

Pracovní list 4

Eva Jiříčná

1. Read the following text:

Eva Jiříčná

Curriculum vitae and way abroad

Eva Jiříčná was born on 3 March 1939 in Zlín. Jiříčná's father Josef Jiříčný worked as an architect in the architectural studio of the Bata shoe company in Zlín. She continued in her father's footsteps. In 1956 she began studying architecture at Prague's Czech Technical University and the Academy of Fine Arts. Eva Jiříčná completed her studies in 1962 and continued post-graduate studies at the Academy of Fine Arts.

In 1965 her project was chosen for an international competition organised as part of the congress of the Union Internationale des Architectes in Paris. This was her first trip abroad. At another UIA congress, this time in Prague, Jiříčná presented some of her work to the Deputy Chief Architect of the Greater London Council. He was willing to set up a six-month working exchange for her in the Architects Office of the GLC, so in the summer of 1968 she left for London. When the Russians invaded Czechoslovakia Jiříčná was already in Britain and unable to return back.

2. Could you now briefly introduce yourself in the same way? Use following points:

- when and where were you born
- what your mother and father do
- which schools did you study
- what would you like to do in your future

3. Read the text about Jiříčná's work and watch all pictures carefully

Work and selected projects

Jiříčná is tied to the tradition of Czech interwar functionalism. She had to work in various architectural offices for ten years. The decisive point in Jiricna's career was a chance meeting with the owner of a number of fashion boutiques, Joseph Ettedgui. She continued working with Joseph for a number of years and quickly became much in demand, especially for interiors. In 1984 Jiříčná founded her own office Eva Jiříčná Architects (EJA).

Jiříčná is known for her attention to detail and work of a distinctly modern style. She is also famous for her steel and glass staircases. Her designs employed classic materials- glass, steel and stone- in a thoroughly modern language. Lightness, transparency and truth to materials are the hallmarks of EJA's design approach. Most of Jiricna's interiors have at their centre the feature that has gradually become the characteristic trademark of her design:



INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

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a staircase. She has rediscovered the staircase as an organisational element of internal space and raised it from a merely communicative function to a focal point. The impact of her staircases is multiplied and becomes an independent object freely rising into the space. She started to use glass steps and to suspend the entire structure using a system of steel rods. The resulting effect of her subtle constructions is a remarkable ambiguity: they resemble fragile jewellery and invite close inspection, yet at the same time their transparency allows an almost undistorted view of the whole interior and serves as a visual connection between two or more floors. The next types of staircase are the spirals. The spindle-shaped descending balustrading is also loading bearing and from this glass minimal steel rods suspend steps. This precise dematerialization pushes the limits of safety. Her staircases are not only safe and functional, but also decorative. Jiříčná has never departed from Mies's words "God is in the detail. She knows that the simplicity preached by modern architecture can also impoverish hence the number of minor and sometimes inconspicuous details to be discovered in her staircases and other elements. Of special interest is her relationship to materials. When she speaks of them, she describes their properties and behaviour as if they were people. When she works with them, she respects their laws and their language. It is thanks to this empathy that she is able to take full advantage of them. Jiříčná always tries to combine only a few materials at a time-an excess of materials she considers a „Babylonian confusion of languages“. Glass and polished stainless steel are among the most frequently used materials. She is also gradually discovering wood-for furniture and wall surface. It could be said that Eva Jiříčná knows how to work with any material, but for a specific interior she chooses only a few.

In 2003 Eva Jiříčná was elected a President of London's Architectural Association. When you read his words Ludwig Mies van der Rohe (1886-1969) you can see how they are represented in the work by Jiříčná. He said following as he took the position of teacher at Armour Institute of Technology in 1938. In his inauguration speech he formulated and explained his teaching principles.

Interiors of the boutique Joseph Sloane Street, London SW1

The site is a retail unit of 800 square metres spread over three floors of differing sizes. The largest space is the first floor. The staircase is located in the centre of the ground floor. A simple ceiling trough is used to create axes within each space. Throughout beige Spanish limestone floor tiles are used. The walls and ceiling are natural grey plaster sealed with a mixture of beeswax and white spirit. Ceiling details in timber are painted grey to match. Glass and satin polished stainless steel are used for the display system and the staircase. Long glass shelves were chosen to display a variety of items. The stainless steel contrasts strongly with the floating quality of glass.



Interior for the shop of Japanese designer Kenzo

The Japanese designer Kenzo wanted the interior for his collection to be totally modern but with some signs of Japanese culture. He specified a maple floor, and wanted the area for the women's collection to be identified with the colour red, and blue for the men-wear department. In its original concept the space had several levels, and it seemed appropriate to resolve this spatial complication by means of stairs in a distinctive curve. The ceiling had a vast array of ducts and pipes, most of that had remained accessible. In a way, designing the shop became a bit like designing a stage set -allowing for performance on several levels and creating an illusion of unlimited space. Eventually everything was designed in horizontal layers separated by black vertical „spacers“. Since the collection was a simple statement of

forms and colours which together related to the overall concept, the hanging rails also needed to give the impression of being „unlimited“. The timber shelves running above the hanging rails were invisibly connected so as to comply with the same design discipline.



Canada Water bus station, London SE 16

It is situated above the new Jubilee Line Extension tube station. The relatively large roof of the Canada Water- bus terminal is an impressive wing and it is the main element of the scheme. Its dynamic shape is accentuated by protruding central rhomboidal truss revealing the principles of its construction. Its primary function is to provide acoustic protection for nearby flats and for passengers waiting within the station. Waiting areas are glass enclosures, situated under a low-level glass canopy. A glass wall with a view to a garden frames the northern boundary. On the West Side block housing incorporates a vertical glass clerestory. To improve the environmental quality for passengers, the roof frames have glass ends to maximise daylight. Materials were selected to achieve an overall impression of calm and comfort.



AMEC plc London EC4

The global corporation Amec has its headquarters in the city of London in an originally nineteenth-century warehouse. EJA's intention was to re-organise the ground floor so that the original corner entrance, complete with period features, could be returned to the building. The boardroom and all the meeting rooms, together with related catering facilities, are located in the basement. A glass staircase connects this area with both the ground-floor reception and the first-floor executive offices. Dividing glass screens provide an element of privacy yet at the same time maintain circulation routes and dispel any impression of claustrophobia.



4. Choose one of her works and describe its picture using following frazes:

- The picture shows.
- On the right/left there is/are.
- In the foreground/ background there is/are.
- It may be.

5. Compare the two kinds of steps designed by Eva Jiřičná:



Describe:

- what both pictures are showing
- what are the differences between them
- what is similar
- what is different
- what is the main difference between them
- what do you personally think about the pictures

6. You would like to work in the design studio of Eva Jiřičná. Write a letter of application using following points:

- Dear Sir or Madam
- I am writing in response to...
- I would like to express my interest in...
- I have always been interested in...
- I worked for...as...
- I would be happy to come to an interview
- I look forward to...
- Yours faithfully

Citace:

KOTALOVÁ ŠTĚPÁNOVÁ, Daniela, *Marks of the Czech architects in the world.*

Opava: Slezská univerzita ústav cizích jazyků, 2010

<http://www.youtube.com/watch?v=QLjIwEECZKg>

Zdroje obrázků:

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