
Elena Ratkovic

INTERIOR DESIGN PORTFOLIO - 2026

About me

I'm an interior design student at LCI Barcelona, from Serbia and living in Barcelona for the past four years.

I design around how a space is experienced — how people move through it, what they do there, and how light shapes both. That interest led me to Japanese and wider Asian design, where light is understood as something you build with rather than something you add, and it has stayed with me since.

I work on paper first, layering tracing paper over sketches until a pattern appears. Then digital, printed, drawn over, back into software, then modelled in 3D, where I usually find that what worked in plan doesn't work in space. That's the stage where the design actually gets resolved.

I'm looking for an internship where I can work on real projects and learn from people who build them.



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AVAILABILITY: FROM 1 OCTOBER 2026

LANGUAGES: SERBIAN, ENGLISH, SPANISH, BASIC CATALAN

SOFTWARE:

ADVANCED: AUTOCAD, RHINO, INDESIGN, D5

PROFICIENT: PHOTOSHOP, ILLUSTRATOR

SKILLS: TECHNICAL DRAWING, 3D MODELLING AND
VISUALISATION, LIGHTING DESIGN, SPACE PLANNING,
MATERIALS AND FF&E SPECIFICATION, CONCEPT
WDEVELOPMENT



01. NODEZEN HQ

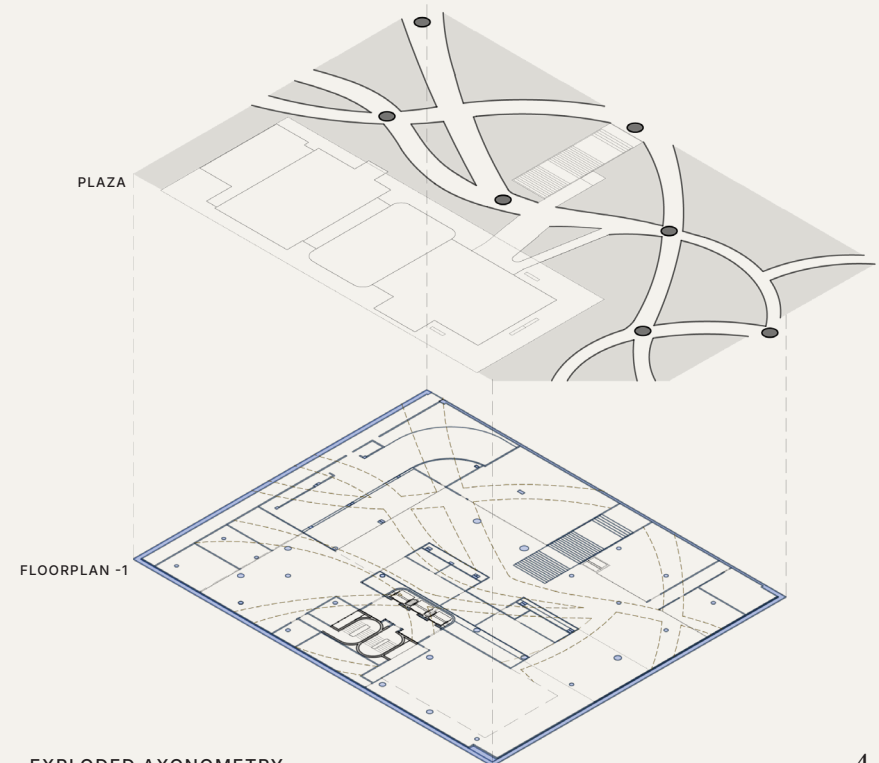
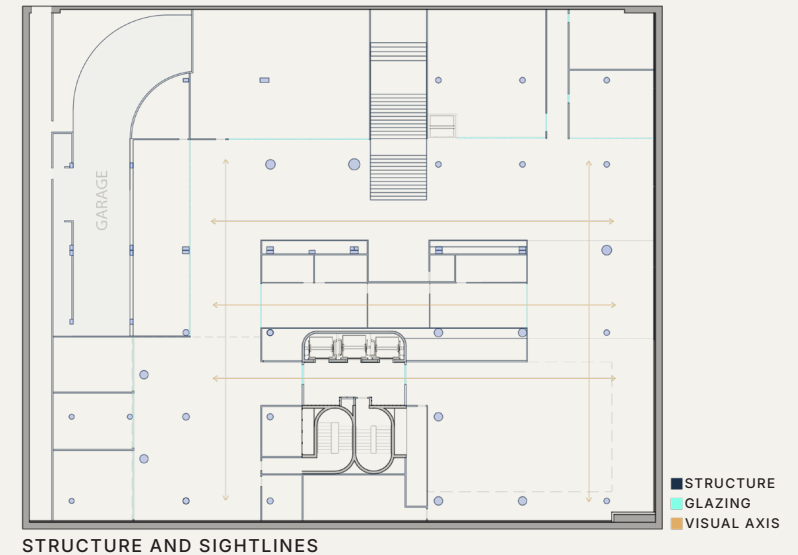
NodeZen

NodeZen Headquarters puts a workplace in a university basement in Poblenou, where there are no windows and the structure cannot be touched. The company's own logo became the plan: the paths crossing the plaza above are literal nodes.

The pattern returns underground as ceiling coves and floor inlays. Each department is organised around its own node, a shared piece where that team comes together. The plan's centre holds a core of meeting rooms — the node for everyone.

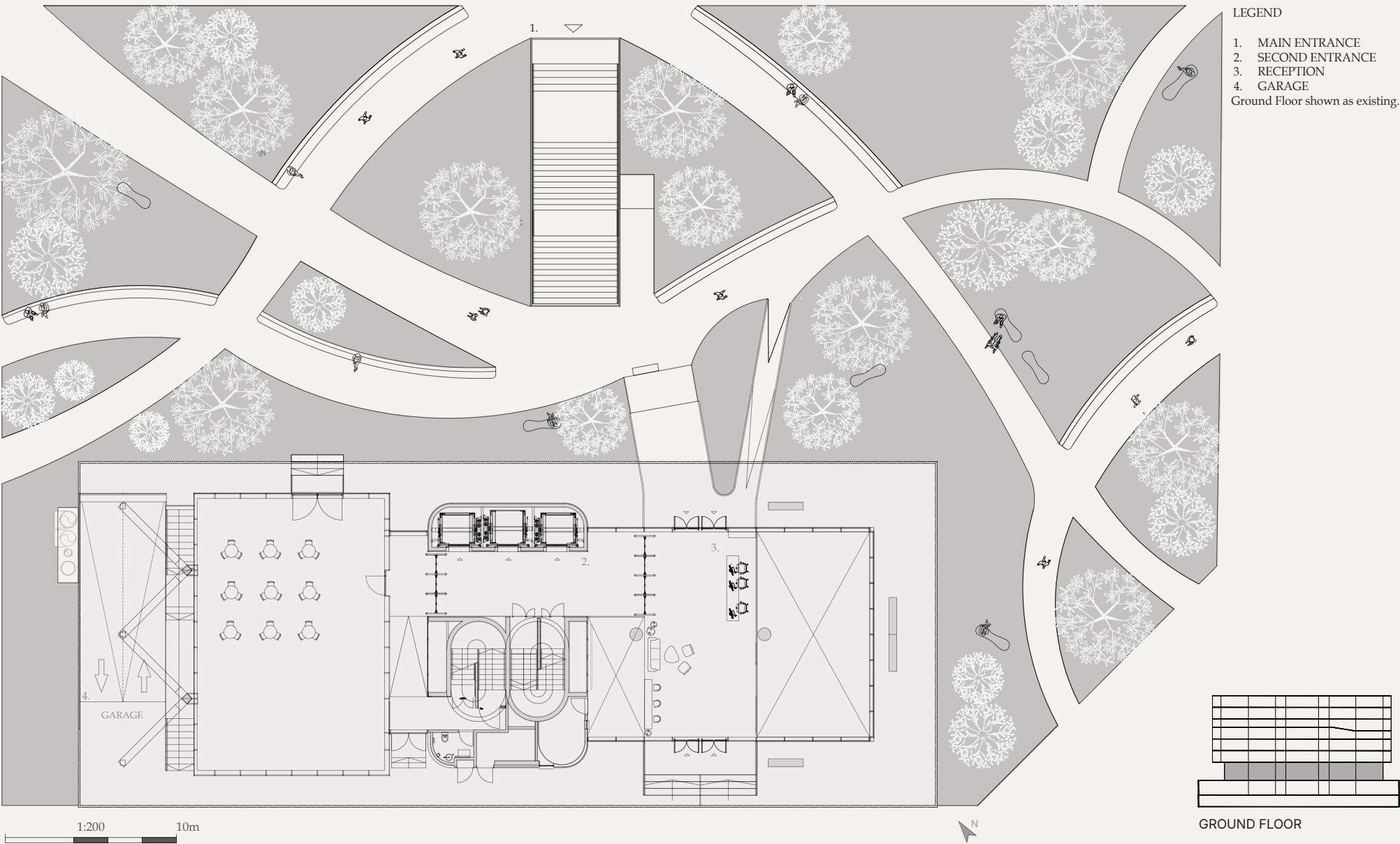
Above ground, seating is set in three conditions: retreat under the trees, passage along the paths, and lawn left empty for people to use as they like. Daylight is brought down through skylights and the palette is kept neutral, so the architecture recedes and the people using it do not.

TYPE: HEADQUARTERS, WORKPLACE
LOCATION: POBLENOU, BARCELONA
AREA: 3000M²
STATUS: ACADEMIC INDIVIDUAL PROJECT
SCOPE: INTERIOR DESIGN
SOFTWARE: AUTOCAD, RHINO, D5, PHOTOSHOP, INDESIGN

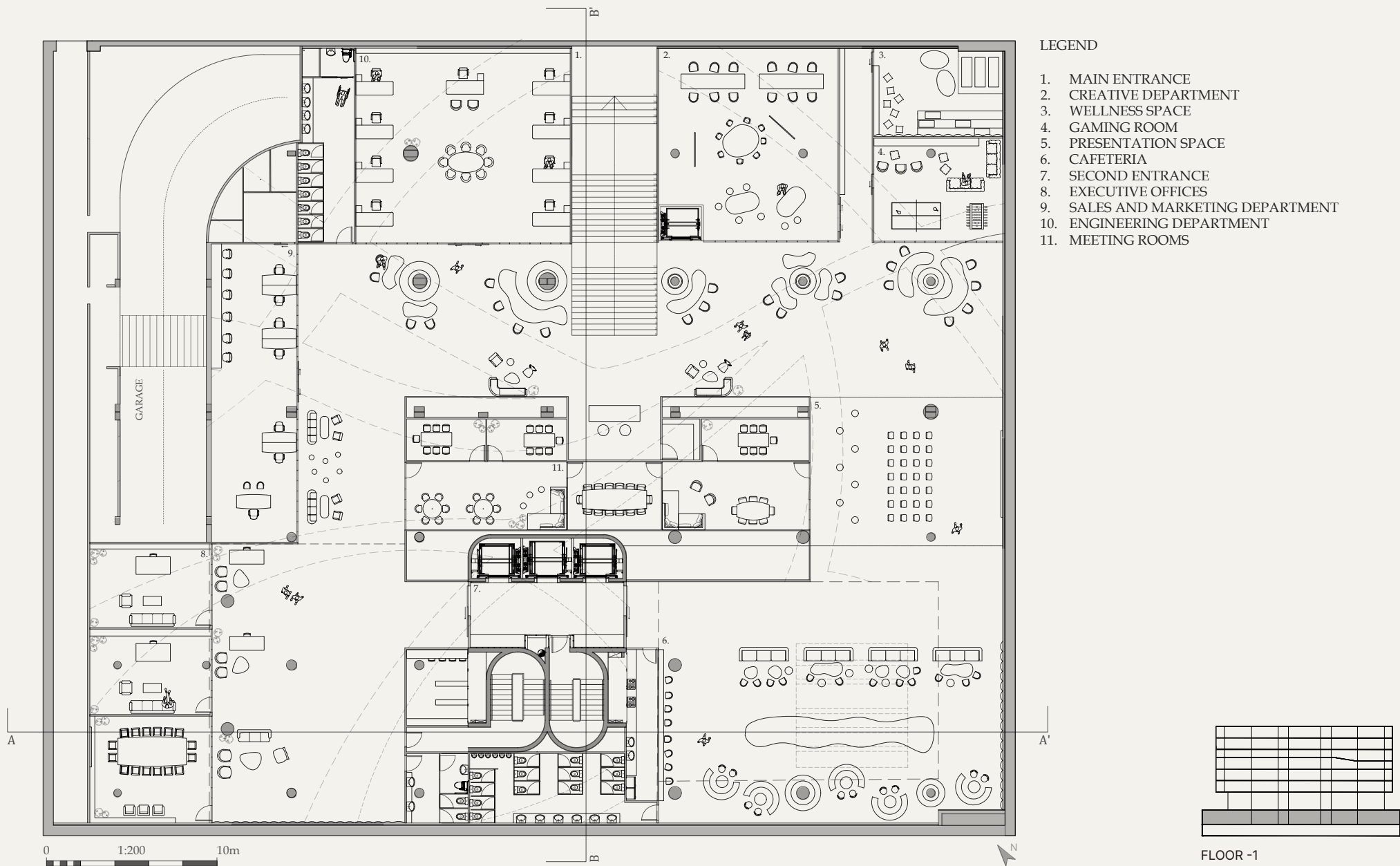


EXPLODED AXONOMETRY

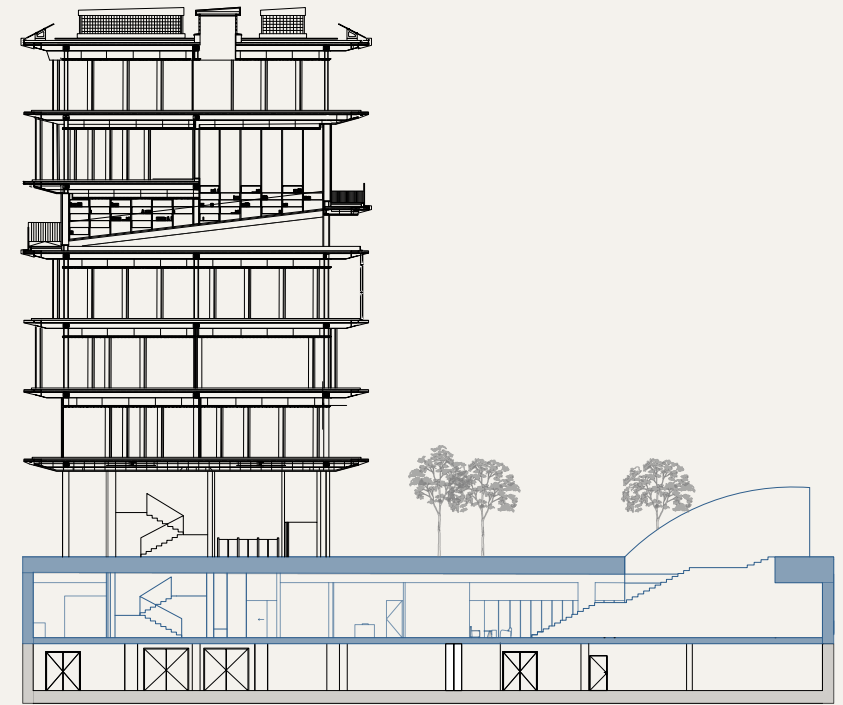
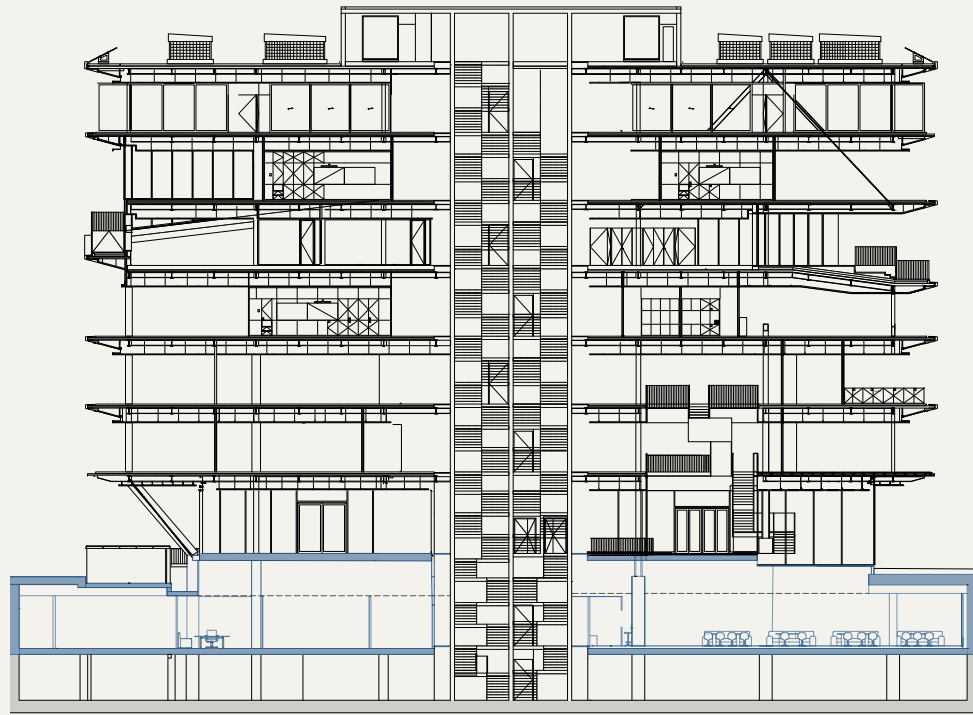
NodeZen Plaza and Groundfloor



NodeZen Floorplan



NodeZen Sections



NodeZen Interiors



CAFETERIA

The ground floor above is glazed on all sides, and an opening in its slab drops daylight into the cafeteria. The ceiling lifts from 3.2 m to 5 m to meet it, making this the tallest volume in the plan. The green wall is real planting, placed where the daylight is strong enough to sustain it.



ENGINEERING DEPARTMENT

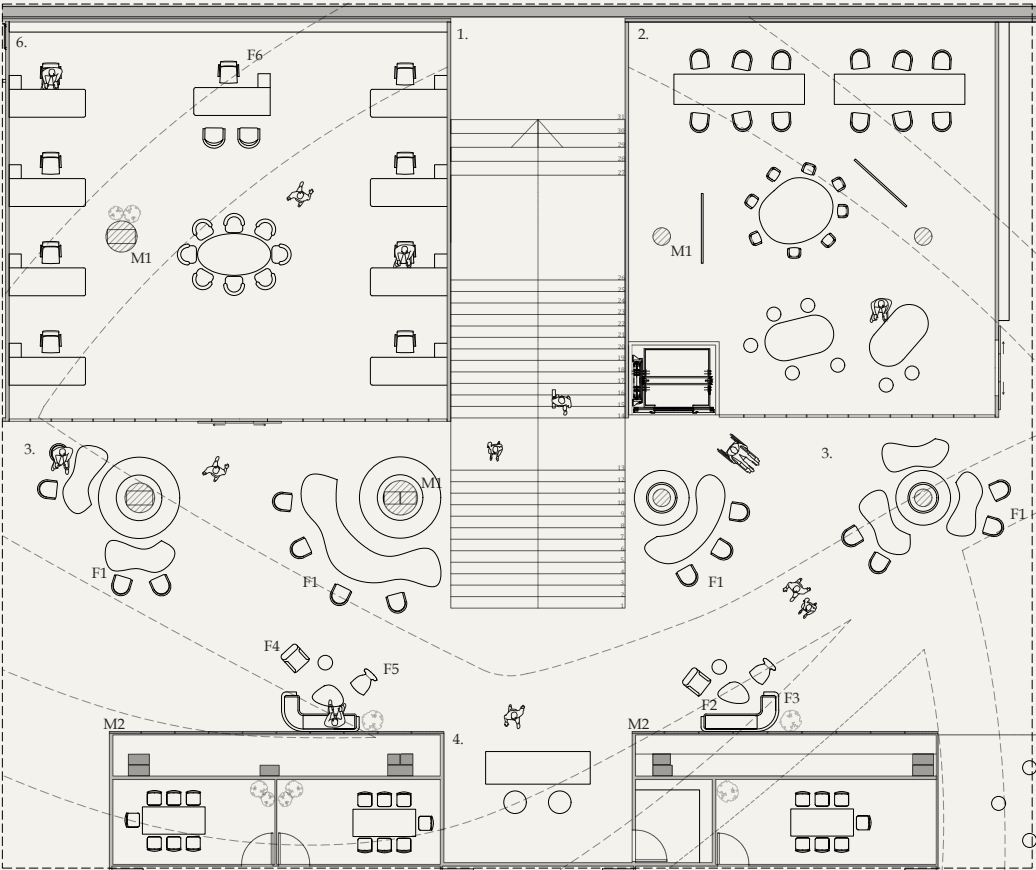
Desks are arranged around the department's shared node. Overhead, the ceiling traces the plaza path above it.



EXECUTIVE OFFICES

Where the garage ramp descends alongside, the wall is no longer underground. Glazing it brings daylight into the executive offices.

NodeZen Materials and Furniture



- LEGEND
1. MAIN ENTRANCE
 2. CREATIVE DEPARTMENT
 3. COWORKING SPACE
 4. RECEPTION
 5. ENGINEERING DEPARTMENT

REF.	IMAGE	ITEM	SUPPLIER	MATERIAL/FINISH	QNTY.
F1		Eames Fiberglass Armchair	Vitra	Fibreglass shell, maple base	22
F2		Noguchi Coffee Table	Vitra	Heavy glass, solid walnut	2
F3		Rico Divan Left	Ferm Living	Bouclé upholstery	2
F4		Buur Lounge Chair	Ferm Living	Nordic bouclé	2
F5		Plywood Group	Vitra	Plywood, black walnut	2
F6		Kiana Desk Chair	Koketto Home	Polyester upholstery	9

REF.	IMAGE	MATERIAL	FINISH	LOCATION
M1		Lime plaster	Natural, matt	Column cladding
M2		European walnut	Slatted boards, matt lacquer	Wall panelling, lounge zone
M3		Broadloom carpet	Custom shape, textured	Nodes, lounge zone
M4		Plaster board	Matt off.white paint	Ceiling and coves



02. Tsukimi - Japanese restaurant

Tsukimi

Tsukimi takes its name from the practice of moon-viewing, and the ceiling is where that name becomes structure. Circular recesses step up into the dark ceiling, closed by glowing discs that hang above the tables — a moon for each one, and for no one else. Everything else is left dark.

There are no partitions in the dining room. Privacy is made with light instead: the space is held far darker than a restaurant usually dares, so each pool of light becomes a room, and guests share one space while sitting in separate ones.

Only dark stone and timber — light is the one bright material here.

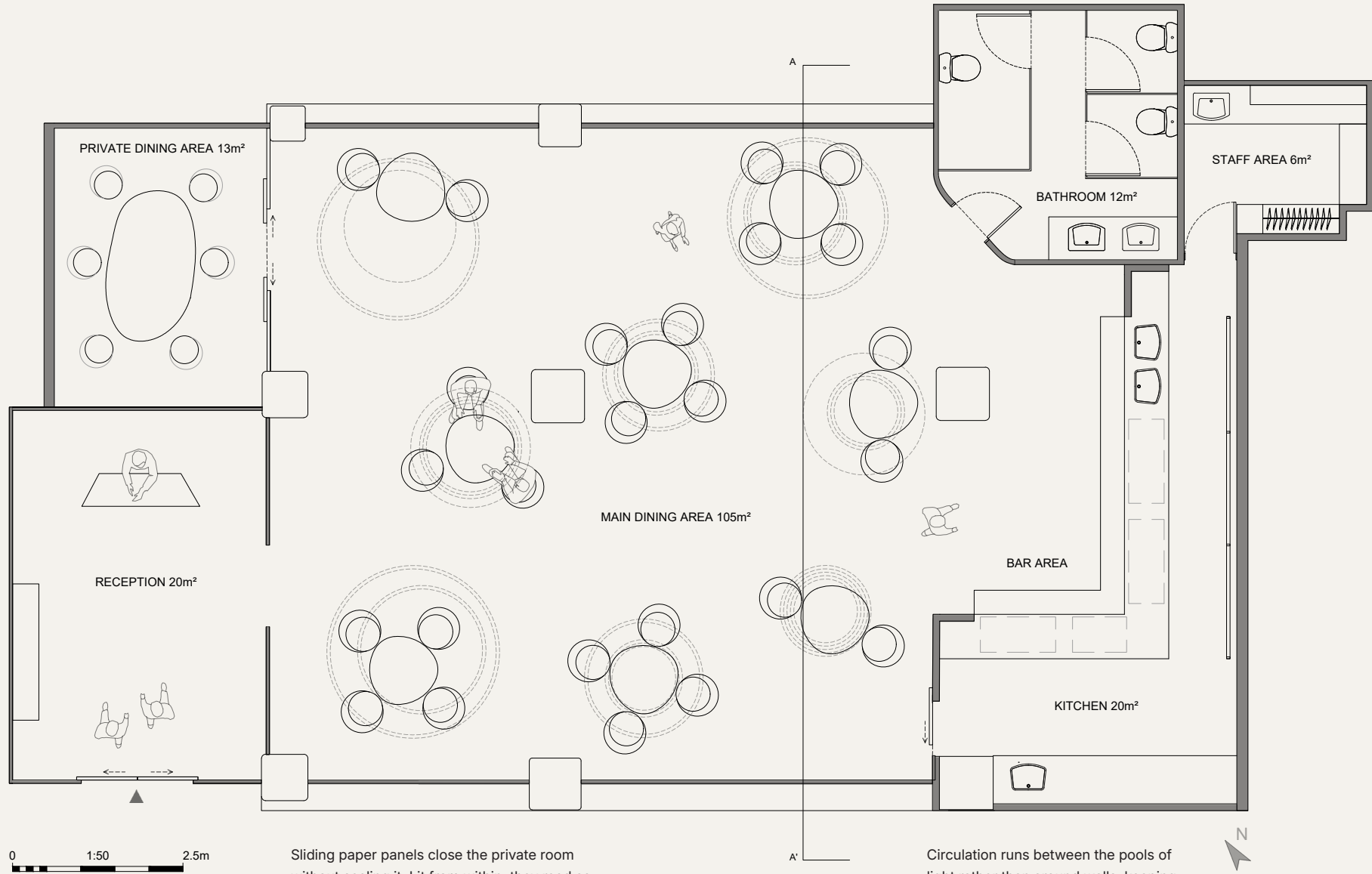
READ ALONGSIDE JUN'ICHIRO TANIZAKI,
„IN PRAISE OF SHADOWS” 1933

TYPE: JAPANESE RESTAURANT
LOCATION: JAPAN — SPECULATIVE SITE
AREA: 176M²
STATUS: ACADEMIC INDIVIDUAL PROJECT
SCOPE: LIGHTING CONCEPT + INTERIOR DESIGN
SOFTWARE: AUTOCAD, RHINO, D5, PHOTOSHOP, INDESIGN



REFERENCE IMAGERY

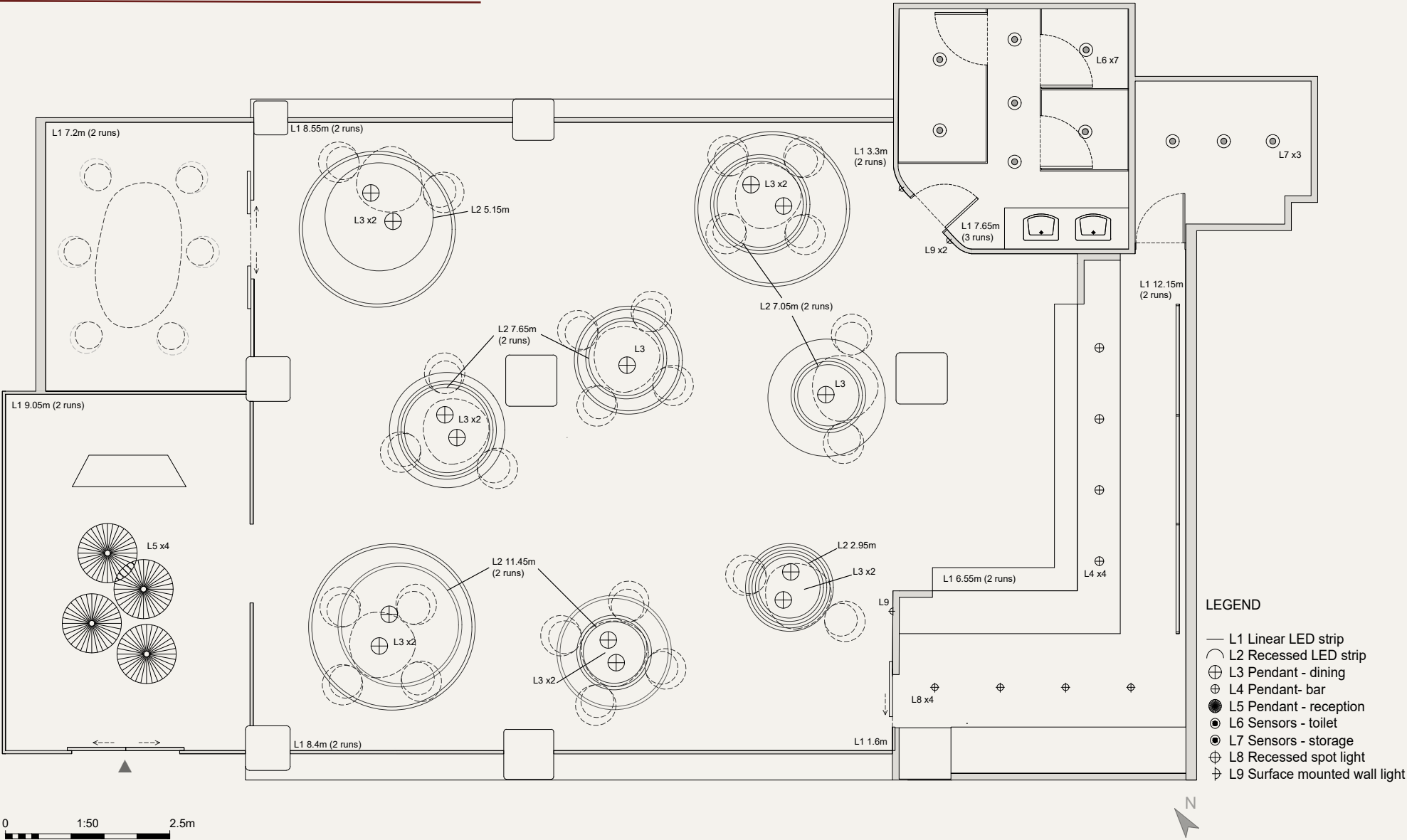
Tsukimi Floorplan



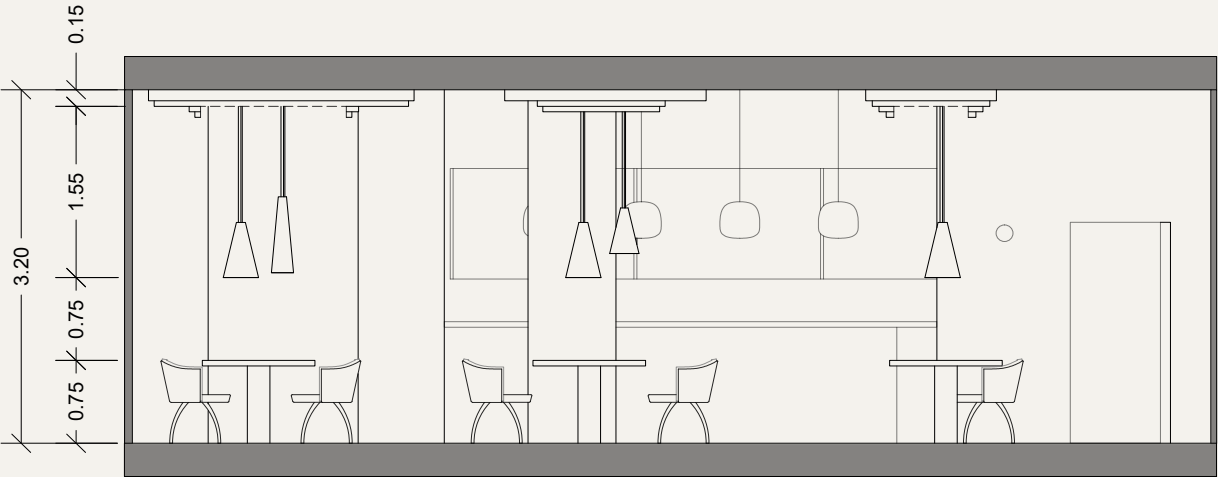
Sliding paper panels close the private room without sealing it. Lit from within, they read as a lantern from the dining floor and show movement without revealing it.

Circulation runs between the pools of light rather than around walls, keeping sightlines open while each table stays visually separate.

Tsukimi Reflected Ceiling Plan



Tsukimi Section and Light Diagrams



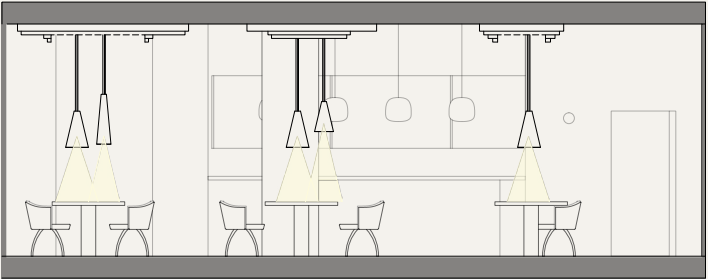
SECTION AA'

REF.	TYPE	MANUFACTURER	CODE	QNTY.	LOCATION	MOUNTING	OUTPUT	CT
L3	Pendant, cylindrical filament diffuser	Vibia — Array 1800	1800/13	14	Dining	750 mm above table	593 lm · 22 W	2700 K
L4	Pendant, blown glass diffuser	Vibia — Tempo 5772, Grafito	5772-18	4	Bar	800 mm above counter	292 lm · 4 W	2700 K
L5	chandelier, wagasa cluster	Custom made piece	none	5	Reception	900–1500 mm drop	2700 K LED source, concealed	2700 K
L9	Surface wall light, pressed glass	Marset — Roc Mini, black	A701-510-39-27K	3	Dining	Wall	109 lm · 2.9 W	2700 K

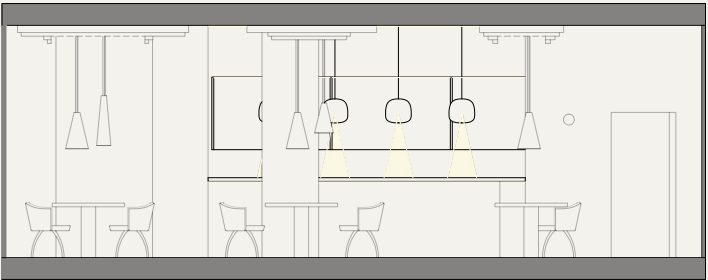
LIGHTING SCHEDULE



AMBIENT LIGHT



TASK LIGHT



ACCENT LIGHT

Thank you

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