

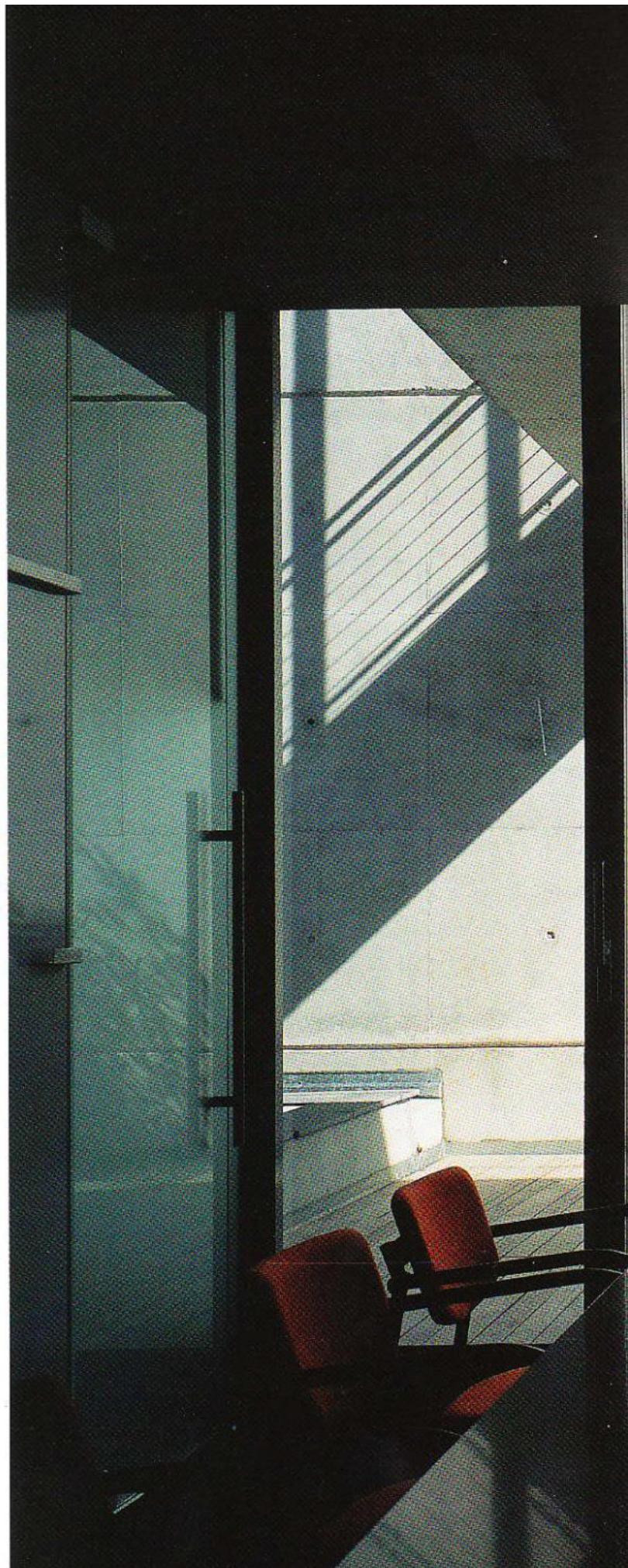
**Matej Vozlič**  
**PERMANENT VACATION-**  
**PERMANENT WORK**

POSLOVNA ZGRADBA LINDE / THE LINDE  
OFFICE BUILDING, LJUBLJANA, SLOVENIJA  
/ SLOVENIA, 2002

besedilo / text by **Vera Grimmer**  
fotografija / photo by **Blaž Budja**

Za junaka prvega Jarmuschovega filma je življenje nenehno počitnikovanje, vendar je ta *permanent vacation* predvsem izraz bivanjskega nelagodja nekega neprilagojenega prebivalca Manhattana. Vsi vidni in nevidni dejavniki poslovne zgradbe Linde v industrijskem predmestju Ljubljane pa so sestavljeni tako, da njenim uporabnikom omogočijo prijetno bivanje.

Investitor, ki ga lahko označimo kot predstavnika nove naložbeniške kulture slovenskega gospodarstva v vzponu, je več kot tretjino uporabnih površin namenil vsebinam, povezanim s prostim časom in rekreacijo zaposlenih. (Pri tem večji delovni učinek gotovo ne bi pomenil







napake.) Tako prepletanje zasebnega in delovnega najde potrditev v tezi Richarda Sennetta: "Danes vlada prepričanje, da je bližina med ljudmi moralna vrednota." (*The loss of the public man*).

Poslovni objekt Linde je arhitekt Vozlič zasnoval kot abstrakten, razmeroma hermetičen korpus v precej negostoljubnjem okolju, v soseski z železniško progno, prometno cesto in niti malo prijetnimi industrijskimi objekti ter precej banalnimi poslovnimi zgradbami. Tlorisna organizacija objekta ustrezata njegovi ekonomski izrabi: *belle étage* je rezervirana za delovne prostore investitorja, pritličje je namenjeno podjetju, ki razstavlja svoje izdelke, druga

For the hero of Jarmusch's first film, life is a permanent vacation, but this "permanent vacation" is nevertheless an expression of the existential discomfort of a socially maladjusted Manhattan resident.

All the visible and the invisible factors of the Linde building in Ljubljana's industrial district are devised to contribute to its users' existential pleasure.

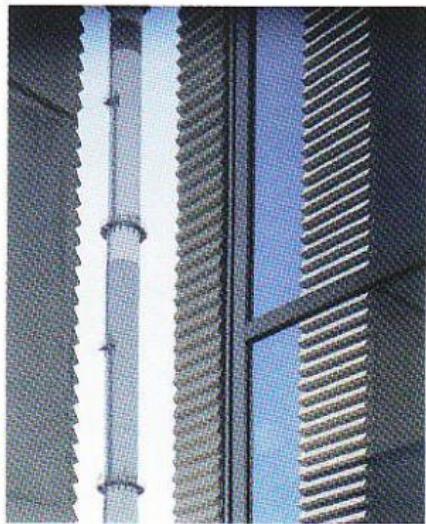
The investor, who might be designated as a representative of the new investment culture in the rising Slovenian economy, relinquished more than a third of the building's useable area to the employees' free time and recreation activities. (Here a greater productivity would certainly not be considered a failing). This interweaving of private and working life finds corroboration in a statement by Richard Sennett:



pisarniška etaža je namenjena oddajanju v najem. Podstrešje pa je v celoti namenjeno prostemu času. Dvorana za squash, klubski prostor in terasa lahko postanejo mesto, kjer se bodo zbirali mladi zaposleni v tej zgradbi. Tudi približno dvajset odstotkov spodnjih dveh pisarniških etaž je namenjeno prostemu času. Gre za dvonadstropni atrij, za tisti element zgradbe Linde, ki je njeno jedro in ki določa njen značaj in njeno vzdušje. Dvonadstropni zidovi iz surovega betona, ki so ločeni le z ozkimi prezezi, zapirajo atrij na jugu in vzhodu. Odprta severna stran omogoča pogled na območje dostopa do zgradbe. Nad atrijem se dviga most z druge pisarniške etaže k "zmagoslavnemu balkonu",

"today there is a conviction that intimacy among people is a moral asset" (*The Fall of the Public Man*).

The architect, Vozlič, placed the Linde building, a rather abstract and relatively hermetic corpus, into a somewhat inhospitable environment, marked by the proximity of the railway tracks, a busy road, unpleasant-looking industrial structures and rather banal office buildings. The floor organisation of the building corresponds to its profitability: the "bel étage" is reserved for the client's office spaces, the ground floor is intended for a company needing showrooms to display its products, while the second office floor is to be let. The topmost, recessed floor however, is fully devoted to leisure activities. The squash court, the club and the terrace can easily



function as meeting places for the young people employed in the building. In addition to these spaces, about 20 percent of the two lower office floors is also devoted to leisure time. There is a double-height atrium, which is the nucleus of the Linde building determining its character and atmosphere. The double-height walls, made of raw concrete and separated only by narrow slits, close the atrium towards the south and the east. The open north side provides a view of the building's approach zone. Above the atrium is a bridge that connects the second office floor with the "triumphant balcony" (for speech-giving) – an accent on the building's windowless east façade. Through an act of fine irony, the architect has inverted the typology of the "triumphant balcony" by enclosing the balcony with coloured Plexiglas so that





akcentu vzhodne zaprte fasade zgradbe. Arhitekt je tipologijo "zmagoslavnega balkona" s prefinjeno ironijo obrnil v njeno nasprotje in balkon zaprl z barvnim pleksi steklom. Tako lahko opazovalec neprivilačno okolje opazuje skozi "rožnata očala". Prijeten leseni pod, v katerega sta vrezana vodnjak in žardinjera (korito) z bambusovimi grmi, prispevata h kontemplativnemu ozračju atrija. Sence sprehajalcev na mostu se projicirajo na visoke, gladke betonske zidove in tako dinamizirajo tihost in odmaknjenost tega visoko na 1. nadstropju zasnovanega dvorišča.

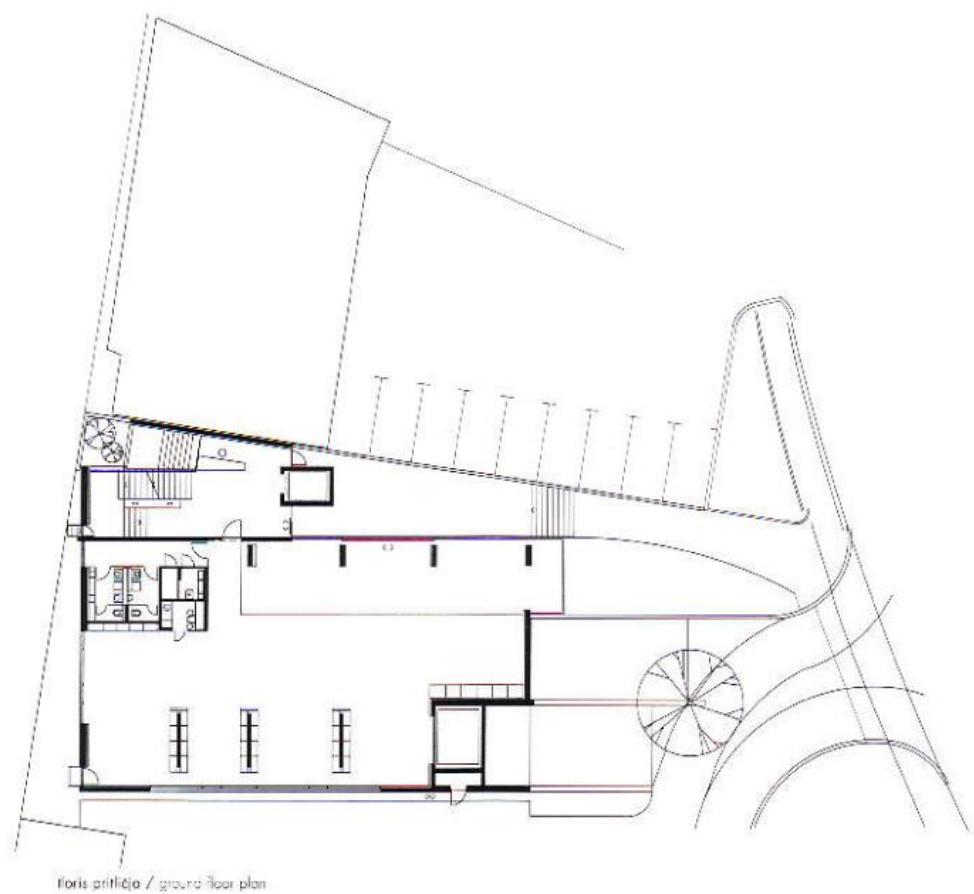
Objekt, ki s treh strani popolnoma izrablja prosto parcelo, je le z večnadstropno stopniščno avlo povezan s sosednjim, ravno tako poslovним objektom, in sicer s transparentnim delom tripartitne stopniščne fasade, katere osrednji zaprti del predstavlja betonski ovoj dvigala. Da bi bila vsakodnevna hoja po stopnicah do delovnega mesta doživetje, je arhitekt uporabil razmeroma preprosta, vendar učinkovita sredstva. Z variiranjem starega motiva vitraža je stopniščno

the viewer sees the unattractive surroundings through "rose-coloured spectacles". Sunk in the wooden, pleasant to the touch, floor, is a fountain, and a planter containing bamboo plants that contribute to the contemplative atmosphere of the atrium. The shadows of people on the bridge are projected onto the high, smooth concrete walls, thus giving a sense of the dynamic to the quiet and aloof character of the elevated courtyard.

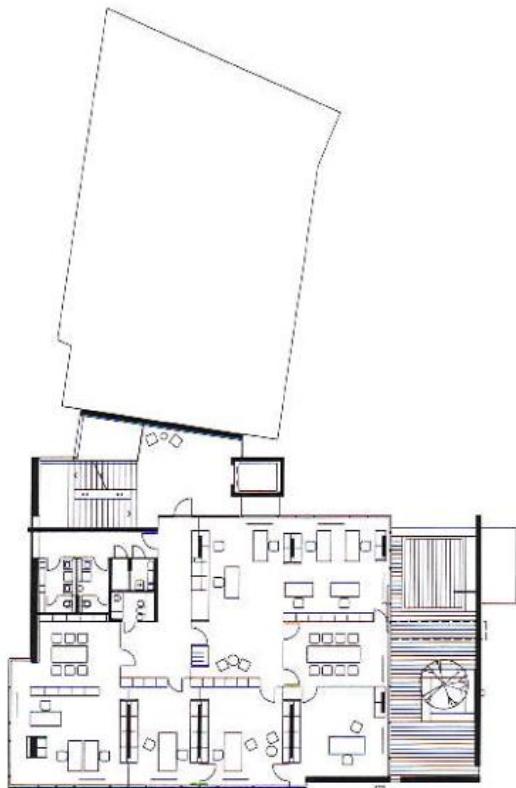
The building makes full use of the site opened on three sides. Only a full-height staircase lobby connects it to the neighbouring office building by way of a transparent segment of a three-part staircase façade, with its central, windowless segment that is in fact a concrete lift shaft. In order to make the everyday climb up the stairs to work a pleasant experience, the architect has found some relatively simple but effective solutions.

The idea of the traditional stained glass window was adapted to serve a different function. The staircase sides are filled in with multi-coloured Plexiglas plates that at different times of the day give different colour to the space as the staircase has natural lighting from two sides. The coloured Plexiglas plates are also found on the garage windows, lending this normally ignored space a pleasant and safe feeling. The roof and the outer walls of the gyms at the top of the building have translucent membranes made of polycarbonate plates so that the spaces are flooded with daylight; while at night they function as floating bodies of light. Vozlič's architecture possesses lightness without being frivolous.

The investor conceived the building as a series of free, flexible and maximally lit work areas, which the architect created by opting for a specific concept of structure and services. There are no visible beams or uninterrupted bearing walls; no masonry parapets and, thanks to the floor heating, no radiators that would be in the way of the floor to ceiling glazed walls. Electrical services are also built into the floor



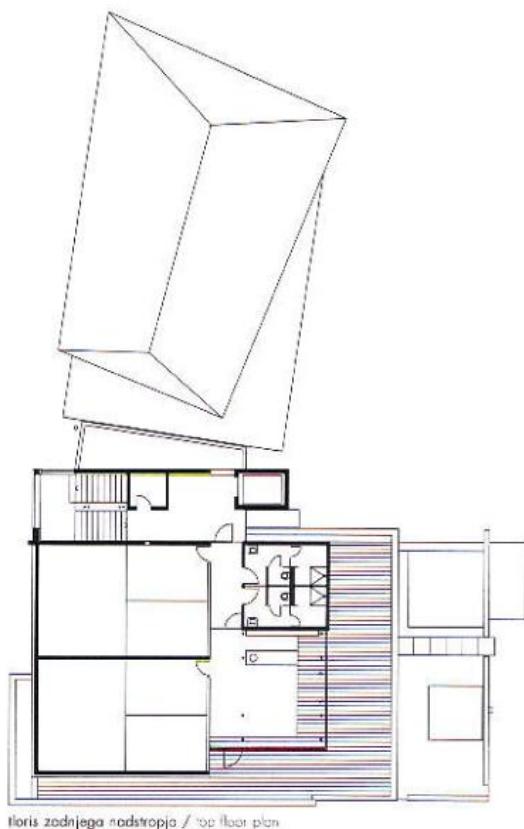
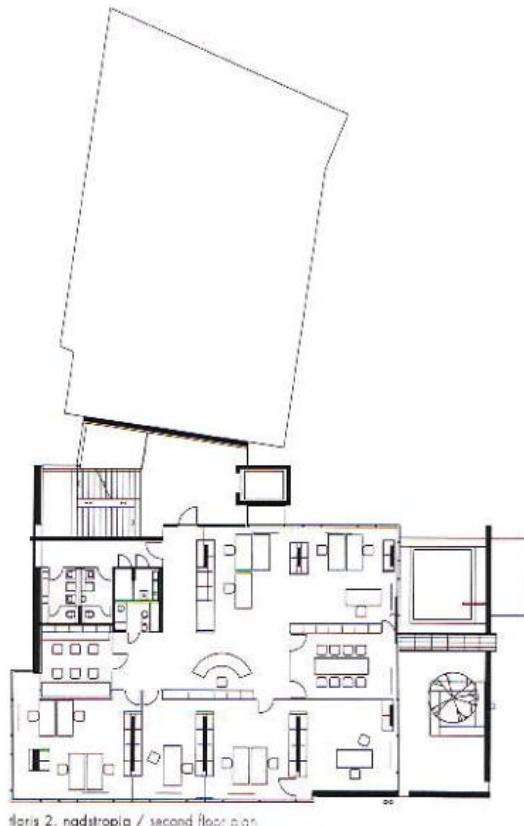
Floris prvičja / ground floor plan

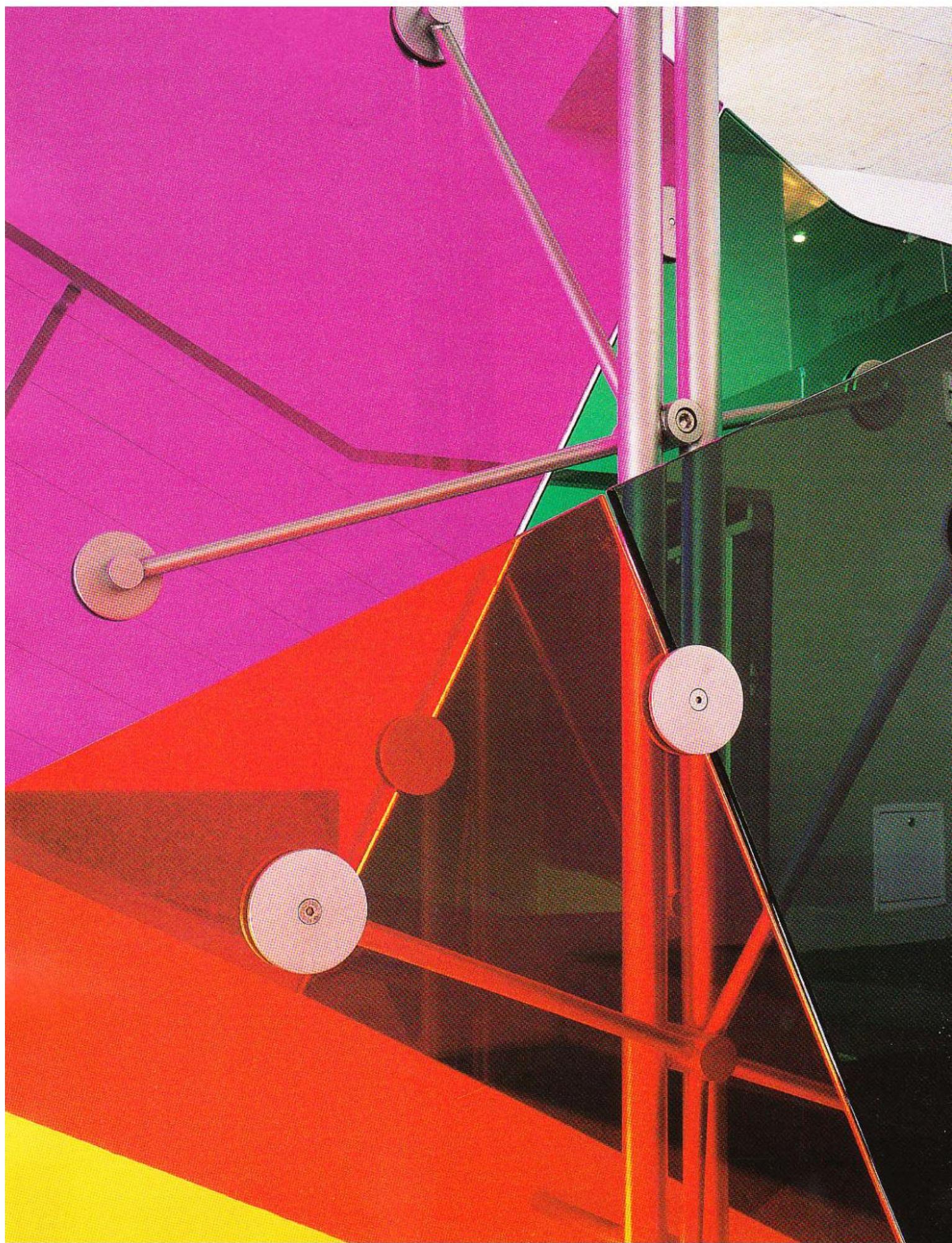


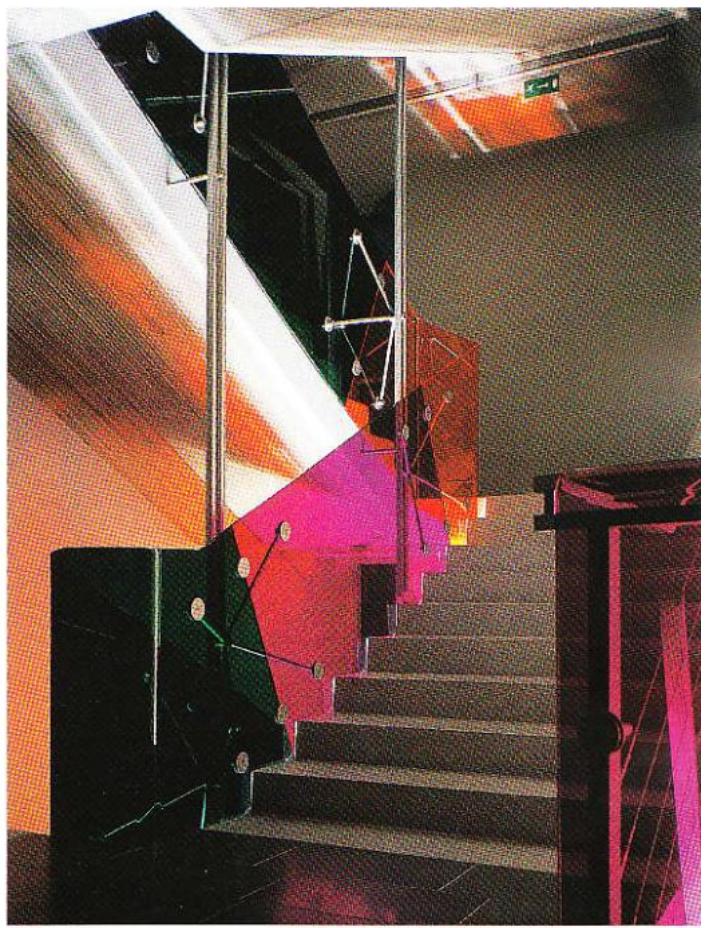
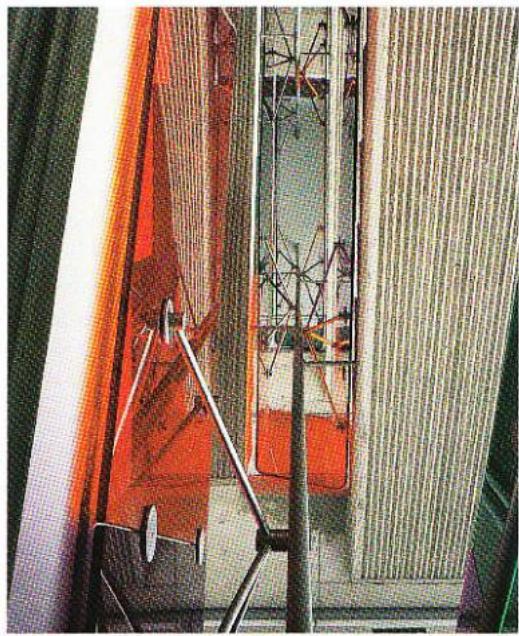
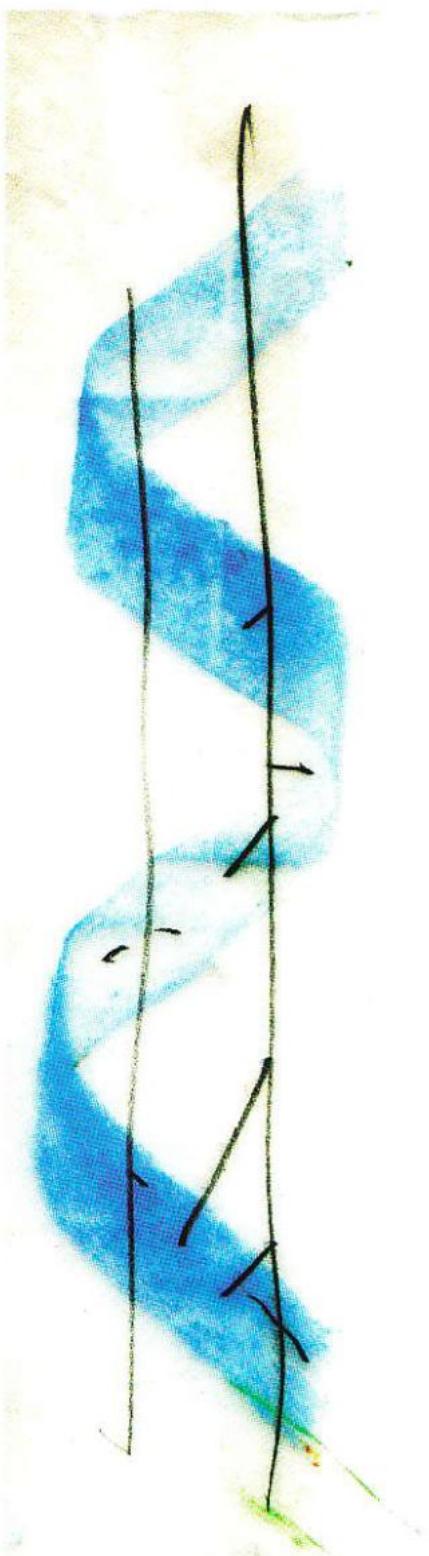
Floris 1. nadstropja / first floor plan

ograjo realiziral z barvnimi pleksi ploščami, ki čez dan različno osvetljujejo prostor, ker je stopnišče seveda direktno osvetljeno, in sicer z dveh strani. Barvne pleksi plošče najdemo tudi na garažnih okenskih lamelah, s čimer je ta sicer zanemarjan prostor postal prijeten in varen. Strop in zunanjí zidovi športnih dvoran na strehi hiše so prevlečeni z napol prozornimi oponami iz polikarbonatnih plošč in preplavljeni z dnevno svetljobo, ponoči pa se spremenijo v lebdeče svetleče korpusa. Vozličeva arhitektura poseduje lahketnost, vendar pri tem nikakor ni lahkomiselna.

Koncept investitorja, ki je vključeval željo po prostih, spremenljivih, maksimalno osvetljenih delovnih prostorih, je arhitekt omogočil s svojim konceptom konstrukcije in hišne tehnike. Tu ni vidnih tramov ali neprekinjenih nosilnih sten, ni zidanih ograj in radiatorji ne motijo steklenih plošč, ki segajo od tal do stropa, ker je arhitekt predvidel talno gretje. Tudi električna napeljava je skrita v talno konstrukcijo in talne vtičnice omogočajo fleksibilnost pisarniških funkcij. Klimatska napeljava je vgrajena v armiranobetonske stropne plošče, tako da višina prostorov ni obremenjena s cevmi, žicami, ventilatorji in podobnimi napravami. Arhitekt se je povsod, kjer je bilo mogoče, izognil spuščenim stropom, zato struktura betonskega opaža ustvarja posebno vizualno ozračje interierja. Vertikalni nosilni elementi niso izraženi, saj so obloženi s fiksnim pisarniškim pohištvo in tako neopazni v prostoru. Naspolj je vsa infrastruktura, ki omogoča prijetno bivanje, neopazna in zasnovana tako, da omogoča učinkovitost prostora. Razmišljanje o konstruktivnih in tehnoloških dejavnikih je vgrajeno v proces projektiranja, katerega cilj je optimum bivanjskih in delovnih pogojev. Pri realizaciji hiše Linde je očitno, da arhitekt Vozlič suvereno obvlada arhitektonске postopke, povezane z materiali in oblikovanjem notranjih prostorov ter s strukturiranjem slojevitosti objekta. Arhitekt je z odločitvijo za armiranobetonski korpus raziskoval možnosti konkretnega materiala. Variante







kanelirane, gladke ali točkaste teksture se pojavljajo tako zunaj kot znotraj in so vedno povezane z določenimi arhitektonskimi učinki. Tako so zunanjí betonski zidovi kanelirani, znotraj pa so na primer kanelirane spodnje strani stopniščnih ram. Steklene stene nosijo učinkoviti jekleni profili minimalnih dimenzij, kar je omogočilo maksimalne dimenzijske stekel ter jasno linearost steklenih fasad. Tudi stiki betonskih in steklenih ovojev niso nikoli dvodimensionalni, pač pa so zasteklitve kot izraženi volumni dvignjene od betonskega ozadja. Konsekventna diferenciacija slojev zgradbe prispeva k jasnosti arhitektovega izraza. Arhitektura zgradbe Linde ne pomeni le ozadja življenja, ampak učinkovito sodeluje v enem segmentu poslovnega sveta, katerega diagrami razvoja gotovo kažejo navzgor. In v tem smislu, kot v smislu popolne angažiranosti za recipiente, lahko tu govorimo o arhitekturi optimizma.

structure and floor sockets give flexibility to the office functions. The air conditioning has been installed in the reinforced concrete ceiling slabs so that ducts, piping, fans and the like do not lower the room height. Wherever possible, the architect has avoided using suspended ceilings, this means that the texture and structure of the concrete shuttering contributes to the specific visual experience of the interior.

The vertical bearing elements are not prominent as the structural concrete elongated pillars are hidden behind fixed office furniture that make them practically invisible in the space. Generally speaking, all infrastructures that create a pleasant atmosphere in this space are invisible. Of greatest importance is the efficiency of the space itself. The well thoughtout structure and technology factors were part of the design that was aimed at optimising living and working conditions. In the execution of the Linde building, it is evident that Vozlič has sovereign command of architectural methods pertaining to the use of materials and interior design. He is equally proficient in the structuring of the building's various layers. Having opted for a reinforced concrete structure, the architect tested the potential of the concrete as material. Fluted, smooth or bossed textures appear both in the exterior and the interior always connected to special architectural effects. The exterior walls have fluted front planes, while in the interior the fluting is found on the undersides of the staircase flights. The glass walls are mounted in structurally effective steel frames of minimal dimensions allowing for the maximum dimensions of glass planes and achieving a clear linear appearance of the glazed façades. However, the joints between the concrete and the glass membranes are never in the same plane. The glazed sections are articulated as volumes that are raised from the plane of the concrete background. A consistent differentiation of the building's layers contributes to the clarity of the architect's expression. The Linde building architecture is not just a background to life; it is an active participant in one segment of the business world whose development charts surely indicate an upward swing. In this sense, as well as in the sense of full recipient involvement, we could call this optimistic architecture.



#### MATEJ VOZLIČ

Rojen je leta 1957 v Ljubljani. Diplomiral je leta 1981 na Fakulteti za arhitekturo. V ateljeju prof. Podrecce na Dunaju je sodeloval v letih 1985 – 88. Od leta 1988 dela skupaj z Vesno Košir Vozlič v njunem ateljeju v Ljubljani. Leta 1990 sta prejela mednarodno Piranesijev priznanje za obnovo in dograditev kompleksa invalidne mladine v Kamniku (s kolegom K. Pirkmajer Dešman in M. Dešmanom). Leta 1994 sta prejela Plečnikova medalja za mestno ureditev Cankarjevega nabrežja Ljubljanice med Tromostovjem in Čevljarskim mostom. Sodelovala sta na številnih samostojnih in skupinskih arhitekturnih razstavah, doma in po svetu. V strokovnih revijah so bili publicirani projekti: Hiša Rangus v Ljubljani; Interier Integra v Ljubljani; ZUIM Kamnik, ZUIM Kamnik osnovna in srednja šola; Osnovna šola v Višnji Gori, Mestne ureditve v centru Ljubljane in mnogi natečajni projekti.

#### MATEJ VOZLIČ

Born in Ljubljana, Slovenia in 1957. Graduated from the Faculty of Architecture in 1981. Co-coordinated with the Boris Podrecca studio in Vienna 1985-1988. From 1988 has been in partnership with Vesna Košir Vozlič in their own studio in Ljubljana.

In 1990 they won the International Piranesi Award for the renovation and remodelling of a building complex for persons with disability in Košir, Slovenia (in collaboration with K. Pirkmajer Dešmar and M. Dešman). Received the Plečnik Award in 1994 for a landscaping project in Ljubljana. Participated in a number of one-man and group architectural exhibitions at home and abroad. Published projects in professional journals including Rangus House in Ljubljana, interior decoration of Integra in Ljubljana, ZUIM Kamnik, ZUIM Kamnik primary and secondary schools, a primary school in Višnja Gora, landscaping of the centre of Ljubljana, and many competition entries.