/biro

Modelart Arhitekti, DDC- Make

CLIENT
^{RO}Cliet ^{HU}Ügyfél ^{SRB}Klijent

Pinoles doo

PROJECT TITLE IN ENGLISH
^{RO}Titlul proiectului ^{HU}A projekt címe ^{SRB}Naslov projekta

Folded Stock: The Catalogue You Walk Through

PHOTO CREDITS
^{RO}Credite foto ^{HU}Fényképek hitelei ^{SRB}Foto krediti

Miloš Martinović

PROJECT LOCATION
^{RO}Locația proiectului ^{HU}Projekt helyszíne ^{SRB}Lokacija projekta

Belgrade

BUDGET IN EUROS
^{RO}Buget în euro ^{HU}Öltésgveté euróban ^{SRB}Budžet u evrima

450.000 Eur

USABLE AREA
^{RO}Suprafața utilă ^{HU}Hasznosítható terület ^{SRB}Korisna površina

1200 sqm

PROJECT DESCRIPTION IN NATIVE LANGUAGE
^{RO}Descrierea proiectului în limba maternă ^{HU}A projekt leírása a pályázó anyanyelvén ^{SRB}Opis projekta na maternjem jeziku

Pinoles je srpski distributer pločastih materijala za industriju nameštaja — ploče, laminati i radne ploče koji se prodaju na kvadratni metar stolarima, proizvođačima i arhitektama. Njegova roba je ravna ploča. Novi beogradski prostor morao je da bude tri stvari odjednom — kancelarija, izložbeni salon i prodajno mesto — ali stvarni zadatak bio je argument. Pinoles je tek uveo Homapal metalni laminat na srpsko tržište, a svaki uzorak u prostoriji već je pokazivao šta taj materijal radi kao površina. Enterijer je morao da pokaže šta još može. Projekat izvrće logiku samog proizvoda. Umesto da se laminat nanosi na površine, površine se presavijaju u zapremine. Kroz objekat se provlači porodica fasetnih elemenata: recepcijski pult i šank u dvosvisinskom ulaznom holu, reljef koji se penje uz tamni zid iza njih, i, na poslednjoj etaži ispod postojećeg staklenog krova, slobodnostojeće jezgro i kuhinjski zid. Svaki element je razvojna geometrija — računarski generisana, pa razvijena u ravne krojeve. Ništa nije liveno, kalupljeno ni glodano iz punog materijala. Svaka faseta izlazi kao ravan, ugnežden komad, isečena i perforirana kod lokalnog kooperanta na uobičajenoj opremi za obradu ploča, a zatim

presavijena, sklopljena i montirana u sopstvenoj radionici, standardnom stolarijom. Bez namenskih mašina i bez specijalizovanog dobavljača. Kružne perforacije raspoređene su kao gradijenti gustine koji teku preko preloma: čitaju se kao svetlo i senka, propuštaju pozadinsko osvetljenje, ublažavaju akustiku tvrdih prostorija i priznaju da su ove zapremine kože, a ne kamen. Geometrija odgovara i na ono što je već zatečeno. Poslednja etaža je pod triangulisanim staklenim krovom; fasetno jezgro odgovara toj strukturi umesto da se krije ispod nje, pa zatečeno i novo dele jedan jezik presavijenih ravni. Rezultat je salon koji je istovremeno i argument — a pošto je isti prostor i prodajno mesto, demonstracija i kupovina dešavaju se u istoj sobi. Oni koji ulaze jesu sama industrija nameštaja: stolari, proizvođači i arhitekte, tu da kupe na kvadratni metar. Dolaze po materijal, a odlaze sa predstavom o tome šta on može da postane. Tame i služi zgrada jednog dobavljača materijala, a ujedno i pošten opis načina na koji je i sam rad nastao — u praksi, po stvarnom roku, kroz običan lokalni lanac nabavke koji njegovi sopstveni kupci već koriste.

Pinoles is a Serbian distributor of sheet materials for the furniture industry — boards, laminates and worktops sold by the square metre to carpenters, manufacturers and architects. Its stock in trade is the flat panel. Its new Belgrade premises had to be three things at once — office, showroom and shop — but the real brief was an argument. Pinoles had just brought Homapal metal laminate onto the Serbian market, and every sample in the room already showed what it does as a surface. The interior had to show what else it could do. The project inverts the logic of the product. Instead of applying the laminate to surfaces, the surfaces are folded into volumes. A family of faceted elements runs through the building: a reception desk and a bar counter in the double-height entrance hall, a relief climbing the dark wall behind them, and, on the top floor beneath the existing glazed roof, a free-standing core and the kitchen wall. Each element is developable geometry — computationally generated, then unrolled into flat cutting patterns. Nothing is moulded, cast or milled from solid. Every facet leaves as a nested flat piece, cut and perforated by a local subcontractor on ordinary panel-processing equipment, then folded, assembled and installed by the project's own workshop with standard joinery. No

proprietary machinery, no specialist supplier. The circular perforations are distributed as density gradients running across the folds: they read as light and shade, they let backlighting through, they soften the acoustics of hard rooms, and they admit that these volumes are skins rather than stone. Geometry also answers what was already there. The top floor sits under a triangulated glass roof; the faceted core responds to that structure instead of hiding beneath it, so the found work and the new one share a single language of folded planes. The result is a showroom that is also an argument — and, because the same floor is a point of sale, the demonstration and the transaction happen in one room. The people who walk in are the furniture industry itself: carpenters, manufacturers and architects, there to buy by the square metre. They arrive for a material and leave with an idea of what it can become. That is what a materials supplier's building is for, and a fair description of how the work itself was made — in practice, on a real schedule, through the ordinary regional supply chain its own customers already use.