



# ARCHIDEA



**INTERVIEW HOLZER KOBLER**

**#41 / 2010**

*Stefan Holzer*

# ARCHIDEA

**ArchIdea aims to be a mouthpiece for architects that by their work, opinions and ideas have significance for their fellow-architects, interior designers, and everybody with a special interest in the architectural horizon, from all over the world.**

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## 4-11 INTERVIEW **HOLZER KOBLER**

Architecture must communicate, and it is the community that is the recipient of this communication. That is how Barbara Holzer and Tristan Kobler see their role as architects. "The way you move through space is what really counts. That implies having a fragmented view of space. For a visitor, there is no birds' eye view."



## 12-15 FOCUS ON INTERIORS **TEMPORARY ARCHITECTURE**

Temporary architecture is growing increasingly popular. Wherever people gather for relatively short periods, you often see temporary architecture pop up. They may be used for fairs, exhibitions, rock concerts, city festivals and tourist information centres. The Serpentine Pavilion, JS Bach Chamber Music Hall and the Chengdu Hualin Elementary School are beautiful examples for temporary architecture projects.



## 16-33 **PROJECTS**

The interiors of several projects involving the use of floors and furniture surfacing from Forbo Flooring are included as a form of inspiration. The projects are located in various parts of the world and show the many possibilities provided by Forbo's products.



## 34-35 **CREATING BETTER ENVIRONMENTS**

The highly exclusive Privium Clublounge at Amsterdam Schiphol Airport has a new look, designed by the young design bureau M+R interior architects in Eindhoven. Once passengers have reached the "eye", they are invited to experience the comfort and relaxing ambiance that the Privium Clublounge offers.



# 'A CATWALK AS ARCHITECTURE'



Architecture must communicate, and it is the community that is the recipient of this communication. That is how Barbara Holzer and Tristan Kobler see their role as architects. "The way you move through space is what really counts. That implies having a fragmented view of space. For a visitor, there is no birds' eye view."



Swiss National Museum, Zurich, Switzerland  
Photo: Jan Bitter

A huge wheel turns and turns. It is a flat disc, with round holes of different sizes around the rim. Each hole exhibits an object which is iconic of Switzerland, such as a cross-bow. These objects actually have little real connection with Swiss history, let alone representing its essence, yet they have become part of the country's mythology. In their endless circular movement, the images keep reappearing in the mind's eye. This ironic exhibition machine is one of the installations that architects Barbara Holzer and Tristan Kobler of the Swiss architectural office Holzer Kobler Architekturen designed for the Swiss National Museum in Zurich. Their other installations are equally innovative, and include a catwalk for historic costumes and a choir of Virgin Mary statuettes. In their office in Zurich, we asked the architects why they choose such a spectacular format for exhibiting objects and images portraying Swiss history.

"It is all about storytelling," Barbara Holzer said. "You need the objects to tell the story. Most of the object are not very interesting in their own right. You have to bring them together and put them in a certain sequence, to present them in a way which will tell the story or convey

the overall image. How to show historical objects and collections always takes some thought. Should the approach be full of fantasy, or should it be restrained? And for what time frame do you have to design the exhibition – five years, seven or ten? That is not an issue when you have a large collection of beautiful objects. Then you can work differently: you can put them in showcases and make occasional changes to the objects on display. And with a showpiece like the Mona Lisa, you don't even need to make changes."

Tristan Kobler: "It also matters how people will perceive the exhibition. That will change in the course of time. In twenty years, you are no longer the same person and your perception is different. People will take a different view of history in twenty years' time. There is no way of designing for eternity, either in architecture or in exhibition design. We can't assume the design will still be okay two decades from now, because perhaps it won't be. It has to function in the present. Today, in my view, we have to design for the cyber generation. Exhibitions should reflect the fact that contemporary life is fast, offers many different options and is open to different perceptions."



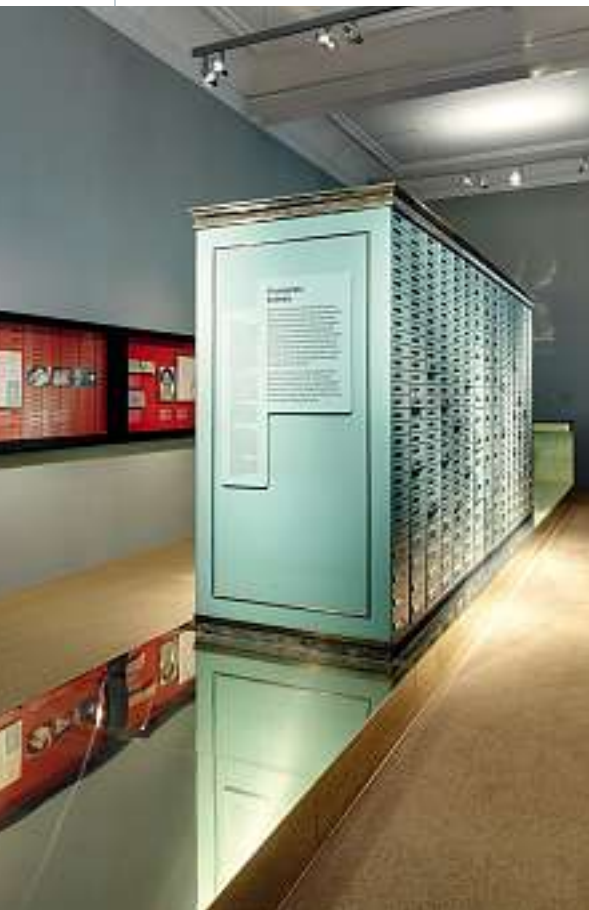


Photo: Jan Bitter



Photo: Jonas Nauwelaertz de Agé



Swiss National Museum, Zurich, Switzerland

Photos: Jan Bitter

- Did you pick a contemporary phenomenon like the catwalk as a display device in order to place the design explicitly in a modern context?

Holzer: "It was primarily a way of grouping things. The way you present a particular group of objects conveys a lot of meaning and can make a much clearer impact on the viewer. It's particularly effective when the resulting image is something that people recognize from their own experience. That's why we chose the catwalk. Most of the objects are not very interesting in themselves, so our main concern was how to group them. We aimed to create the right space and the right atmosphere for them. We are architects, so our approach is always a spatial one. Our concern is how to arrange objects in space."

Kobler: "Visitors are important players in the game. They can view the objects from different angles, in some cases even from above through overhead mirrors. They also perceive one another. Much of the tension of the exhibition is created by the people themselves and by how they move through the space. They study the objects, and see other visitors as though they were part of the installation. Movement is an integral part of our installations. It's usual to think of architecture as something static, but you have to move through it, so the perception of a space is in constant movement. We play with that idea, as a kind of game – with what people see, and how they move. Sometimes we guide or manipulate them in a certain direction, and sometimes we leave them free to go whatever way they like. The historians were worried that people would take the wrong direction and misunderstand the chronology as a result. We had to convince them to give the visitors some freedom of movement."

- But by manipulating people's movements and arranging the objects in specific ways, aren't you imposing a certain interpretation of history on the visitors?

Kobler: "You could say it just presents a point of view, one of many possible interpretations. The materials have an air of impermanence, as does the detailing. The exhibition is not intended to look like an everlasting construction that broadcasts a single, unchanging interpretation. It's more like a sketch of how we think at this moment. It presents fragments of history. You clearly feel it is not the whole picture, and we could just as well have used different fragments."

- Your installations are not so much aimed at creating an interior, as at staging visual events and entertaining people. Why?

Kobler: "To put them in the right mood, I would say. You have to be aware of how people feel in there, and what they will perceive. It is not primarily a matter of appearances. The visual aspect is part of it, but we are also concerned whether visitors feel confused or at ease, or for example whether the sound is too loud or too soft. Aspects like that can affect how people feel in a space."

Holzer: "The aim is to create places that are attractive. It would be going too far to describe what we do as staging visual events. That kind of thing sounds commercial, and although there is nothing bad about being commercial, it is not our prime interest. We try to picture ourselves as the first visitors, as people who don't know anything about Swiss history; or, in the case of our project for the Military Museum in Dresden, about the military history of Germany. Then we try to invent solutions to tell the story in an appealing and meaningful way. It is more than describing a history. It has to be clear why you made the exhibition, and what you want to say with it at the present time and in the future. We want to show what relevance it could have to everyday life."

- In the Swiss National Museum, the installations tend towards immateriality. Forms are fragmented, and are sometimes even scattered in pieces. Why









focusTerra, Swiss Federal  
Institut of Technology, Zurich,  
Switzerland  
Photos: Jan Bitter

did you move away from using strong forms with their outspoken materiality?

Holzer: "Because we were trying to create a stronger dynamic. The museum was built in the nineteenth century in the style of a castle. We wanted to create some openness in that prescribed, dominating context – a different relation with space, not just a refurbishment."

- Your installations change the way we perceive the old building. It seems to lose its grounding, its solid foundation. Do you agree?

Kobler: "Yes, that is a very important part of the idea as well. You get a new feeling about the building, a new way of looking at it. We are always looking for an interesting dialogue with the context, a dialogue that brings in some dynamics as well. In this case the context is the old building. It may look like a castle, but it has a steel frame structure covered by brickwork. The same kind of thinking applies to our architectural work. In the case of our housing project in the Swiss town of Dietikon, the architectural

context spans a period of about two hundred years. The buildings in the vicinity of the project range from historic farmhouses and nineteenth century workers' houses to 1950s modernism. Each building represents its own era and reflects the economic conditions of the time."

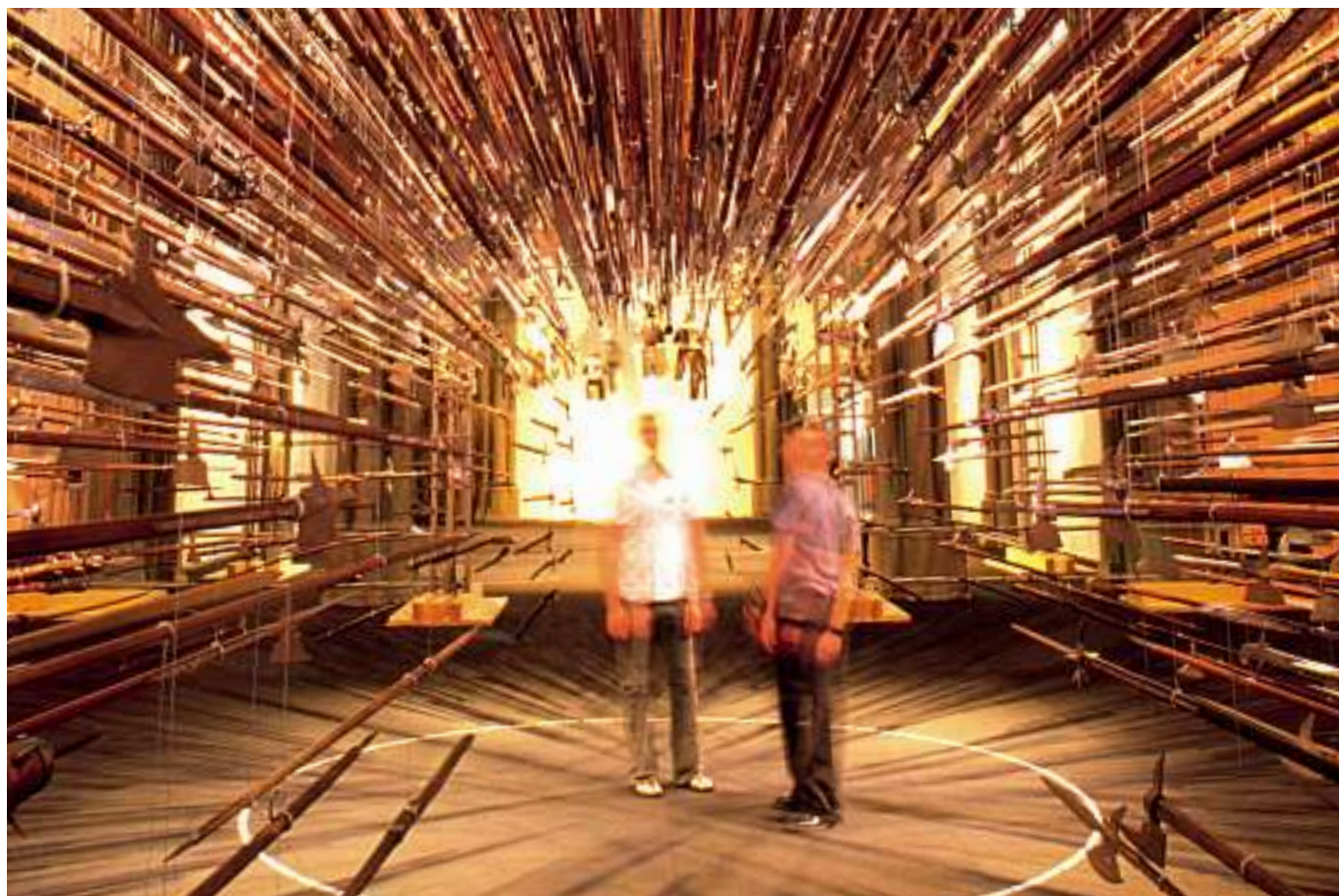
- What did you learn from designing exhibitions that was applicable in your architecture?

Kobler: "Architecture is more than just architecture, despite what some architects would say. In an exhibition, you have to tell a story, to create an atmosphere that touches people's emotions – that makes them laugh or cry, so to speak. Architecture can do that as well. The experience with exhibition design helped us think consistently about what it is possible to do with space, and how to affect people's feelings."

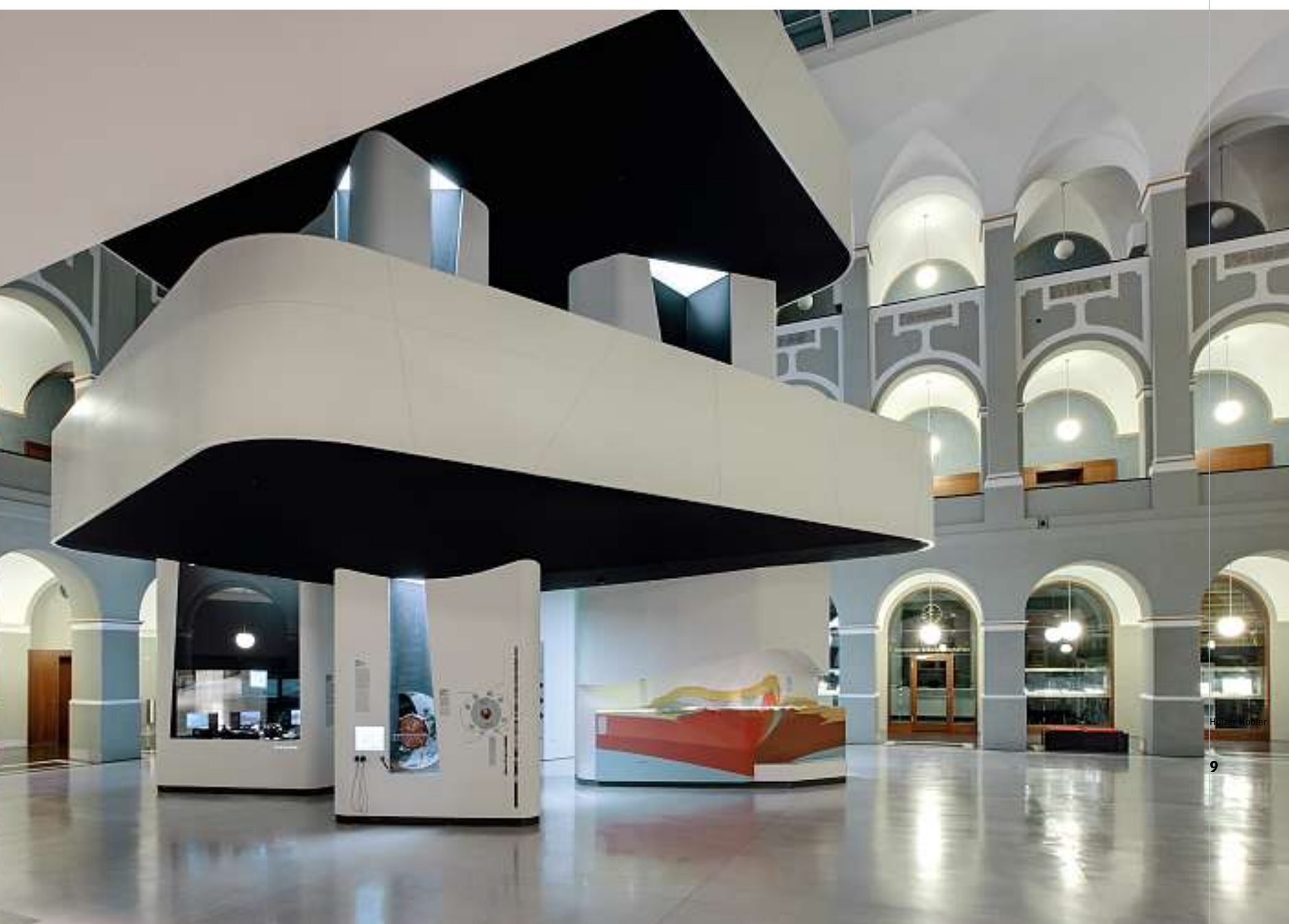
Holzer: "Exhibition design is largely a matter of transformation. The designer transforms an existing space. There is never a neutral space or a neutral context. The transformation is closely bound up with the content, and that is







Swiss National Museum,  
Zurich, Switzerland  
Photo: Ariel Huber











Visitor Center Nebra Ark and Observation Tower, Germany  
Photos: Jan Bitter



different for every exhibition. You have to invent something new each time. It is the same when you are designing a building. Who can say whether an office building will always stay an office building, or a house will always be a house? Exhibition designing helps you learn to deal with transformation as a fundamental aspect of architecture. It also reminds you that people never perceive architecture from a bird's eye view, but from a human level – about 1.50 metres above ground level. It is totally different from the perspective designers usually take. The way a person moves through space is what really counts. It implies having a fragmented view of space; the perception becomes the sequence of fragments.”

Holzer and Kobler also noted some significant differences between architecture and exhibition design. What has to be told - the narrative - is more or less given in an exhibition. Architects have to create their own narrative when they are conceptualizing and designing a building. The brief is the starting point, but there is some freedom in the arrangement of spaces and in the sequence of functions. That is where scenography enters into the design of buildings. “Architecture does not ask for scenography, it asks for function,” Tristan Kobler explained. “But good architecture contributes an appealing story, all the same. The story depends on where the project is situated and what cultural relevance it has. The reverse is true for exhibition design. There the story – the narrative or history – is defined in advance. A visitor goes to an exhibition expecting a story and not a function. A person could choose to go to the cinema, to the park or to the exhibition. In each case the expectations differ, so the strategies of the architect should differ as well. The visitor to an exhibition is looking for a confrontation with something new – a confrontation with objects, ideas and other people. For the architect, the job is to create a situation in which that confrontation is possible.”

- Should architecture be unobtrusive? Should it express itself solely through qualities such as pro-

portion, order and symmetry?

Holzer: “The architect always has to deal with geometry and order. They are implicit in the act of building, and they can be part of what drives the project. But in the end a building must not be purely self-referent. It doesn't work that way. It must also communicate. It can be conspicuous, or it can be unobtrusive and well integrated, but the architect has to be aware of what the building is saying or quoting. It is like choosing how to dress yourself; when you decide what to wear you are conscious of what your clothes say to the world.”

- Is there a particular message you aim to communicate?

Holzer: “What we communicate is about community. You always create space for a certain community. We like to arrange spaces in such a way that meeting other people becomes possible.”

Kobler: “It is also about creating identity. Our purpose is to give people the opportunity to identify with the community around them. A strong building design is one that gives people a place to live or work and which they can relate to and identify with. It's an important issue in architecture today. Take the example of the banlieux around Paris, where sheer size of the blocks of flats make identification impossible for people. The anonymity of those huge buildings is responsible for a lot of social unrest.”

- Is it the architect's duty to provide that identity?

Is the lack of identification really a result of the buildings where people live?

Holzer: “It is. Take Switzerland for instance, and some other European countries too. Over fifty percent of homes are occupied by one-person households, and the proportion is growing. In that situation the identity provided by the architecture becomes more and more relevant. It has to create possibilities for people to meet their neighbours. It can make them feel connected and responsible, and that is the basis of forming a community.”

# TEMPORARY ARCHITECTURE



## FOCUS ON INTERIORS

**TEMPORARY ARCHITECTURE IS GROWING INCREASINGLY POPULAR.** The term once stood mainly for marquees erected for circuses and festivities, or to barracks set up to accommodate soldiers, evacuees and refugees. Nowadays, however, temporary architecture has a wider and more intriguing appeal. Portable structures are an increasingly familiar sight in today's urban landscape. They may be used for fairs, exhibitions, rock concerts, city festivals and tourist information centres.

Wherever people gather for relatively short periods, is a place where temporary architecture pops up. Since the need for coming together appears to be greater than ever in these days of digitalization and dematerialization, the number of temporary structures is growing accordingly. They impart a shape to the incidental community and an identity to the ephemeral and arbitrary nature of the gathering. Temporary architecture is thus an inseparable accompaniment of events and gatherings. Sometimes, indeed, it constitutes their very reason for existence – without the spectacular, appealing form of the accommodation there would be no meeting.

Temporary architecture can be a convincing expression. Architects take much pleasure in designing structures of this kind. There is often a greater design freedom than in the case of permanent architecture simply because the required facility is not going to be there for too long. People are more tolerant towards the temporary, as illustrated by the way

you can dress up more exuberantly than normal for a party. Architects enjoy the opportunity to let their hair down. They are required to provide an arresting design because it has only a short time to make an impression on people and to attract and amuse them. A temporary structure is therefore allowed to be brash and impulsive.

Another ingredient in the attractiveness of temporary architecture is the way it resolves a contemporary architectural dilemma. We live in an era marked by mutability and instability, but architecture has a hard time giving expression to this condition. It has little choice but to resort to the stability and permanence of the medium in which it is built. However, frameworks which are easily assembled and disassembled, and lightweight materials like fibre board, paper and canvas, enable the designers of temporary architecture to express the contemporary condition in a convincing way, and to create a valid architecture for these times.





## SERPENTINE PAVILION

LONDON, ENGLAND (2006)

Creating an event is the main goal of the Serpentine Pavilion in London, which was designed in 2006 by Rem Koolhaas and Cecil Balmond. A different prominent architect is invited annually to design the temporary pavilion. The Serpentine's aim is to make the work of the invited architects known to a wider audience in the United Kingdom. The Serpentine Pavilion by Koolhaas and Balmond is not so much architecture as an elemental, eye-catching gesture which incidentally provides basic accommodation for events. It facilitates the events and activities, and if there is any architectural articulation, then its purpose is to evoke the atmosphere of excitement that is essential for events and gatherings. The most spectacular feature, and the one that contributes most to the thrill of the design, is the white, ovoid canopy that hovers over the lawn behind the Serpentine Gallery. It is a huge helium-filled balloon, higher than the gallery but not as tall as some of the nearby trees. Depending on the weather, it can be raised several metres into the air or lowered to

shelter the amphitheatre below it.

A floor platform extends from the east side of the Gallery across the lawn. It is ten metres wide, the same as the width of the Gallery itself. The platform consists of a frame of lightweight steel beams which support a floor of perforated metal sheet. The circular form of the pavilion symbolizes its purpose: a place for people to congregate. The translucent polycarbonate wall panels that encircle the space are five metres high. An inner wall is separated from this outer layer by a space of about one and a half metres. In the daytime the central space operates as a cafeteria; at night it provides an auditorium for lectures or a recording studio for TV programs. To make this shift in functions possible, the seating and table units are all movable. They can easily be rearranged in groups or formal rows according to the use of the pavilion.

Architect: Koolhaas and Balmond

Photos: Iwan Baan

## JS BACH CHAMBER MUSIC HALL

MANCHESTER, ENGLAND (2009)

Imagine an architecture that is practically devoid of mass, something as ethereal as music. At the same time it is required to serve the needs of live music with a richly reverberant acoustics. Such a difficult, contradictory challenge could surely be tackled only by the London based architect Zaha Hadid. For the Manchester Art Gallery, she designed a unique temporary hall for chamber concerts as part of a festival of Johann Sebastian Bach. This temporary structure will be reassembled in Amsterdam to accommodate part of the music program of the next Holland Festival.

Hadid, famous for her efforts to design the impossible - a weightless, floating, dematerialized architecture - aimed to elucidate the harmonic complexity of Bach's music by integrating a formal and a structural logic. A continuous ribbon of fabric swirls around itself, carving out a spatial and visual response to the intricate relationships of Bach's counterpoint. As the ribbon careens above the performer, cascades into the ground and wraps around the audience, the original, box-shaped gallery space is sculpted into fluid spaces which swell, merge and slip through one another,

creating layered spaces to cocoon the performers and audience in an intimate fluid space. This layering of space is a result of the ribbon wrapping around itself, alternately compressing to the size of a handrail, then stretching to enclose the full height of the room; circulatory and visual connections are continually discovered as one passes through the membrane of fabric.

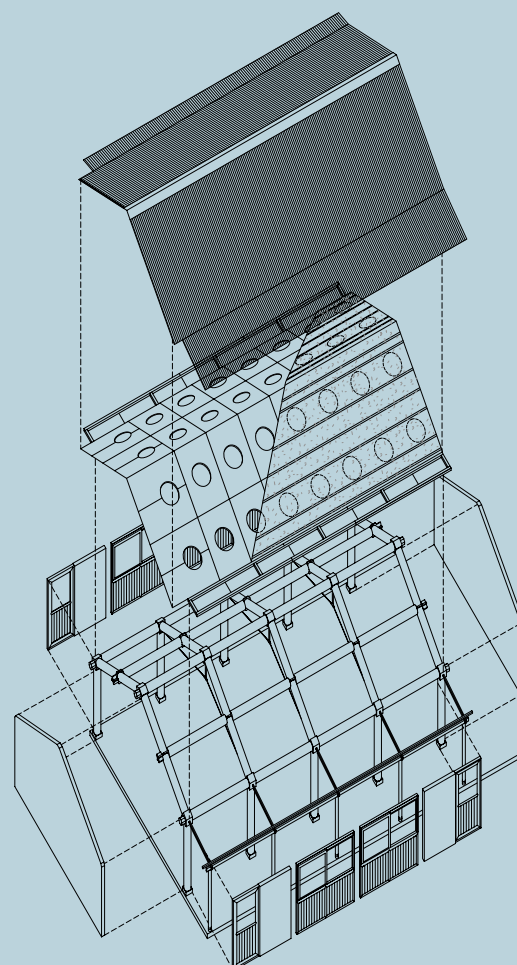
Pivotal to its function is the acoustic performance of the ribbon. It has to be designed to simultaneously enhance the acoustic experience of the concert and spatially define the stage, intimately enclosing it with the auditorium and passageways. Clear acrylic acoustic panels are suspended above the stage to reflect and disperse the sound; they remain visually imperceptible within the ribbon. Programmed lighting and dispersed musical recordings activate the temporary concert hall at times when no performance is in progress.

Architect: Zaha Hadid

Photos: Luke Hayes







## CHENGDU HUALIN ELEMENTARY SCHOOL

CHENGHUA DISTRICT, CHENGDU CITY, SICHUAN, CHINA (2008)

Temporary architecture is not solely associated with the excitement of festivals and organized events, however. It can also serve basic human needs such as accommodation and education. Part of the architectural research of the Japanese architect Shigeru Ban is devoted to temporary structures for homeless people or for emergency housing. His constructions of paper, cardboard and bamboo are not only useful but refined, and have a delicate aesthetic; the passionate and inventive character of the architect is evident in his use of these inexpensive materials.

Shigeru Ban was asked to provide classroom facilities for a primary school which was destroyed in the Sichuan earthquake of May 2008. Ban designed temporary school buildings using a structure of paper tubes, a cheap, recyclable and reusable material which was readily available on site. He devised simple construction methods and plans which were suited to volunteers who are unskilled in

construction. Despite its straightforwardness, his design of the Chengdu Hualin Elementary School in the Sichuan Province of China displays a transparency and subtlety that is the hallmark of his oeuvre.

The project was a collaboration between Japanese and Chinese universities, and was built by students from both countries as a learning experience. Japanese and Chinese volunteers worked together on the construction during the summer vacation, so promoting international understanding. With good construction management, the three buildings were completed in about forty days. These were the first buildings in China to have a paper-tube structure, and were also the first school buildings to be completed in the earthquake-stricken province.

Architect: Keio University Shigeru Ban + Hironori Matsubara  
Laboratory / Shigeru Ban, Hironori Matsubara, Yasunori Harano

# PROJECTS





# ORA HOUSE UNAZUKI

Location	Kurobe, Japan
Architect	Haruaki Yanagihara
Interior & floor designer	Haruaki Yanagihara
General contractor	Ohtaka Kensetsu Corporation
Flooring contractor	linonaiso
Commisioned by	Unazuki fukisikai
Installation	Hokusou
Flooring consultant	Aswan
Flooring material	500 m <sup>2</sup> Marmoleum Real, 500 m <sup>2</sup> Corkment



Photos: Yukio Kirisawa



Marmoleum Real 3032



Marmoleum Real 3173



Marmoleum Real 3182



Marmoleum Real 3038



Corkment





**AN CLOCHAN SCHOOL**

Location **Ballybofey, Co Donegal, Ireland**  
Architect **McMullan Associates, Donegal Town**  
Interior architect **Mr Richard McCarthy**  
Building contractor **Dorrian Construction, Letterkenny, Co Donegal**  
Flooring contractor **North West Floorcoverings, Mountcharles, Co Donegal**  
Flooring material **1200 m² Marmoleum Real, Vivace**



Photos: Paul Stewart



Marmoleum Real 3127



Marmoleum Real 2795



Marmoleum Real 3134



Marmoleum Real 3055



Eternal Wood 11512



## GREENACRES CARE HOME

Elderly care home

Location **Midsommer Norton, Somerset, United Kingdom**  
 Architect **PRP Architects LTD**  
 Flooring contractor **U.K. Flooring**  
 Flooring material **700 m<sup>2</sup> Eternal Wood**



## ST FRANCIS HOSPICE

Location **Romford, United Kingdom**  
 Architect **Nightingale Associates**  
 Interior & floor designer **Georgia Burt, Nightingale Associates**  
 Building contractor **Hutton Construction**  
 Flooring contractor & installation **J & M Contract Flooring Ltd**  
 Flooring material **1000 m<sup>2</sup> Eternal Wood**



Photos: Nick Short

Eternal Wood 12952



Marmoleum Dual 810



Marmoleum Dual t2607



Photo: Ken Naylor Photography

## QUINTAIN ESTATES & DEVELOPMENTS

### Office

Location	Sheffield, United Kingdom
Flooring contractor	Loughton Contracts
Building contractor	GB Building Solutions
Flooring material	2250 m <sup>2</sup> Tessera Teviot, 200 m <sup>2</sup> Tessera Ethos, 975 m <sup>2</sup> Eternal Wood Decibel, 200 m <sup>2</sup> Marmoleum Dual







## COVENTRY BUILDING SOCIETY

Financial institution

Location **Kenilworth Branch, United Kingdom**  
 Flooring & building contractor **Paul Gavan, Woodcraft Joinery**  
 Flooring material **22 m<sup>2</sup> Coral Classic, 96 m<sup>2</sup> SureStep Wood**



Coral Classic 4701 Anthracite



SureStep Wood 1832



SureStep Wood 1892

Photos: Stuart Rowen, Rowen Photography Ltd.



## COFFEE ROASTERY GUSTAV PAULIG Office

Location **Helsinki, Finland**  
Architect **Arkkitehdit Tommila Oy**  
Interior architect **Studio Bergroth & ABBD**  
General & building contractor **Lemcon Oy**  
Flooring contractor **Uudenmaan PR-Lattiät**  
Flooring material **4350 m<sup>2</sup> Touch Solo, 1000 m<sup>2</sup> Smaragd**



Photos: Antti Vermas



Touch Solo 3540





# ATELIER COMPUSATS

Atelier

Location **Spøttrup, Denmark**  
Floor designer **CompuSats, Brian Amtoft**  
Flooring contractor **Garant Brich Skive, Klavs Brich**  
Flooring material **70 m² Marmoleum Click**



Marmoleum Click 763878



Marmoleum Click 763860



Marmoleum Click 763874



Marmoleum Click 763876



Marmoleum Click 763174



Marmoleum Click 763880

Photos: Søren Rønholt



Marmoleum Real 3224



Photo: Søren Rønholt

# FAVERSKOV KOMMUNE

Sundhedscenter

Location **Århus, Denmark**  
Architect **Brugger Nielsen, Århus**  
Flooring material **25 m² Marmoleum Real**



Marmoleum Fresco 3866



Marmoleum Fresco 3860



Marmoleum Vivace 3411



Marmoleum Vivace 3410



Photos: Ane Bysheim

## SÆBØ SKOLE

Location	Austmarka, Radøy, Norway
Architect	ABO Plan & Arkitektur, Os
Interior architect	Sol Design, Sonja Bergfjord, Nesttun
General contractor	Radøy Kommune, Manger
Building contractor	Backer Entreprenør AS, Bergen
Flooring contractor	Magnus Stigen AS, Nesttun
Flooring material	2040 m <sup>2</sup> Marmoleum Fresco, 170 m <sup>2</sup> Marmoleum Vivace



## EDEN REMBRANDT SQUARE HOTEL

Location	Amsterdam, The Netherlands
Flooring material	230 m <sup>2</sup> Artoleum Striato



Photos: Erik Poffers



Artoleum Striato 5217

Marmoleum Decibel 84635

Photos: JP Lagarde

## PARIS HABITAT Office

Location **Paris, France**  
Architect **Cabinet Brullmann & Crochon**  
General contractor **Paris Habitat**  
Flooring contractor **JCM Moquette-92**  
Flooring material **13,000 m<sup>2</sup> Marmoleum Decibel**



## CENTRE HOSPITALIER D'EMBRUN Hospital

Location **Embrun, France**  
Architect **Denis Dessus, Marchand**  
General contractor **Hopital D'Embrun**  
Flooring contractor **Gap Carrelages**  
Flooring material **1400 m<sup>2</sup> Eternal Wood, 300 m<sup>2</sup> Sarlon Traffic, 1400 m<sup>2</sup> Aqualon & Onyx**



Photos: JP Lagarde



Eternal Wood 11442



Eternal Wood 12802



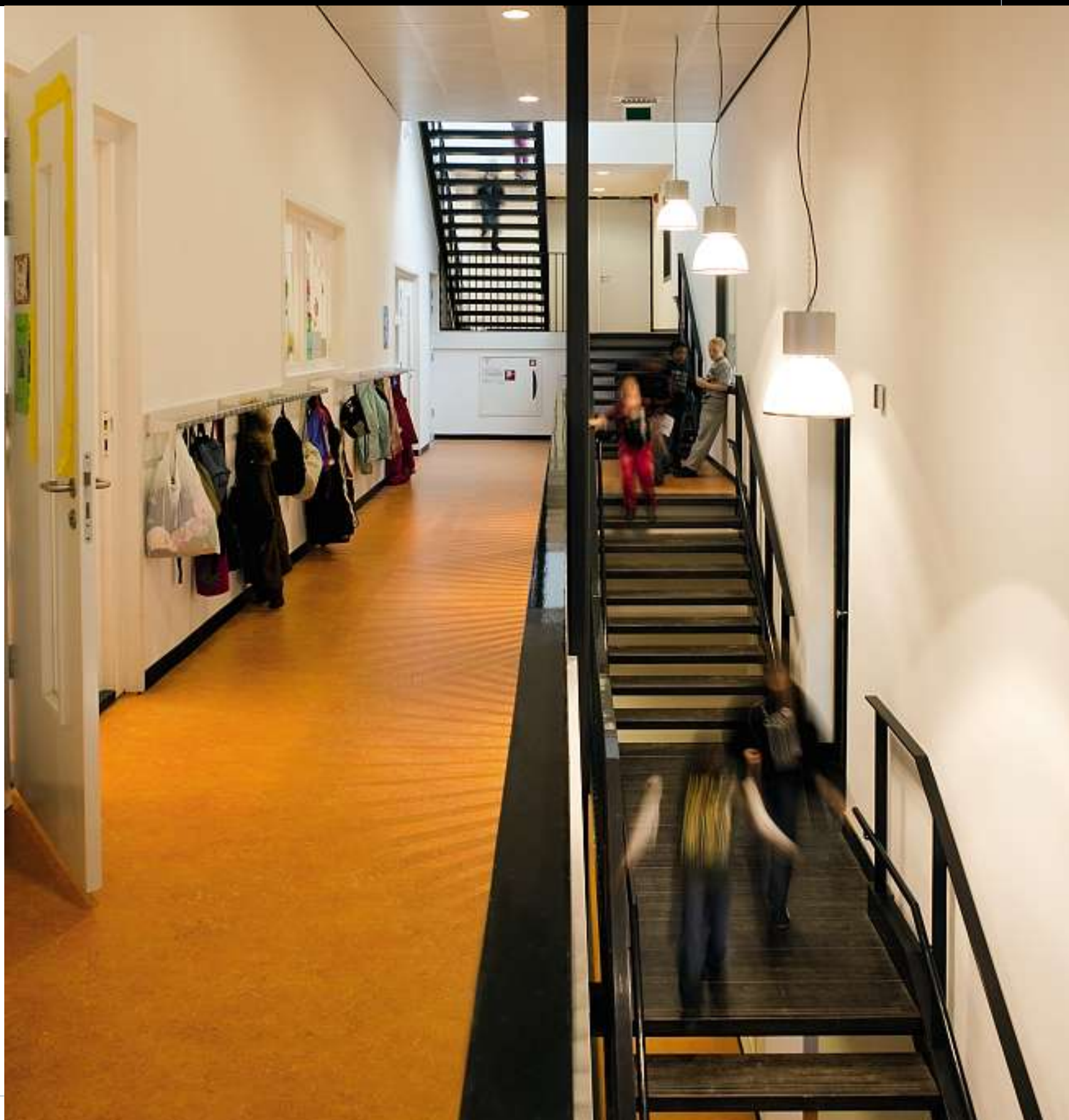
Marmoleum Dutch Design M0112

Photo: Luuk Kramer



## BREDESCHOOL ZEEHELDENBUURT

Location **Amsterdam, The Netherlands**  
Architect **Snelder, Hilversum**  
Floor designer **Schuurman, Amsterdam**  
Flooring material **7455 m<sup>2</sup> Marmoleum Dutch Design**



Marmoleum Real 3038



Photos: Vilnis Zilberts

## MUNICIPAL HOUSES WITH RENT FLATS

Location **Riga, Latvia**  
 Architect **Gints Vaivars**  
 Building contractor **SIA Arčers**  
 Installation **SIA J Projekts**  
 Flooring consultant **SIA J Projekts**  
 Flooring material **22,000 m<sup>2</sup> Marmoleum, Artoleum**



## OFFICE BUILDING DUNTES BIROJI

Location **Riga, Latvia**  
 Architect **AP Birojs, Andrejs Putniņš**  
 Interior & floor designer **Fausta, Anda Radziņa**  
 General contractor **SIA MERKS**  
 Flooring consultant **Anitra**  
 Flooring material **200 m<sup>2</sup> Smaragd**

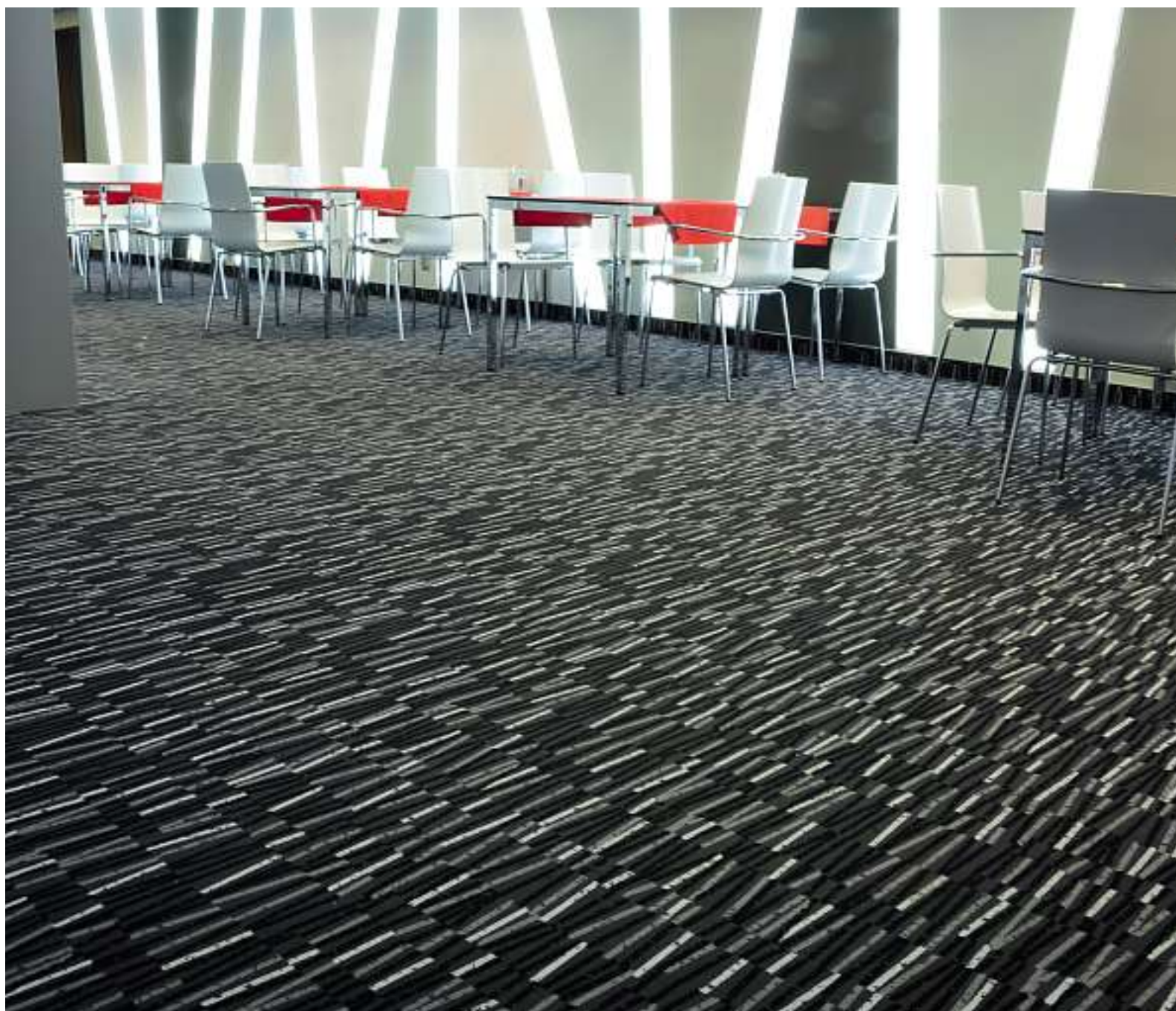


Photos: Māris Bogustovs



Smaragd Classic 6113





Flotex HD Vector 540015

Photo: Petr Opavský



## HOTEL HORAL

Location	<b>Velké Karlovice, Czech Republic</b>
Architect	<b>Ing Arch. Jaroslav Ševčík</b>
Interior architect	<b>Ing Arch. Jaroslav Ševčík</b>
General contractor	<b>HP Tronic</b>
Flooring contractor & installation	<b>Franc s.r.o.</b>
Flooring material	<b>550 m<sup>2</sup> Flotex HD Vector, 25 m<sup>2</sup> Coral Brush Activ</b>



Marmoleum Real 3173



Marmoleum Real 3174



Marmoleum Real 3182



Marmoleum Real 3164



Marmoleum Real 345



Marmoleum Real 3201



Photos: Joan Larsen Wozniak

## WINTHROP PEDIATRIC HEMATOLOGY AND ONCOLOGY

Pediatric Practice, Hospital

Location	Mineola, NY United States of America
Architect	Combined Resources Consulting and Design
Interior designer	Mari Scala, Diana Ferrara LEED AP
Interior architect	Sal Ferrara, Michelle Wachter
Floor designer	Diana Ferrara LEED AP
Flooring contractor	Ryant Enterprises, Inc. Deer Park, New York
Flooring material	2051 m <sup>2</sup> Marmoleum Real, Dual







Eternal Wood 11492

Photos: Ed LaCasse Photography



# HABERSHAM COUNTY MEDICAL CENTER

Location **Demorest, GA United States of America**  
Architect **HKS**  
Interior designer **HKS-Christine Walsh & Jill Brunson**  
General contractor **McCarthy Building Company**  
Flooring contractor **Southeastern Commercial Flooring, Woodstock, GA**  
Flooring material **4200 m² Eternal Wood**



# WASHINGTON COURT HOUSE MIDDLE/HIGH SCHOOL

Location **Washington Court House, OH United States of America**  
Architect **Ruetschle Architects**  
Interior & floor designer **Mike Ruetschle**  
Flooring contractor **Legacy Commercial Floors, Columbus, OH**  
Installation **Forbo certified AM/MM´s**  
Flooring material **10,920 m² Marmoleum Real, Dual, Vivace**



Photos: Nicole Dixon Photographic



Marmoleum Real 3030



Marmoleum Real 3055



Marmoleum Real 3203



Marmoleum Real 3142



Marmoleum Real 3143





Effect Volta 5084



Effect Volta 5073



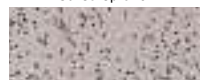
Effect Volta 5002



Effect Volta 5077



Safestep 8202



Photos: Andrew Pritchard  
Photography

## PRINCESS MARGARET HOSPITAL – WARD 5A

Location	Subiaco Perth Western Australia
Architect	Bollig Design Group, Ranjith Weddikkara
Floor designer	Elizabeth Giagtzis, Artist Suzanne Flavell
General & flooring contractor	Wall to Wall Carpets
Building contractor	Niche Constructions
Installation	Kim Louth
Flooring material	100 m <sup>2</sup> Marmoleum Vivace, 1000 m <sup>2</sup> Effect Volta, Safestep



# CREATING BETTER ENVIRONMENTS



## SCHIPHOL AIRPORT PRIVIUM CLUBLOUNGE

Location **Amsterdam, The Netherlands**  
Interior Designer **M + R interieurarchitecten**  
Installation by **Intos interieurmakers**  
Flooring material **325 m² Westbond**



Photos: Studio de Winter



Westbond Natural W12797U

Creating better environments begins with caring for the environment. In this section Forbo Flooring is presenting unique projects which feature better indoor (and outdoor) environments.





## AS PRIVIUM CLAIMS, “LIFE’S NOT ABOUT THE DESTINATION. IT’S ABOUT THE JOURNEY.” AND THIS JOURNEY INVOLVES A STOP AT THE LOUNGE.

Frequent fliers to Amsterdam Airport Schiphol might already be familiar with the name of Privium and the benefits of membership, for the rest it can be defined as a “select way to travel” based on priority airport services, such as preferential parking, discounted valet parking, business class check-in, the preferential Privium-only route to a secure area beyond the customs checkpoint via a quick iris scan and now the much-awaited members-only lounge.

Following an international competition, Privium Schiphol appointed the young design bureau at M+R interior architects from Eindhoven to design their high-

ly exclusive ClubLounge located between Departure Halls 1 and 2. Once passengers have reached the “eye,” which is literally a door shaped like a pupil that opens to provide access, they are invited to experience the comforts of every imaginable travel amenity from a fully stocked bar to a Light Energy Cabin intended for battery recharging, as well as complimentary food, computer workstations and business services. The ambiance is relaxing and aesthetically pleasing to the tired traveller’s eye, no pun intended, with an all-white décor, colourful sitting areas and giant organic shapes mixed in with well-chosen design classics to set the mood.



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