



ARCHIDEA



INTERVIEW STEVEN HOLL

#42 / 2010

Steven Holl

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 STEVEN HOLL

Ideas drive the designs of architect Steven Holl. In many cases his ideas spring from musical concepts. You move through a sequence of spaces as you move also through a musical sequence. Music is about time, and architecture is also about time. "Architecture surrounds you, in the same way as music surrounds you".



12-15 FOCUS ON INTERIORS ORCHESTRA OF LIGHT

The experience of space goes further than the tactile sense and involves sound, smell and light. Light is most crucial medium because of our predominantly visual nature. Looking always comes first; we move first with our eyes. Light gives space dimension, depth and perspective, so determining how we move. The Za-Koenji Theatre, the Peres Peace centre and the Kolumba Art Museum of the archdiocese are all examples of projects where light plays a big role.



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The Sci-Tech Library at the University of Sydney is part of the Jane Foss-Russell Building designed by John Wardle Architects. Clients have given the library a big tick for its palette of colours, spacious Multi-purpose rooms, large write-on surfaces and flexible furnishings.



'ARCHITECTURE
SURROUNDS YOU,

IN THE SAME WAY
AS MUSIC
SURROUNDS YOU.'

Photo: Mark Heitoff

Ideas drive the designs of architect Steven Holl. In many cases his ideas spring from musical concepts. But the idea is not the architecture, he stresses. Architecture consists above all of real space, material and light. "You know the design is good when the idea, the structure and the material all line up."



Kiasma Museum of Contemporary Art,
Helsinki, Finland (1992-1998)

Photo: Paul Warchol

How can music lead to architecture? The American architect Steven Holl offers an example. He spent several weeks working with a team of employees on a competition design, occasionally working late into the night. He shows a sketch: a mass of small, edgy forms are scattered seemingly at random around the floor of a valley. The visible forms are the skylights of an underground building, and their layout is based on a musical analogy. The brief was to design a musical centre in the lovely, unspoiled valley of Sankt Gallen in the German Alps. It was an almost impossible place to build, Holl explained in his office in New York. The requirement was for walk-through spaces suitable for experimental music performances, although apart from that everything was more or less open. The real constraint was the landscape, the gorgeous setting, so pristine that it would be practically criminal to build something new there. "It was quite a headache, because I didn't want to make little wooden buildings to go along with those neat alpine chalets. Going only partly underground wasn't very appealing either because the result would be too much like a bunker."

"Three days ago I reached the point of making my first sketches, which are based on the composition *Stimmung* of the German composer Karlheinz Stockhausen. It is a work with a definite place in music history. *Stimmung* is a piece for six amplified voices, and it has been described as the first composition based entirely on vocal harmo-

tics. Overtones play an important part in yodelling and the acoustics of the alpenhorn, so in this respect *Stimmung* has a connection with the popular culture of the valley. The word *Stimmung* can mean several different things. It can refer to the tuning of voices or instruments, but also an inward 'tuning' of the soul. We decided to apply a version of Stockhausen's 'moment form', a method which treats the music as a succession of distinct moments instead of the familiar structures of classical music. Rather than treating the building as an object, or as a pattern of a few objects, we proposed making an aleatory field of 51 'moments', matching the number in *Stimmung*. The landscape will infiltrate the building, so that it is no longer an object but a field which blends with the location."

- You have often expressed an interest in music as a source of inspiration during the twenty years. How do you see music and architecture being connected?

"Painting and sculpture are forms of art you can turn your back on; but architecture surrounds you, in the same way as music surrounds you. Music is about time, and architecture is also about time. You move through a sequence of spaces as you move also through a musical sequence. There are many potential analogies, for instance the tone rows of serial music. A given sequence of tones can be inverted (turned upside down) or retrograde (reversed in direction). It is like hearing a retrograde row when you pass through a building in one direction and then return in the opposite direction. Once you have experienced the pri-



Kiasma Museum of Contemporary Art, Helsinki, Finland (1992-1998)
Photos: Paul Warchol



mary sequence of spaces, you notice how it overlaps with the reverse sequence as you walk through the building in the opposite direction. A similar idea plays a part in my Kiasma Museum in Helsinki. It has twenty-five galleries each of which is a very distinct space with a different type of natural lighting, the top space being the most brightly lit. The sequence and the direction of passing through the spaces makes a big difference to how you experience them. In my first sketches of the building, I used watercolours to show the overlapping sequences, and that helped me understand what I was looking for.”

- The movements of people are almost impossible to predict, so for most purposes they are effectively random. Does the element of chance figure in your designs as it does in some forms of contemporary music?

“Each building is different, but yes, randomness has played a part in my architecture. Our addition to the Singelgracht building, which we designed for the housing developer Het Oosten in Amsterdam, has a partly aleatory design. The design is based on Morton Feldman’s musical composition *Patterns in a Chromatic Field*. We threw dice to decide where the openings would come. The idea was to have randomly chosen rectangles of colour. We made a die with a different colour on each face, and another with numbers that referred to the sizes. There was nothing in the program that dictated the overall shape of the building. It had to be very open, just a volume where people could meet. I thought of the Menger Sponge, a fractal solid produced by cutting an infinite sequence of ever smaller holes in a cube: holes within holes within holes. A Menger Sponge is identical in the plan, section and elevation. A real building, of course, cannot be a perfect mathematical figure. There are all those entrances and axes that have been allowed for.”

- So you looked outside the programme for the concept of your design.

“We always do. I read the brief, I listen to the clients and then I try to forget everything they said. They come to us with what they think they want, and I give them what they actually need. Usually that is more, not less, than what they were asking for. In Beijing, for instance, they requested eight towers all isolated from one another. It’s a common way of building in Beijing these days, gated communities with no services. We gave them a complex of eight towers with a visual and urban interaction, with connecting passages at the base and skybridges at the upper levels. The complex includes amenities and is open to the public.”

- Is music always a source of inspiration for your designs?

“No, not necessarily. I am currently doing a project on Fifth Avenue in New York and it has nothing to do with music. Another ongoing project is a housing development in Haiti; we are proposing a high-density project outside the city. It will have independent building services, because the water mains were completely destroyed by the earthquake. This project has nothing to do with music, except in that Haitian people love to make music. There is no time for sophisticated ideas on a project like that.”

- Your projects always have an underlying idea or concept. Does that govern the whole design or is it just a starting point?

“I am almost obsessive about following the concept. I never show a client an alternative plan, and I never give a client optional extras like corporate architects do. *Stimmung* has 51 moments, so our design of the musical centre had to have 51 moments: not 52 or 49, but 51. I always stick to the idea. It’s also essential for the client to be committed to the same idea. That applied to the Chapel



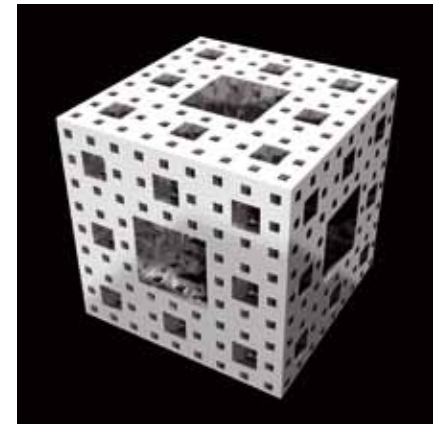
Sarphatistraat Offices, Amsterdam, The Netherlands (1996-2000)
Photos: Paul Warchol

of Saint Ignatius at Seattle University, where I proposed putting seven bottles of light into a stone box. We were in the middle of the project when the university's building and planning department told us we were going above budget. They wanted to take a few bottles out. But my client, Fr. Jerry Cobb, was sitting next to me and objected. There are seven days, he said, so there shall be seven bottles of light. If we hadn't been committed to the same idea, he would have had nothing to say to the guy from the building department. He dissuaded them from ditching the best part of the design. In the end, we shrunk the building instead; everything was just a bit tighter. Every project has its nay-sayers, but Father Cobb believed in the idea and so did I. Architecture can be hard, very hard."

- Do you require your idea to be legible in the final design? Is a narrative aspect of any importance to you?

"The idea is a heuristic device. It drives the design, it guides the design, but it is not a rigid structure that defines the design. Being able to read the idea in the final design gives a building character, but it does not have to be literal. Some people criticize me and say I make conceptual art. But conceptualism says that the idea is the artwork, and that is not at all what I am doing. The idea is not the architecture: the architecture is the real space, the material and the light."

- Do you mean the idea is like the libretto of an opera, the starting point for the music but in the end it is secondary and the musical composition takes over? "That's right. Wittgenstein wrote that philosophical ideas are like ladders: when they get you somewhere you can throw the ladder away. You know the design is good when the idea, the structure and the material all line up. Then it gets really beautiful."



Addition to the offices of housing developer Het Oosten in Amsterdam (1996-2000)



Linked Hybrid, Beijing, China (2003-2009)
Photo: Shu He







Chapel of St. Ignatius, Seattle,
WA, United States (1994-1997)
Photos: Paul Warchol

- On one hand you have a passion for tactility, the tactile qualities of materials. And on the other hand you choose strategies that lead to a dissolution of materiality, for instance the way you treat light. Can you explain why?

"For me, light is to space what sound is to music. The experience of architecture, the overlapping perspectives, is the equivalent of spatial acoustics in light. With a piece of music, you can have a score, the rhythm, polyphony: some kind of structure; and then there is sound that executes it and brings it all to life. Otherwise the music remains an abstraction. The same applies to architecture. There is the spatial concept, the conceptual strategy – say the integration of lenses into the landscape, the fusion of architecture with landscape and urbanism; but none of that is really alive until you infuse it with light."

Steven Holl has often said that an architectural design should be a reflection of the site and its specific history. Every site and situation is different, in his view. He never carries a style over from one site to the next, and starts every time from scratch. Still, the concepts do not derive solely from the site or the architectural requirements. His musical and literary ideas are, rather, relevant to the site, to the client and the program. They are not alien concepts superimposed on the design, but ones which arise from contemplation of the site. The 51 moments of *Stimmung*, for example, have a profound bearing on the site of the musical centre.



The Stretto House near Dallas is another good illustration.

"A couple asked me to build a house for them and, above all, for their art collection. They showed me a site but it was too tight. So they drove me to two other potential sites, one of which had a stream and a dilapidated timber house. I said I liked it, and two weeks later the couple decided to buy the house and tear it down. But it wasn't easy to find a good idea for the design. The Dallas vernacular is one of concrete blocks and metal roofs, so I was in favour of using those materials. I like metal roofs and the toughness of concrete blocks, although I wanted to use them in a new way. I made a stack of sketches and a lot of models, but I couldn't get it to come together. Six months went by. Then I showed the site to a student who had been at the Julliard School of Music and asked him what composition this site, with its stream and weirs, reminded him of. He said "Béla Bartók, *Music for Strings, Percussion and Celesta*, 1937. It is about overlap, about strata."

Back in the office I worked on that concept. I got a recording of Bartók's work, listened to it and read the score. Its four movements alternate between a heavy and a light character. The instrumentation is also divided into heavy and light, with the percussion and the strings on opposite sides of the stage. There was the germ of an architectural idea: heavy and light. Why not? One side would be built of concrete blocks, while the other would be lightweight, made up of thin steel lines. It could have four movements, which would relate to the four dams. So I designed the house in analogy with Bartók's composition".

Stretto House, Texas, United
States (1989-1991)
Photos: Paul Warchol



FOCUS ON INTERIORS ORCHESTRA OF LIGHT

IT IS USUAL TO DESCRIBE THE BUSINESS OF ARCHITECTURE AS THE CREATION OF SPACE. Space is what is needed, space to do things in, and architecture supplies it. But space is not shaped solely by a physical boundary. All human senses are involved in the perception of space. The experience of space goes further than the tactile sense and involves sound, smell and light. Light is most crucial medium because of our predominantly visual nature. Looking always comes first. Vision precedes movement: we move first with our eyes. Light gives space dimension, depth and perspective, so determining how we move. To learn more about the significance of light for architecture, it would be interesting to investigate how the blind experience space and what architecture could mean for them. Obviously, spaces designed for the sightless would look very different.

No element of architecture is more essential than light. Light creates space, gives materials their colour and texture; it conducts and it seduces. Light brings space to life – especially external light, which changes continually in the course of the day, both in colour and direction. For a better conception of the abundant diversity and meanings of light, we may turn to the history of painting, although novels and poetry also show us how many ways it can be described: they are inexhaustible.

Besides the drily functional uses of light to demarcate spaces and make them usable, some architects accord an important role to these additional qualities in their architecture. These architects

are like painters or poets, and they exploit light's expressive qualities and implicit meanings to the full. Through their handling of light, their architecture evokes intimacy, eroticism, transitoriness, sublimity or sanctity. We could perhaps describe them as the philosophers among architects. Their buildings are a form of meditation on the essential categories of human existence. They may deploy their talents in any kind of project, but it is at its most effective in buildings that have a strong cultural or religious dimension such as churches, museums and monuments – buildings for which a statement on life in general is an integral part of the brief.



Za-KOENJI THEATRE

TOKYO, JAPAN (2009)

The Japanese architect Toyo Ito similarly takes a special interest in light. In his case, its role is less theatrical. If light carries a message then it is a less explicit one. For Ito, light is more of a diversion, an elegy to the ephemerality of life recalling the way people in Japan celebrate cherry blossom in the spring for its transient beauty. We are prepared for a new experience as in a rite of passage; and in the case of the Za-Koenji Theatre in Tokyo, it prepares us for the performance to come.

Toyo Ito designed an outwardly closed shell for the Za-Koenji Theatre. The dishevelled surroundings had little to offer so it was better to shut them out. This would also benefit the acoustics of the theatre interiors. The building makes extensive use of structural steel. The columns are of steel and the concrete is reinforced with sheet steel. Ito created a playfully dynamic roof shape by cutting five elliptical cones and two cylinders out of a cube. The building looks so light and tent-like as a result that its presence

in the city seems merely temporary. The area of the site was limited so the building was designed with six floors, three below ground and three above. The theatre halls are stacked one on top of another.

At night light shines through the round perforations in the roof and the facade, a playful gesture amid the drab concrete of the surrounding buildings. In daylight the perforations cast circles of light onto the walls and floors. Circular light fittings are also mounted in the walls and the staircase balustrade, spiralling upwards with the stairs. The interior is thus a real festival of light circles. The exterior and interior mingle as a result, seemingly robbing the building of its material solidity. It seems to dissolve in circles of light, a kind of diffusion such as we may encounter in dense forest.

Architect: Toyo Ito

Photos: Iwan Baan

Orchestra
of Light

KOLUMBA ART MUSEUM OF THE ARCHDIOCESE

COLOGNE, GERMANY (2007)

Few architects have such a well-honed sense of the poetic and the metaphysical aspects of light as the Swiss architect Peter Zumthor. He is able to admit daylight into his buildings in a such a way that it feels its way along the interior walls and animates the spaces in a unique way. His Therme Vals (1997) is a splendid example that addresses all the senses. A more recent work is his Kolumba Art Museum of the Archdiocese (2007) in Cologne. It was built on ruins of the medieval church of St. Kolumba. Zumthor was faced with the difficult task of conserving and revealing the remains of the church, and at the same time creating space for the diocesan art collection. A fifty-year old chapel also had to be incorporated in the design.

Zumthor built a concrete box to cover the ruin: the remains of the church below and the museum rooms above. From the outside, the result is self-enclosed almost like a bunker. Yet it does not look heavy. The bricks are long and narrow, and have a warm, sandy colour, so that the general impression is more one of textile than of masonry. Inside, it becomes clear that the building does indeed have open-

ings to the outside world, and that they are composed and orchestrated with great precision. The museum spins a story, primarily through the medium of light. The entrance is hospitable and bathed in daylight, as are the galleries which benefit from a few large windows. The hall containing the remains of the church is, on the other hand, shady and mysterious. The half-light cultivates contemplation; it conveys the obscurity in which history dwells, barely perceptible yet present nonetheless. Daylight enters through a line of brick-sized openings. It is an arrangement that dramatizes changes in the atmosphere: diffused by passing clouds, tinted green by the foliage of trees outside, or, when the sun is shining, lancing the interior with narrow beams of light. All this conveys the idea that history is a human artifact, a fiction that can exist only as an animated construction in our minds.

Architect: Peter Zumthor

Photos: Lothar Schnepf and Hélène Binet





PERES PEACE CENTRE

JAFFA, ISRAEL (2009)

Playing with light always comes down to first excluding daylight and then subtly reintroducing it. The light must be admitted in careful doses and manipulated accordingly. In the Peres Peace Centre (2009) in Jaffa, Israel, by the Italian architects Massimiliano and Doriana Fuksas, long, irregularly shaped layers of concrete exclude the torrid Mediterranean sun. They alternate with similarly irregular bands of glazing that admit daylight with varying intensity, as though it were a fragile, unstable substance.

Concrete and glass together relate a story of peace. The layers of concrete are mixed with earth and sand from various places in the country that have been the scene of great suffering. The constituents differ from layer to layer like geological strata, symbolizing the long, painful history of the country. The insubstantial quality of the light filtered through the irregular strips of glazing evokes a sense of the elusiveness of peace – that intangible state being that is a constant focus of aspiration and concern in the region.

At night, light of the illuminated interior diffuses a message of hope as it leaks mysteriously through the narrow strips of glass.

Entry to the centre is via a plaza from where two flights of stairs rise gradually into the interior. The visitor is immersed first in the relative darkness of the low-ceilinged hall, and then emerges into the brilliance of a foyer which rises to the full height of the building and receives daylight through a roof light. From there, we walk into a large exhibition space. The upper floors contain an auditorium, a press office, a mediatheque, a cafeteria and conference rooms. The sixth floor incorporates ten apartments, which all enjoy magnificent views of the Mediterranean and of the nearby cemetery.

Architect: Massimiliano and Doriana Fuksas

Photos: Amit Geron

PROJECTS

Marmoleum Dutch Design M0712 Marmoleum Dutch Design M0812

Photos: Peter Jørgensen



RIGSARKIVET

Location **Copenhagen, Denmark**

Architect **Kenneth Børresen, PLH arkitekter**

Flooring contractor

& installation **Allan Jensen, Tæppeland Erhverv**

Flooring material **1440 m² Marmoleum Dutch Design, 1300 m² Colourful Greys, 1200 m² Marmoleum Fresco**





Marmoleum Dual 630

Desktop 4162

Photos: Peter Frenckel

JAKOB-UND WILHELM-GRIMM-ZENTRUM

Public Library

Location **Berlin, Germany**
Architect **Max Dudler Architects**
Flooring contractor **Raumstudio Falther GmbH, Berlin**
Flooring material **26,000 m² Marmoleum Dual, Desktop**





SAVOY THEATER

Location **Helsinki, Finland**
Architect **Helin&Co. Architects**
Interior architect **Ark. tsto. Iris Ulin**
Flooring contractor **Tuusulan Mattotyö**
Flooring material **550 m² Marmoleum Real, Fresco, Dual**



Marmoleum Real 3146



Marmoleum Fresco 3874



Marmoleum Dual 435



Marmoleum Dual 630

Photos: Antti Vermas



Marmoleum Real 3204



Marmoleum Real 3207



Marmoleum Real 3049



Marmoleum Real 3127



Photos: Matti A. Kallio

LIFE ON A LEAF

Location **Turku, Finland**

Architect **Erkki Pitkäranta & Jan-Erik Andersson**

Flooring material **100 m² Marmoleum Real**



Flotex Sottsass Wool 990610



Photos: AGENT M

ESSILOR

Location **Creteil, France**
Architect **Agent M Matthieu Paillard – Guillaume Ternard, Paris**
General contractor **Essilor International**
Flooring contractor **Actisol 94**
Flooring material **300 m² Flotex Sottsass**



COFIDIS

Office

Location **Villeneuve D´Ascq, France**
Architect **Goulard – Brabant, Marcq en Baroeul**
Interior Architect **Cabinet Aerts, Roubaix**
General contractor **Cofidis**
Flooring material **1200 m² Flotex Sottsass**



Flotex Sottsass Bacteria 990102

Photos: JP Lagarde

Marmoleum Dutch Design M0712

Marmoleum Real 3126

Photos: Roos Aldershoff Fotografie



TNT DEN HAAG

Location	Den Haag, The Netherlands
Architect	Merkx & Girod Architecten, Amsterdam
Interior architect	Merkx & Girod Architecten, Amsterdam
General contractor	Benschop, Zoetermeer
Installation	Keba Pijnacker
Flooring material	450 m ² Marmoleum Dutch Design, Marmoleum Real





SPORT CENTRE ŽIŽKOVY KASÁRNY

Location **Olomouc, Czech Republic**
Flooring contractor **Linhart, spol s.r.o., Stará Boleslav**
Installation **Hager podlahy, Olomouc**
Flooring material **800 m² Marmoleum Sport**



Marmoleum Sport 83208

Photos: Ing. Tomáš Kafka



Coral Brush Activ 5828 Lime



Coral Brush Activ 5801 Graphite



Photos: Petr Opavský

RECONSTRUCTION ENTRANCE HALL OZO OSTRAVA S.R.O.

Location **Ostrava, Czech Republic**

Architect **Ing. Arch. Šmídová Helga, d21 architekti s.r.o.**

Flooring contractor & installation **Pavel Pečinka – Style Floor Products, Ostrava Polanka**

Flooring material **50 m² Coral Brush Activ**



Marmoleum Fresco 3847



Marmoleum Fresco 3846



Marmoleum Dutch Design M0612



Photos: Alessandro Ciampi

PRONTO SOCCORSO – OSPEDALE DI PARMA

Location **Parma, Italy**
Architect **Studio CSPE Srl – Firenze**
General contractor **Pizzarotti & C. Spa**
Flooring contractor **Gommaplast Srl - Fidenza**
Flooring material **2539 m² Marmoleum Fresco, 1757 m² Marmoleum Dutch Design**



CENTRO SOCIAL INTERGENERACIONAL EMISIONES

Location	Oviedo, Spain
Architect	Antonio Morales Secades
General contractor	Fundación Minera Asturiana
Building contractor	Procoin
Flooring contractor	Sistemas y Servicios Arquitectura Interior
Installation	SSAI
Flooring material	5200 m² Eternal Wood



Photos: Antonio Morales



Eternal Wood 11522



Marmoleum Fresco 3872



Photos: Héctor Fernández Santos-Díez

PALACIO DE JUSTICIA

Location	Barco de valdeorras (Ourense), Spain
Architect	MMASA Studio Patricia Muñiz, Luciano G. Alfaya
General contractor	Conselleria Xustiza
Building contractor	Orega SL
Flooring contractor & installation	Dytecsa
Flooring material	1100 m² Marmoleum Fresco



Tessera Ethos aquamarine 554



Westbond Ibond Marine 9581



THE WATERMARK

Location **Ivybridge, United Kingdom**
Architect **Stride Treglowan**
Flooring material **800 m² Tessera Alignment, Tessera Ethos**



SCOTTISH WIDOWS

Financial institution

Location **Edinburgh, United Kingdom**
Commissioned **Lloyds TSB / Scottish Widows**
Flooring material **2000 m² Tessera Alignment**



Tessera Alignment Prism 211



Flotex Berlin Anthracite 368191



Photos: Kalle Veesaar (outside), Alar Simmermann (inside)
Copyright: Lincona Konsult AS

NORDEA BANK Financial institution

- Location **Tallinn, Estonia**
- Architect **Emil Urbel / Indrek Erm**
- Interior architect & designer **Taso Mähar**
- Floor designer **Tiit Jürna**
- General & building contractor **Nordecon International Ltd**
- Flooring contractor & installation **Loyatic OÜ**
- Flooring consultant **Lincona Konsult AS**
- Flooring material **4500 m² Flotex Berlin**





Linoleum is a natural material with attractive design but this time it was used on the walls in combination with a natural stone floor. A digital printing process was used for the pattern which allowed the complex design to be applied most effectively to the linoleum.

RESTAURANT HOUWEI XIANGLAGUAN

Location	Shanghai, China
Interior & floor designer	Shangxiang Wang
General contractor	DB & B
Installation	Shanghai Zhaochuang Building Material Co. Ltd
Flooring consultant	Shanghai Zhongzhi Building Material Co. Ltd
Flooring material	200 m ² Artoleum Graphic



Photos: Mr. Wang Zhi Qiang



Artoleum Graphic 5302



Marmoleum Real 3038

Photos: Mr. Wang Zhi Qiang

MICHELIN CHINA OFFICE

- Location Shanghai, China
- Interior & floor designer Ives. Wu
- General contractor DB & B
- Flooring contractor Shanghai Xinlong Architect & Interior Design Co. Ltd
- Installation & flooring consultant Shanghai Zhongzhi Building Material Co. Ltd
- Flooring material 100 m² Marmoleum Real (with jet injection)



CREATING BETTER ENVIRONMENTS



THE SCITECH LIBRARY – JANE FOSS RUSSELL BUILDING The University of Sydney

Location **Sydney, Australia**
Interior Designer **John Wardle Architects**
Flooring material **4500 m² Marmoleum Vivace, Marmoleum Real**



Photos: Andres Warn



Marmoleum Real 3126



Marmoleum Real 3127

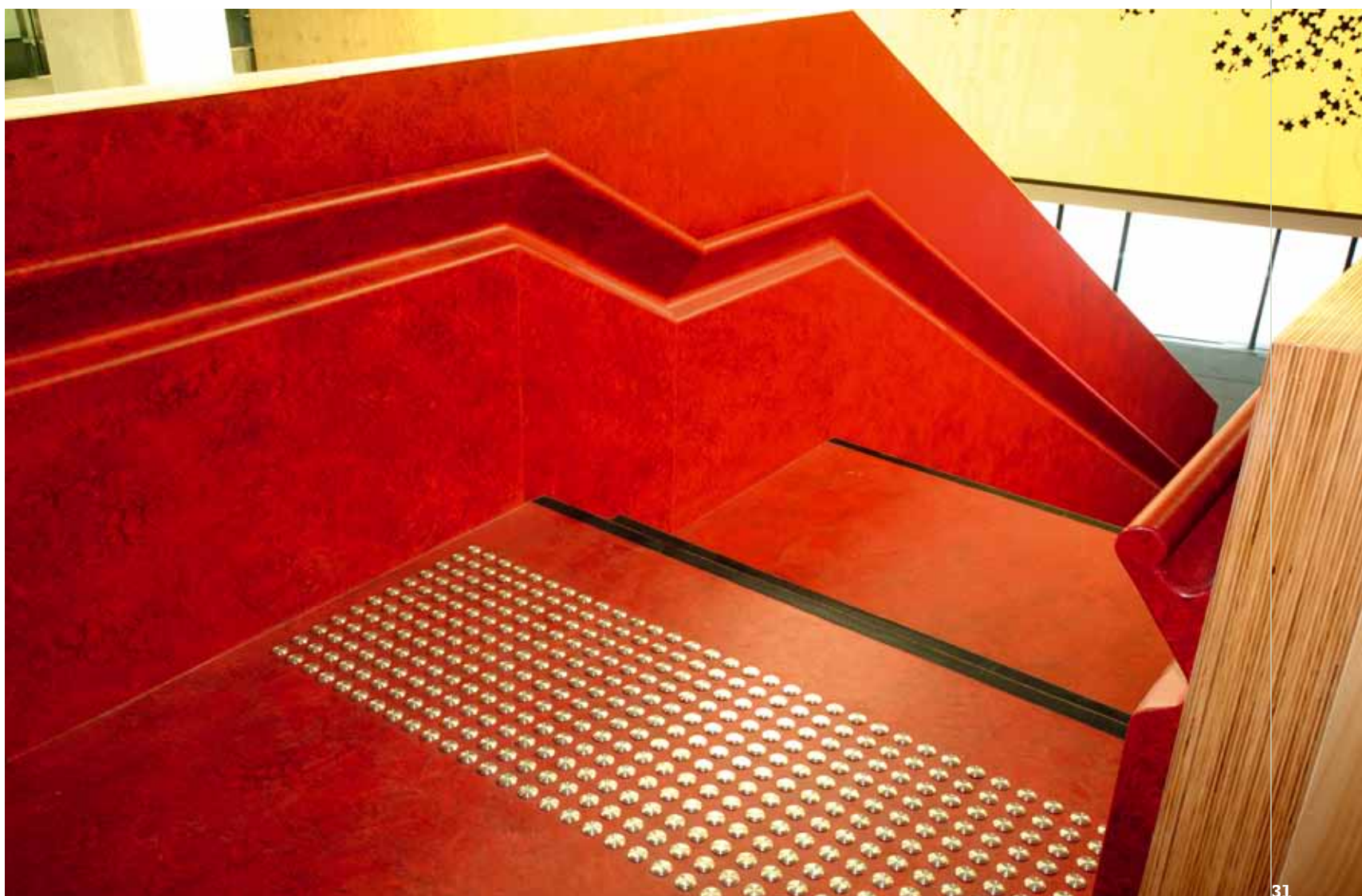
Creating better environments begins with caring for the environment. In this section Forbo Flooring is presenting unique projects which feature better indoor (and outdoor) environments.

CLIENTS HAVE GIVEN THE LIBRARY A BIG TICK FOR ITS PALETTE OF COLOURS, SPACIOUS MULTI-PURPOSE ROOMS, LARGE WRITE-ON SURFACES AND FLEXIBLE FURNISHINGS.



The official opening of the new Sci-Tech Library for the University of Sydney happened in July 2008. The number of visitors to the new library has been extraordinary, indicating a great demand for quality Library spaces. The library is part of the Jane Foss-Russell Building designed by John Wardle Architects, who won an international competition to design the Jane Foss Russell building, and the Capital insight and Abigroup contractor who supported the construction. They did a remarkable job of translating the Library's extensive wish list into reality. "Our main objective was to create a large variety of spaces that would meet the learning and research needs of the clients of the library".

Evident from the entrance is the large number of computers necessary in a 21st century library, however, technology is softened by nature. The fresh green colour palette is punctuated with flashes of intense brights, botanical motifs emerge from glass and carpets, and the floor flows down through paddy field-like zones towards the wooden banana-lounges in Cadigal Green. Rooms from large to small, some with movable dividers wrap around the edge of the space; while in the centre, study booths with power and data connections also support group discussion.



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www.forboflooringna.com

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