



# ARCHIDEA



**INTERVIEW EMRE AROLAT**

**#48 / 2013**



# 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 EMRE AROLAT INTERVIEW

"In architecture we should learn from the land, from the place." Unlike the hardcore modernists, architect Emre Arolat believes in context, in differentiation and in not having the same order everywhere. "I feel very uncomfortable when people say they recognize my designs. I force myself to make something different every time, something that depends on the context."



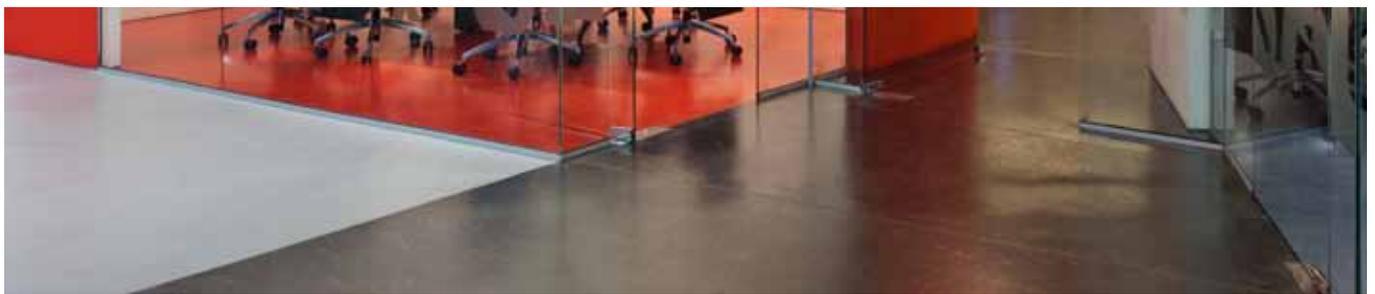
## 12-15 COVERED MARKETS FOCUS ON ARCHITECTURE

The roof is the essence of the architecture of covered markets. It must be designed to harmonize with its built surroundings or, where the vicinity is dominated by large buildings, to sufficiently resist being visually overwhelmed. If the urban integration is successful, the covered market can become more than a place where people do their daily shopping, and fulfil a broader public function.



## 16-29 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.



## 30-31 CREATING BETTER ENVIRONMENTS

The core of the newly-built Isala Clinics in The Netherlands is a sustainably built in-patient facility whose form, function and surroundings help promote the recovery of the patient. Some 90,000 square metres of Forbo flooring contribute to the salutary atmosphere, both figuratively and literally.



EMRE AROLAT:

**'IN ARCHITECTURE,  
WE SHOULD LEARN  
FROM THE LAND,  
FROM THE PLACE'**

**‘When I talk about architecture, I tend to talk about the communal and social aspects, or about the wind and the shadows, and not just about the physical structure.’ Amid the hectic urban development of Istanbul, the architect Emre Arolat strives to create something that the city almost entirely lacks: accessible and well-designed public space.**



Zorlu Centre, Istanbul, Turkey (2007-2012)  
Image: H4

The story of the Turkish architect Emre Arolat is like a fable or a movie plot, with some improbable twists and turns. It is hard to imagine an architect working for his parents for seventeen years, then abruptly breaking away from them, only to return some years later and become their employer.

In our conversation at his office, the architect, who heads Emre Arolat Architects (EAA) together with Gonca Paşolar, shed some light on his remarkable biography. It has involved a stylistic journey which led him from hardcore modernism to an open-minded, undogmatic conceptualism. ‘From my earliest childhood, I was possessed with the idea of becoming an architect like my parents. They worked long hours and would often bring work home with them. Sometimes they would go on until 2 in the morning, discussing ideas for competitions they were entering. I witnessed how they worked and I knew that it was something I would like to do as well. Things could easily have turned out quite differently: I have some friends with architect parents, and they hate architecture. I studied architecture here in Istanbul, and then I went to work for an architectural office in the United States. I returned a year later and became an architect in my parents’ practice. Maybe it doesn’t seem logical, but it was a good place to work compared to other offices in Turkey at the time. Besides, my parents’ firm had jobs to offer, and it was very hard for

young architects to find a job in those years. I could have tried to start my own practice, of course. But this was much easier, and I must admit I was the apple of their eye; for that reason they were very dedicated to taking care of me.’

- So what was it like working for your parents? Did you find enough space to develop your own outlook?

‘Not in the beginning. For the first five years I was a real rookie, and I didn’t have much of a say in any of the projects. I was basically a draughtsman, drawing whatever they asked me to draw. But I enjoyed this role for a few years because it was a period of intense learning. I learned a lot from what I saw as mistakes. It’s easier to recognize a mistake when it doesn’t involve you or when you are not responsible for it. The mistakes I am talking about weren’t in the designs so much as much as the way the office was managed. I had worked in the United States for a practice with about fifty architects, and I was able to take some ideas about the American way of running things back home with me to Turkey.’

- What about your parents’ designs? Did you have your own ideas about them too?

My parent’s generation had a modernist esthetics and ethics. They had been taught by some very strict German professors at Istanbul Technical University. They were optimistic and dogmatic, rather like soldiers of the secular republic. You had to be dogmatic after the revolution of

Ataturk. I mean, it wasn't at all easy to forget that you had lost a huge empire which had lasted for six hundred years. Without dogmatism, you could only be sentimental about the old days. By the late eighties, however, this mood was beginning to change. Lots of information and ideas were coming from Europe and the East, and my parents' generation got confused. They were conservative enough to defend the republic and its ideology, but at the same time they saw that the world was changing rapidly. At that time I made a mistake. I tried to change the vocabulary of the office. I was a huge fan of Turkish postmodern architecture. Not that I promoted Ottoman style – I was into American postmodernism, but not with the eclecticism.

It was more about the organization of space and the treatment of light - the fundamental aspects of architecture. It was clear to me from the start that postmodernism could mean a lot to us after modernism. I still think so. My opinion on the subject hasn't changed.'

- Can you be more specific? What is it about postmodernism that appeals to you?

'Modernism was at first very logical and pragmatic. But by the late twentieth century, the world was a different place. In 1960s Turkey, the effects of rationalist modernism were awful. The movement was intellectually and architecturally bankrupt. As an architect, you could get away with making very simple designs, but to be simple and good at the



Zorlu Centre, Istanbul, Turkey (2007-2012)  
Photos: Cemal Emden

Image: Emre Arolat Architects



Sancaklar Mosque, Istanbul, Turkey (2011-2012)

Photos: Cemal Emden

same time is very difficult. I don't like dogmatism of any kind, neither secular nor religious dogmatism. I see myself as somewhere between those two positions. I am not a religious person, but I understand and respect religion. At present I am working on a mosque, and the project has prompted me to think what Islamic architecture is fundamentally about. I am interested in the texture, the composition of the texture, the use of natural light and shadow, as in traditional Islamic architecture. With the interior of Sancaklar Mosque, I am trying to capture the essence of religious space. It is a simple space that inspires people to pray and be alone with God. But I also have a lot of modernist interests. My point is that the modernism of the sixties and seventies took away all the context and spirit from architecture. Modernism had a pretention of starting from scratch – a point zero, so to speak. But that point doesn't exist. There is no ideal world. In architecture we should learn from the land, from the place. Unlike the hardcore modernists I believe in context, in differentiation and in not having the same order everywhere. I feel very uncomfortable when people say they recognize my designs. I force myself to make something different every time, something that depends on the context.'

- So a conflict with your parents was inevitable.

'Yes. They were very uncompromising at that time, especially my father Neşet Arolat, although my mother, Şaziment Arolat, was also very strict about the organization of the office. The tension between us grew and, following a big argument, I quit and started EAA-Emre Arolat Architects with my partner Gonca Paşolar. Then things calmed down between us. After some years, when my firm had started to do very well, they joined me. Don't forget, nearly everybody of their generation has reached retirement age and is no longer professionally active. So my parents were pleased to be able to continue doing architectural work with myself and Gonca.'

Practicing architecture in Turkey has become challenging in recent decades due to the rapid economic growth and urbanization. Arolat considers himself lucky to be working as an architect in this region in these years. His office has a well-filled portfolio which includes some very large urban transformation projects. One of their projects, the Zorlu Centre in the centre of Istanbul, is one of Europe's largest construction sites and will be finished in a year from now. As far as Arolat is concerned, it is not only that there



Raif Dinçok Cultural Centre, Yalova, Turkey (2007)  
Photos: Cemal Emden



are plenty of opportunities to be had, but he has found the freedom to design and realize surprisingly original architecture.

'I think that freedom is partly due to my ability to negotiate with my clients,' he explained. 'They often tell me after my first presentation of a project, "If somebody else came up with the same design, we would never have accepted it. But when you tell the story, we understand it." I guess I am a good storyteller. In Turkey investors are courageous too. They are not always highly trained, but perhaps that is why they are more open to new, interesting proposals than developers with entrenched ideas. Besides Turkish people are on the whole not really urban, so they are not limited by ingrained memories of cities. Maybe that is why it is

relatively easy to convince them to do things differently. It also helps that we aren't weighed down by the same contractual burden as architects in the United States, for instance. They have huge responsibilities, especially as far as risks are concerned, but here we can make a disastrous blunder and nobody will ask questions' (he laughs).

- Here in Istanbul, there is a tremendous construction boom in progress. How would you describe your attitude towards this development? Do you go with the flow, or are you critical?

'Being critical is the easier path to take. There is a tendency in Turkey to criticize everything, but those who do never propose alternatives or anything. The majority of criticism of Turkish architecture and urbanization is negative in that way. When I was asked to co-curate the first Istanbul Design Biennale, I described the situation as a *musibet*. That is an Arabic word, which is hard to translate, but it means something like a plague or a disaster. Perhaps the transformation of Istanbul could be called a disaster, but it's the kind of disaster you can learn from. There is a Turkish saying: one *musibet* is better than forty advisers.'

- What is the right approach for a fast growing city like Istanbul?

'I believe in qualified density. A densely developed city is nothing to be scared of, but it should be a qualified, well designed, density. In Istanbul we have to deal with the fact that the city has an Asian and a European part. About five million people daily move from the Asian part to the European part to work there. I mean, that is crazy, it's a problem that needs to be addressed.'

- Zorlu Centre seems to be exemplary of your approach. It is huge and it is dense. A community in itself.

'Yes, Zorlu is like a small city. It is meant to be a new hill for Istanbul, which is known as a city of seven hills although there are actually more than that. We call some of them "lovers' hills", the kind of place you would go with your girlfriend, drink tea with her, look out over the Bosphorus and steal a kiss. Zorlu Centre is meant to be as inviting as those lovers' hills. Istanbul retail districts and recreational areas are not easily accessible owing to the extensive security measures. We have a lack of public space. We only have the streets which are full of cars. In the Zorlu Centre, as in some of our other projects, we deliberately try to create accessible public space.

- Is it an attempt to reconcile man with nature? The way Zorlu Centre is covered by greenery seems almost provocative.

'I agree there is some irony in this project. The green spaces are not really gardens, but terraces which look like





Kagithane Ofis Park, Istanbul,  
Turkey (2007-2010)  
Photo: Cemal Emden

gardens. The centre looks like a hill but it is a building. Still, it is a critical project, the most critical I ever made. Creating public spaces is not at all common in Turkish architecture. People tend to care only about themselves and their limited plot of land or apartment. So I am convinced we should create some spaces that are open to everybody. It is my main goal in my urban projects.'

One of the main design methods Emre Arolat uses is fragmentation. He fragments forms and by doing so creates a landscape with routes between the fragments. These in-between-spaces are always intended to invite use, as exemplified by the Raif Dinckok Cultural Centre or the Kagithane Office Park.

He admits that fragmentation is a crucial strategy for him. 'I have less interest in the building as a solid object. The investor wanted a large, iconic construction for the Mincity Theme Park building in Antalya, but we tried to avoid making something that was too monolithic because there were no other buildings in the vicinity. Our first idea was a solution with a minimum of presence, a huge mirror reflecting the sun. But the reflection could have been a visual nuisance, so instead we proposed a fragmented shape, a series of connected shells, which would mediate between the parking lot and the park. Seen from the sea shore, the broken profile of the building echoes the backdrop of mountains in the distance.'

'It is not the absolute duty of an architect to provide a building. Sometimes an architect should even refuse to build. We were once asked to transform a whole district in an old city. We asked what would happen to the people who lived there, and we were told that they were not the owners of the houses but tenants. When we found out that many families had lived in that district for over a hundred years and were wholly connected to the location, we refused to take the project. An architect has a social responsibility, although I suspect that many of my colleagues would be prepared to accept projects of that kind.'

- What do you see as the main goal of architecture if it is not first and foremost building?

'I have adopted a saying by Rafael Moneo practically as my motto. In one of his articles he wrote that the place whispers to an architect. I think that intimate sense of place is what really excites and inspires me. You could say there are two kinds of architecture, although of course it is a simplification. One kind is, let's say, existentialist, and the other is more structuralist. In my view, architecture is not a physical product as many architects believe. The process is much more mental than physical. So when I talk about architecture, I tend to talk about the communal or social aspects, or about the wind and the shadows, and not just about the physical structure. It is not the physical manifestation but the mental activity that makes architecture such a joyful profession.'



Minicity Theme Park Building, Antalya, Turkey (2004)  
Photos: Cemal Emden

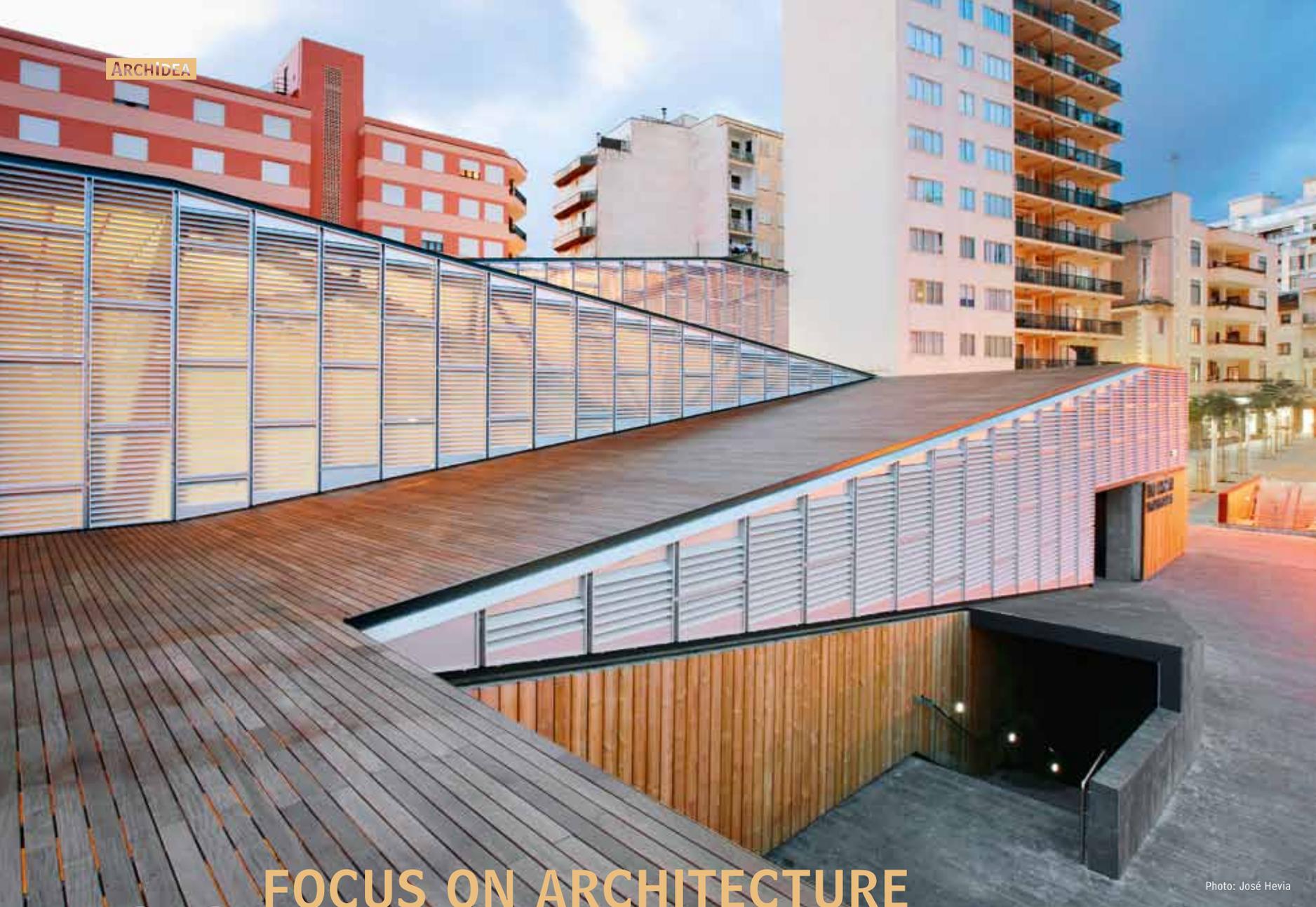


Photo: José Hevia

# FOCUS ON ARCHITECTURE COVERED MARKETS

**TRADE IS BOTH THE GERM AND THE LIFE BLOOD OF THE CITY, AS MUCH TODAY AS IT WAS IN THE PAST.** Cities originally developed at cross-roads and river fords, places which by their nature would concentrate people and slow them down. Cultures met with the result that interchange took place. It was a market first of goods and foodstuffs, and later of ideas.

The shops, bars, fast food restaurants and kiosks that cluster in and around stations and airports, indicate that this is still substantially true today. While public space may be thought of as the realization of a tacit democratic ideal, a place unsullied by commercialism where people are free to exchange ideas, it turns out not to be viable without commerce. City-centre public space is therefore vulnerable to the disappearance of commerce; shops are flung as though by a centrifugal force to malls in the urban periphery.

Better prospects for vital civic public space in cities are currently to be found in leisure amenities such as parks and in retail markets. Everyday commerce, such as food, drink, shoes and clothing, remains undiminished in its ability to attract and to bond city dwellers. A market, or its contemporary equivalent the mall, therefore usually gains a prominent location at the centre of any new development scheme, so that

the new area can fulfil its social and commercial role towards the community.

The open-air market with stalls is still viable, but given ever more competition from malls and shopping arcades, it has to offer the comfort of a market-spanning roof to shelter its users from the elements – rain in the North, and sun in the South. The roof is the essence of the architecture of covered markets, as it is of filling stations, railway stations and air terminals. The roof provides the market and its stalls and shops not only with weather protection, but also with visibility and volume. It must be designed to harmonize with its built surroundings or, where the vicinity is dominated by skyscrapers or other large buildings, to sufficiently resist being visually overwhelmed. Only if this urban integration is successful can the covered market become more than a place where people do their daily shopping, and fulfil its broader public function.



Photo: José Hevia



Photo: José Hevia

## INCA PUBLIC MARKET

MAJORCA, SPAIN (2005-2010)

Reestablishing public space and carefully embedding the market in the inner city was the main goal of the design for the new Public Market in the historic inner city of Inca on the island of Majorca by the Barcelona based architects Charmaine Lay and Carles Muro. The old market hall occupied the entire square, leaving hardly any space for street life. Demolition offered the opportunity to maximize public space and revitalize the square and the surrounding web of pedestrian streets. It was also an opportunity to rise to contemporary standards for ventilation and light, and to accommodate a modern and varied programme which asked for a supermarket, a car park, council offices and shops. In the new Inca Public Market, the car park and the supermarket are located underground while the rest of the programme rises from the ground, reaching its maximum height where the offices are situated.

The Inca Market Hall is not designed solely as a covered plaza, but also as a fluent continuation of the surrounding public space. The result is a refined, sloping building

whose mass and volume do not impose themselves on the delicate fabric of the city, but which connects the building with its surroundings. A wooden strip detaches itself from the ground, covering the entrance to the car park, continues as something resembling a pergola running parallel to the street thereby wrapping the public square which was also created, and transforms into the sloping roof of the market, ending as a horizontal plane which covers the retail spaces and offices. The three folds of this intriguing, dynamically designed roof form a continuation of the strip, but also allow natural lighting and ventilation into the hall, which is essential in the hot climate of Majorca. The idea of a covered plaza was reinforced by the choice of materials: wooden trusses, aluminum louvres and paving which continues the black granite of the exterior plaza.

Architects: Charmaine Lay and Carles Muro

# THE MARKET HALL

ROTTERDAM, THE NETHERLANDS (2009-2014)

At the place where Rotterdam once was founded, the Market Hall will be realized as a new, spectacular urban typology. The Market Hall, designed by the Dutch architectural office MVRDV, combines what urban life seems to be about: food, leisure, living and parking. Fully integrated to enhance and use the synergetic possibilities of the different functions, a public building emerges from housing, which is basically how public space in a city is constituted traditionally – as the 'space-in-between'.

A breathtaking arch of apartments creates a large hall which houses about hundred fresh food market stalls, shops and restaurants, over a thousand parking spaces and an underground supermarket. The apartments all have a balcony on the outside and a window towards the market inside the arch. Sound insulation prevents noise intrusion from the market. The forty metres tall and equally wide

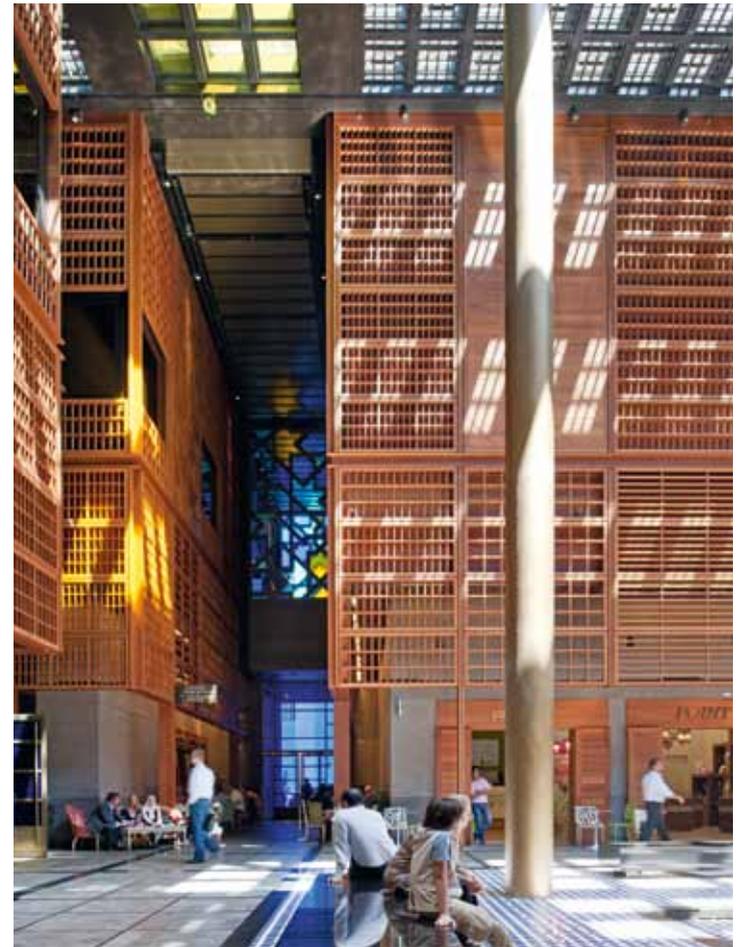
openings at the front and back are covered with a flexible suspended glass facade, allowing for maximum transparency and a minimum of structure. The interior of the arch displays images of market produce.

The project is part of the regeneration of Rotterdam's postwar centre. Its size and form provides a sturdy presence that is easily capable of upholding the market amid the surrounding large apartment and office blocks. The iconic form is appealing in a direct, popular way which could almost come out of a comic strip. It also serves as a landmark which attracts not only residents of the building's apartments but people from all over the city, to buy the fish, fruit and vegetables.

Architect: MVRDV

Images: Provast





## ALDAR CENTRAL MARKET

ABU DHABI, UNITED ARAB EMIRATES (2006-2011)

When the market is considered vital to a community, maybe even the heart of it, it becomes important to relate the design as much as possible to the culture of the place. It is for this reason that the internationally active architecture firm of Foster + Partners stresses the Arabic inspiration of their design for the Aldar Central Market in Abu Dhabi. In a context that lacks identity, except an obvious, international one, it distinguishes itself from the host of globalized shopping malls and is clearly a successful interpretation of the regional vernacular of the Gulf region. As in the traditional souk, a diversity of shopping experiences such as luxury goods boutiques, food markets and craft based trades are brought together in an interior of dappled sunlight, bright colors and fountains, with a lively rhythm of squares, courtyards and alleyways. As often is the case in Islamic architecture, the sequence of spaces leads gradually to courtyards where sunlight floods generously but filtered through rooflights into the building.

For half the year the climate is comfortable enough to stroll and sit outside. That has inspired a sequence of public routes and squares in which the barriers between inside and outside are dissolved. Open at night as well as during the day, these new spaces provide an important central venue in the city during festivals and celebrations, and are cooled naturally when conditions allow. For the remainder of the year the spaces can be enclosed by roof panels. The pattern of perforations in the roof and interior (developed together with a scholar of Islamic art) continues outside, wrapping the podium building in a textured facade. The design of the panels is based on octagonal forms, with reference both to traditional *zellij* tile work and more recent research into mathematical geometry.

Architect: Foster + Partners

Photos: Nigel Young/Foster + Partners

# PROJECTS

Should you like to see more of these Forbo Flooring projects visit our website at [www.archidea.com](http://www.archidea.com)

## CINEMA LE COTENTIN

Location **Pirou, France**  
Architects **D. Lamare et D. Boscher**  
General contractor **Ville de Pirou**  
Flooring contractor **Sas Pierre**  
Flooring material **300 m<sup>2</sup> Flotex HD Vector**  
Photo: T. Houyel



Flotex HD Vector 540018





## COLLEGE DE PLESCOP

Location **Plescop, France**

Architect **AIA Architectes**

General contractor **Departement du Morbihan**

Flooring contractor **Ent. Le Dortz**

Flooring material **1200 m<sup>2</sup> Sarlon Trafic, 1100 m<sup>2</sup> Flotex Sottsass**

Photos: JP Lagarde



Sarlon Trafic Flash Code  
XXL 433529



Sarlon Trafic Flash Code  
XXL 433508



Flotex Sottsass Wool 990609



# CENTRE HOSPITALIER DE CALAIS

Location **Calais, France**  
Architect **Cabinet A.A.R.T.**  
General contractor **C.H. Calais**  
Flooring contractor **Ets Vallee**  
Flooring material **20.000 m<sup>2</sup> Eternal, 7000 m<sup>2</sup> Sarlon Trafic Compact, 2000 m<sup>2</sup> Surestep, 7000 m<sup>2</sup> Onyx**  
Photos: ITH TV



Eternal Wood 11172

# MAISON DE L'ODYSSÉE

Location **Amiens, France**  
General contractor **Amiens Metropole**  
Flooring contractor **PMS Picardie**  
Flooring material **1000 m<sup>2</sup> Flotex Classic and HD**  
Photo: A. Lagarde



Flotex Classic Calgary 290012



Flotex HD Spin 530002





Prof. Rainer Hascher:

“For the gymnasium in Bochum, we decided to have walls with flowing shapes, seemingly without any beginning or end. Everything looks as though it is in motion. There is no order-creating symmetry; there are no central corridors with

side branches that look like cul-de-sacs. Instead there is now a central ambulatory with protuberances at intervals. The protuberances serve as terraces and undulating grandstands, which give the pupils a place to hang out and converse.”

## NEUES GYMNASIUM BOCHUM

Location **Bochum, Germany**

Architect **HASCHER JEHLE Architektur**

Construction Management **rheinpark\_r, Ralph Röwekamp Architekten**

Installation by **Schandert GmbH**

Flooring material **8000 m<sup>2</sup> Marmoleum Fresco**

Photos: Fotostudio Christoph Leniger



Marmoleum Fresco 3872



# CAMPUS ROSKILDE

Location **Roskilde, Denmark**  
Architect & interior designer **Henning Larsen Architects**  
Building contractor **Enemærke og Petersen A/S**  
Commissioned by **University College Sealand**  
Installation by **COWI A/S**  
Flooring material **7000 m<sup>2</sup> Walton Cirrus (decibel backing)**  
Photos: Peter Jarvad and Kontraframe



Walton Cirrus 335435



## STRASSENVERKEHRSAMT FRAUENFELD Public building

Location **Frauenfeld, Switzerland**

Interior architect & designer **Erich Keller**

Installation by **Salathé Wohndesign GmbH & Steff Bodendecor & Schreiner Erich Keller AG**

Flooring material **200 m<sup>2</sup> Marmoleum Real**

Photo: Luxwerk



Marmoleum Real 3127



## CENTRE MÉDICAL VIGIMED

Location **Martigny, Switzerland**

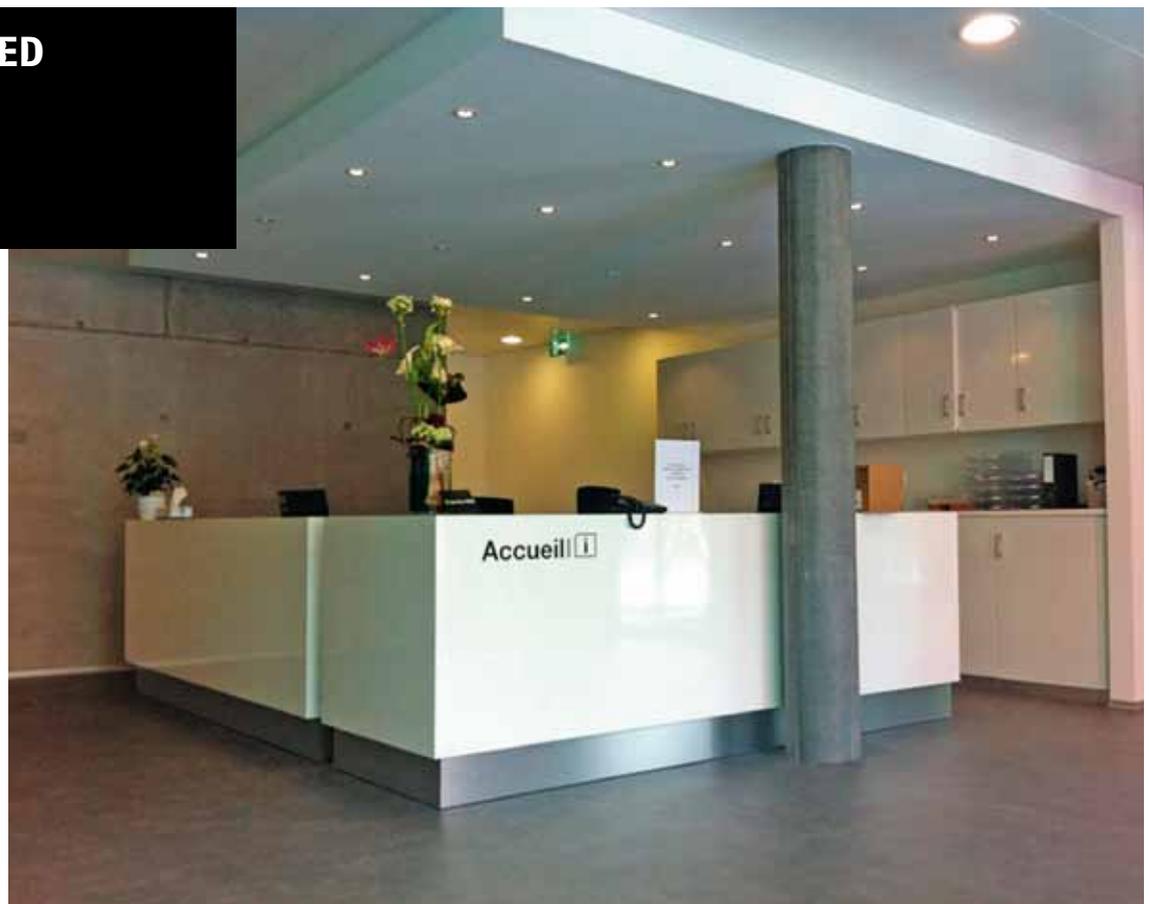
Architect **M. Sergio Núñez**

Flooring material **1900 m<sup>2</sup> Flex Design tiles**

Photo: M. Sergio Núñez



Flex Design 1632



# SERVICE TRAINING CENTRE ŠKODA AUTO

Location **Mladá Boleslav Kosmonosy, Czech Republic**  
 Architect **Atelier Tsunami s.r.o.**  
 Interior architect **Ing. Vlastimil Pacek ArtD., Škoda Auto a.s., office interior design**  
 General & building contractor **Metrostav a.s.**  
 Flooring contractor **Barkotex Praha spol.s r.o.**  
 Flooring material **700 m<sup>2</sup> Allura Wood**  
 Photo: Filip Šlapal



Allura Wood w61253



# ATELIER ANNA TRUTNOV Atelier, office, shop

Location **Trutnov, Czech Republic**  
 Interior designer **Ing. Jana Jirmanová**  
 Installation by **Družstvo Dřevotvar Dvůr Králové nad Labem**  
 Flooring material **20 m<sup>2</sup> Desktop**  
 Photo: Petr Opavský



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|---|---|
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| Desktop 4164  | Desktop 4155  |
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| Desktop 4132  | Desktop 4170  |
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| Desktop 4175  | Desktop 4102  |
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| Desktop 4146  | Desktop 4157  |
|  |  |
| Desktop 4169  | Desktop 4171  |
|  |  |
| Desktop 4173  | Desktop 4176  |



## EMERGENCY – HOSPITAL JIHLAVA Health care

Location **Jihlava, Czech Republic**

Architect **Atelier Penta v.o.s.**

Flooring contractor **Brased Eurotextil s.r.o.**

Flooring material **3600 m<sup>2</sup> Eternal, 2000 m<sup>2</sup> Colorex, 150 m<sup>2</sup> Marmoleum meets Mendini**

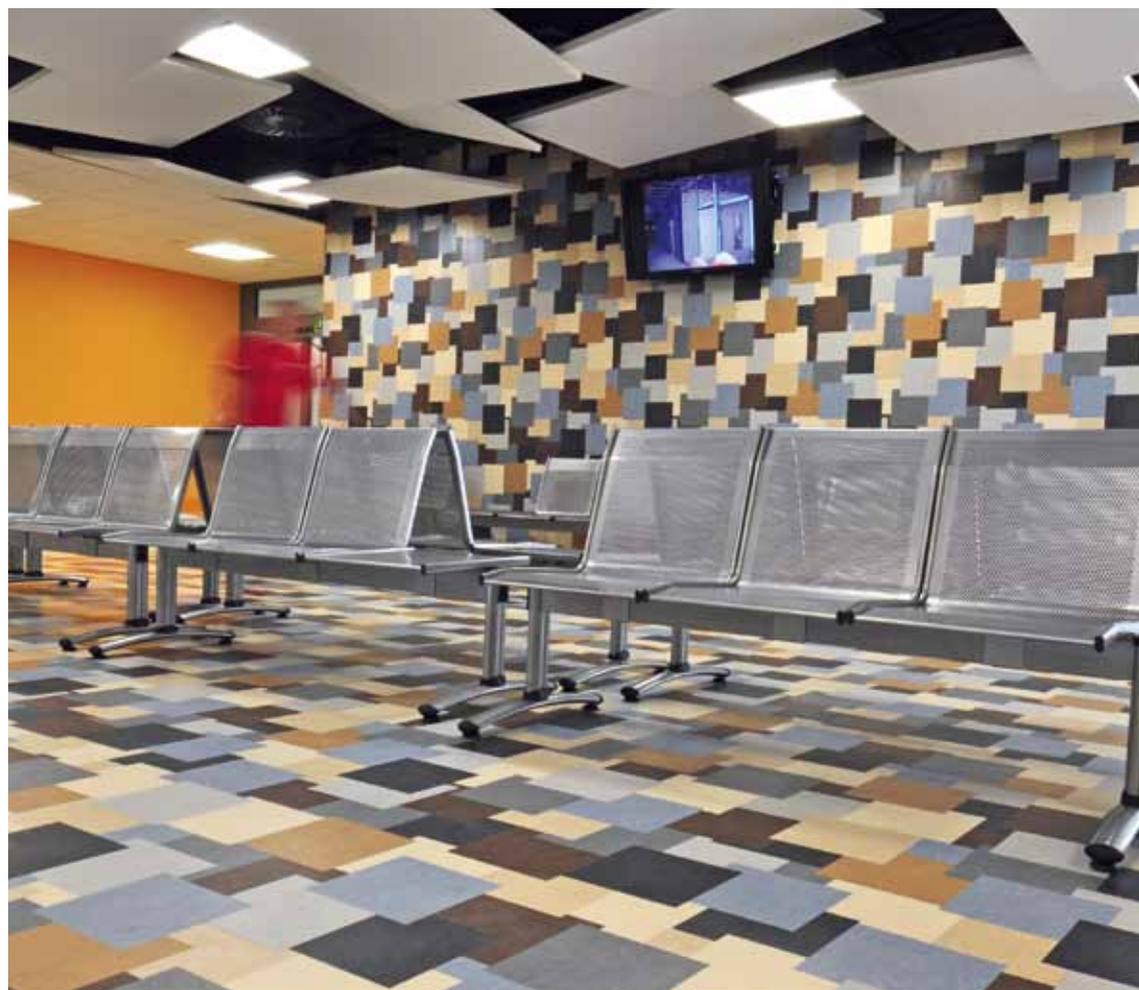
Photos: Petr Opavský



Colorex EC 250201



Marmoleum meets Mendini  
Plato Sotto 18001



## NORTHERN IRELAND RAIL 20 new Class 4000 trains

Location **Northern Ireland**

Interior design **DCA Design International**

Flooring material **3200 m<sup>2</sup> Flotex special digital print and Coral Brush Activ FR**

Photos supplied by: N.I. Rail



Coral Brush Activ FR 5929



N.I. Railways have found that Forbo's electrostatically flocked Flotex floor coverings offer a unique and extremely practical combination of performance characteristics and can retain their good looks under the most extreme conditions. One of the specific elements of the design brief was to

align the interior fittings, finishes and floor coverings with new livery and Northern Ireland Railways' latest corporate guidelines. Flotex can be digitally printed with complete flexibility which gave the designers the opportunity to create a bespoke design to their own colour specifications.

## EAST MIDLAND TRAINS

Location **UK**

Interior architects **Graham Love and Charles Greenway, Atlantic Design**

Flooring material **4169 m<sup>2</sup> special Tessera Helix and 1462 m<sup>2</sup> Coral Brush Activ FR**

Photos: Paul Greenwood



Chris Elliot, manager HST Refurbishment: "18 months after the first carriages were refurbished and returned to service, we continue to be very satisfied with the performance and appearance of the products we've fitted. We've been transporting passengers from Sheffield and Nottingham into London several times a day and we've no complaints. The Tessera carpets are living up to expectations and still look great. The tufted construction is very hardwearing and standing up well to daily vacuuming."



## KIWRAIL 16 'Panorama' carriages for tourist trains

Location **New Zealand**

Interior design **Barnacle Design**

Flooring material **Tessera Alignment FR and Coral Duo FR**

Photos: Diederik Van Heyningen



Tessera Alignment FR has helped to create the superior styling and comfort expected by passengers enjoying the premium tourist train services offered by KiwiRail.

Keith Strobe-Penny, Barnacle Design: "For tourism focused rail travel, the look and feel of the carriage interior is a very important factor in creating an environment for passengers to experience the scenery outside and a convivial atmosphere within. We needed a contemporary yet upmarket flooring solution that would work within our overall design scheme."



Tessera Alignment FR 213



Coral Duo FR 9807



ARCHIDEA

# CARGOTEC TAMPERE RUSKO Office

Location **Tampere, Finland**

Architect **Arkjaatiset Oy**

Building contractor **NCC Rakennus Oy**

Flooring contractor **Tammer-Lattiat Oy**

Flooring material **7000 m<sup>2</sup> Artoleum, 500 m<sup>2</sup> Tessera Helix**

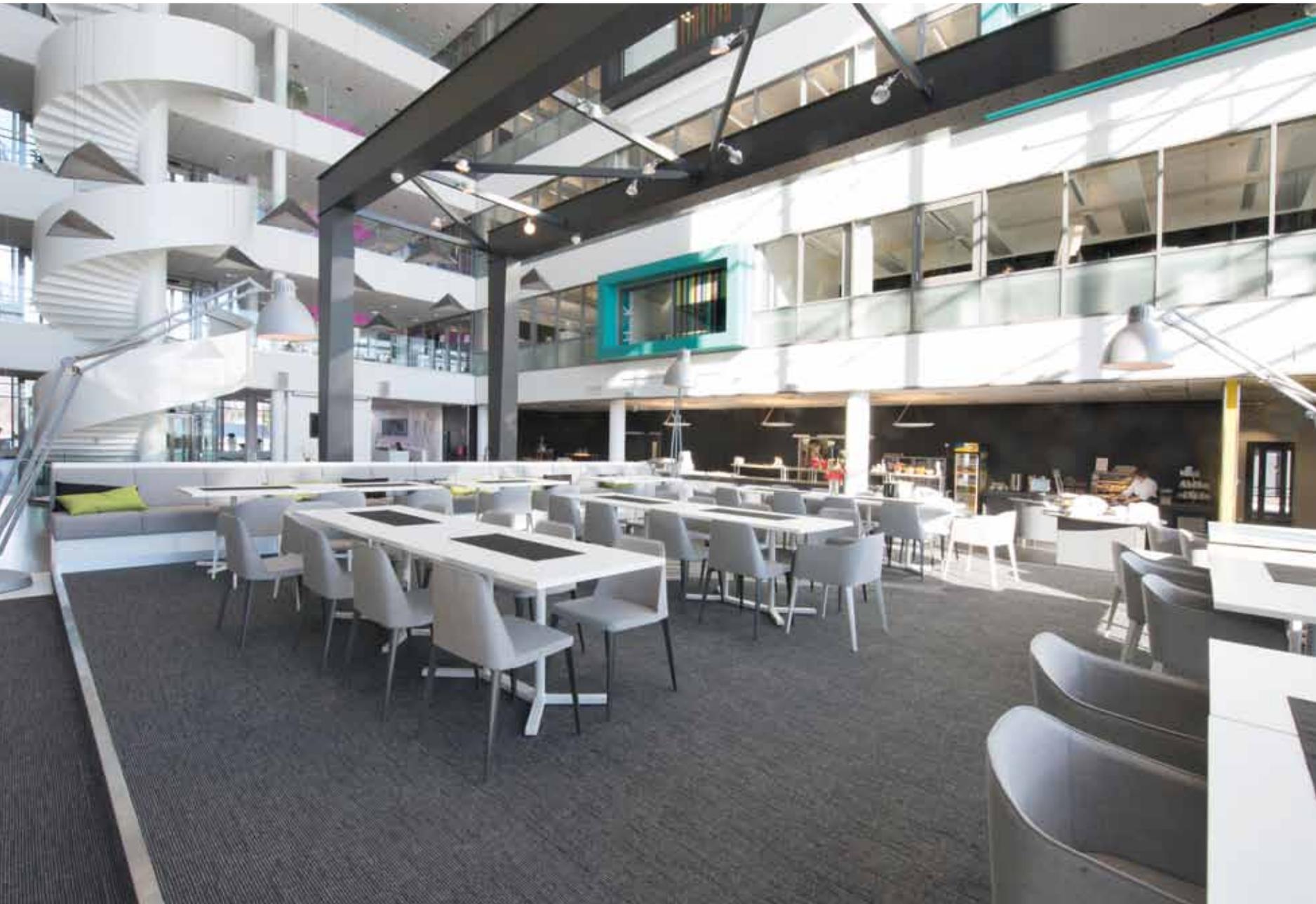
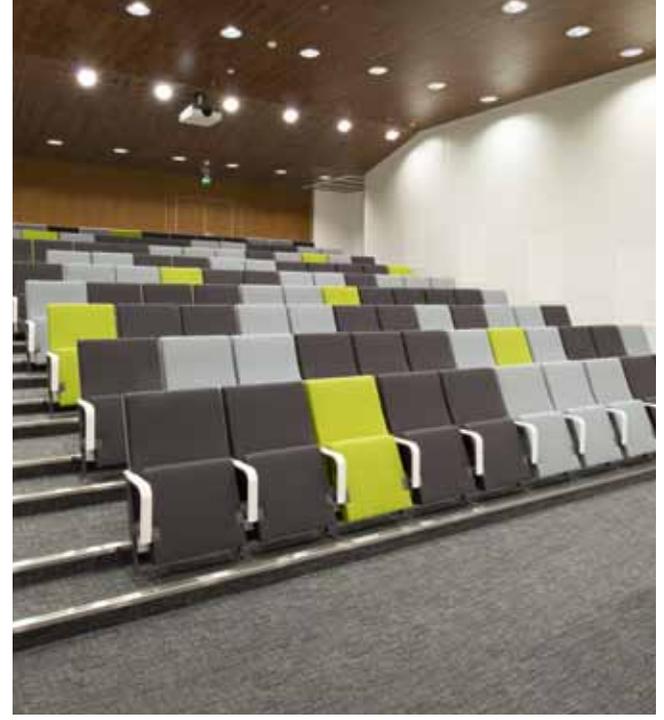
Photos: Pekka Agarth



Artoleum Graphic 5312



Tessera Helix 810





## PSYCHIATRY AND ADDICTION CENTRE

Location **Riga, Latvija**

Architect **Mikus Lejnicks**

Building contractor **Būvalts, SIA**

Flooring material **100 m<sup>2</sup> Flotex Classic, 980 m<sup>2</sup> Marmoleum Real and Piano and 200 m<sup>2</sup> Eternal Smaragd**

Photos: **Indriķis Stūrmanis**



Flotex Classic Vienna 367073



Marmoleum Piano 3614



## FRANKE LLC Manufacturing facility

Location **Ras Al Khaimah, United Arab Emirates**  
(Interior) architect **Franke LLC**  
General contractor **Electron Building Contracting LLC**  
Flooring contractor **Wetar General Trading LLC**  
Flooring material **702 m<sup>2</sup> Allura Wood, 272 m<sup>2</sup> Surestep and 524 m<sup>2</sup> Tessera Alignment**  
Photo: Oliver Jackson



Allura Wood w60083

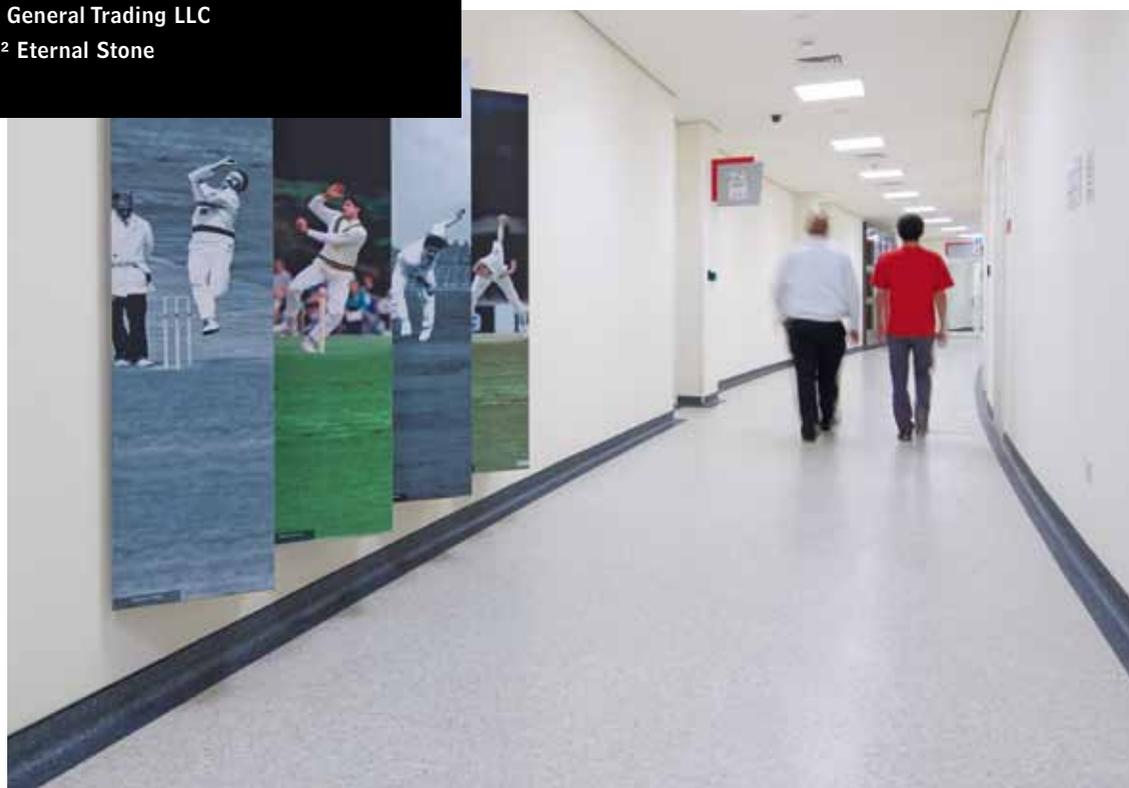


## CRICKET STADIUM SPORTS CITY

Location **Dubai, United Arab Emirates**  
Architect **Architekten von Gerkan, Marg und Partners**  
General contractor **Alpine-Belbadi**  
Flooring contractor **Wetar General Trading LLC**  
Flooring material **1600 m<sup>2</sup> Eternal Stone**  
Photo: Oliver Jackson



Eternal Stone 12292



## FOX LATIN AMERICAN CHANNELS Office

Location **São Paulo, Brasil**

Architect **Sergio Camargo - SCAA Arquitetura**

Flooring contractor **Fox Latin American Channels Do Brasil Ltda**

Installation by **RD Revestimentos**

Flooring consultant **Rubens Alvarenga**

Flooring material **176 m<sup>2</sup> Marmoleum Real and 775 m<sup>2</sup> Flex Design**

Photo: Nelson Kon



Marmoleum Real 3131



Marmoleum Real 2939



Marmoleum Real 3055



## EASY COSTANERA CENTER

Location **Santiago, Chile**

Architect & general contractor **Cencosud**

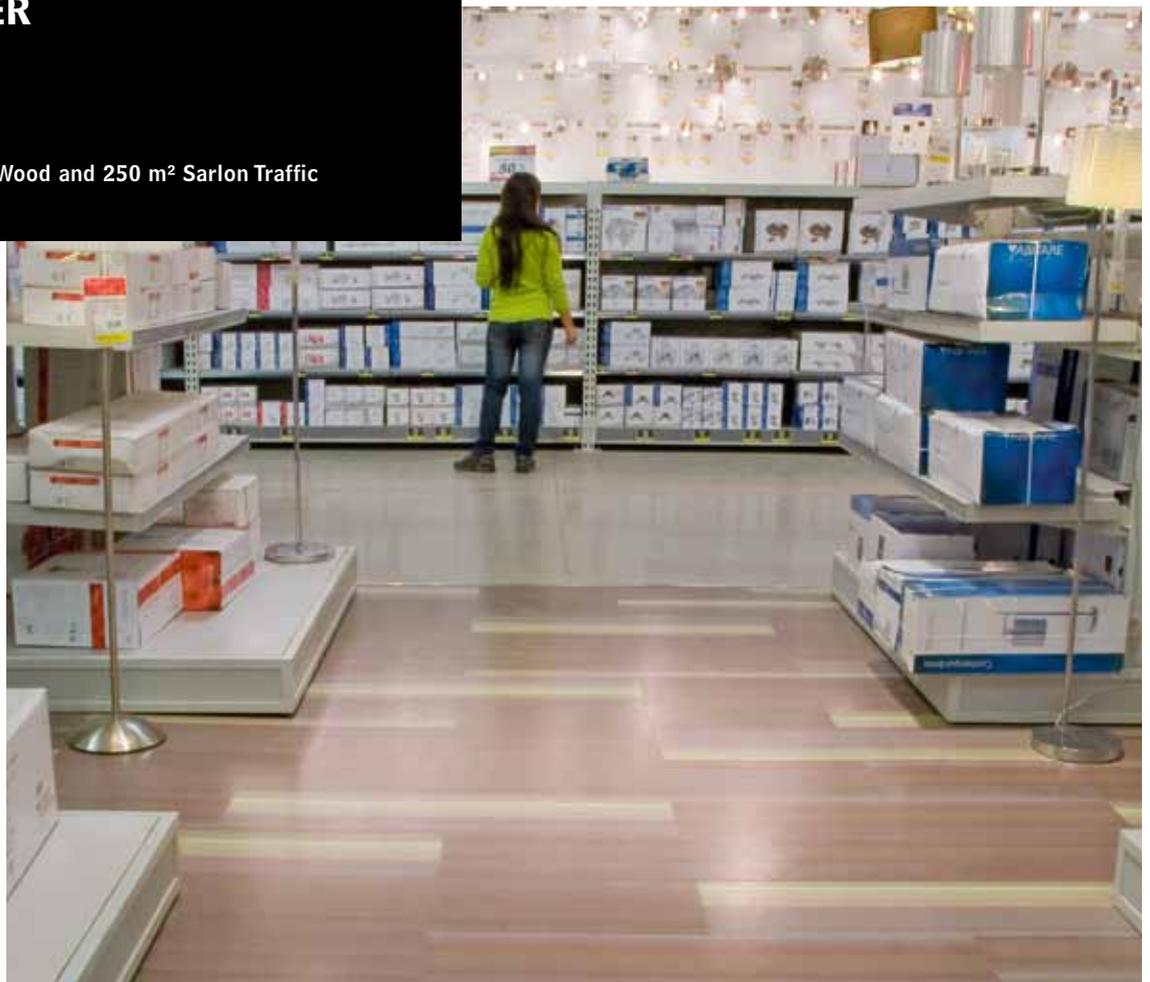
Installation by **Multicarpet**

Flooring material **1250 m<sup>2</sup> Allura Abstract and Wood and 250 m<sup>2</sup> Sarlon Traffic**

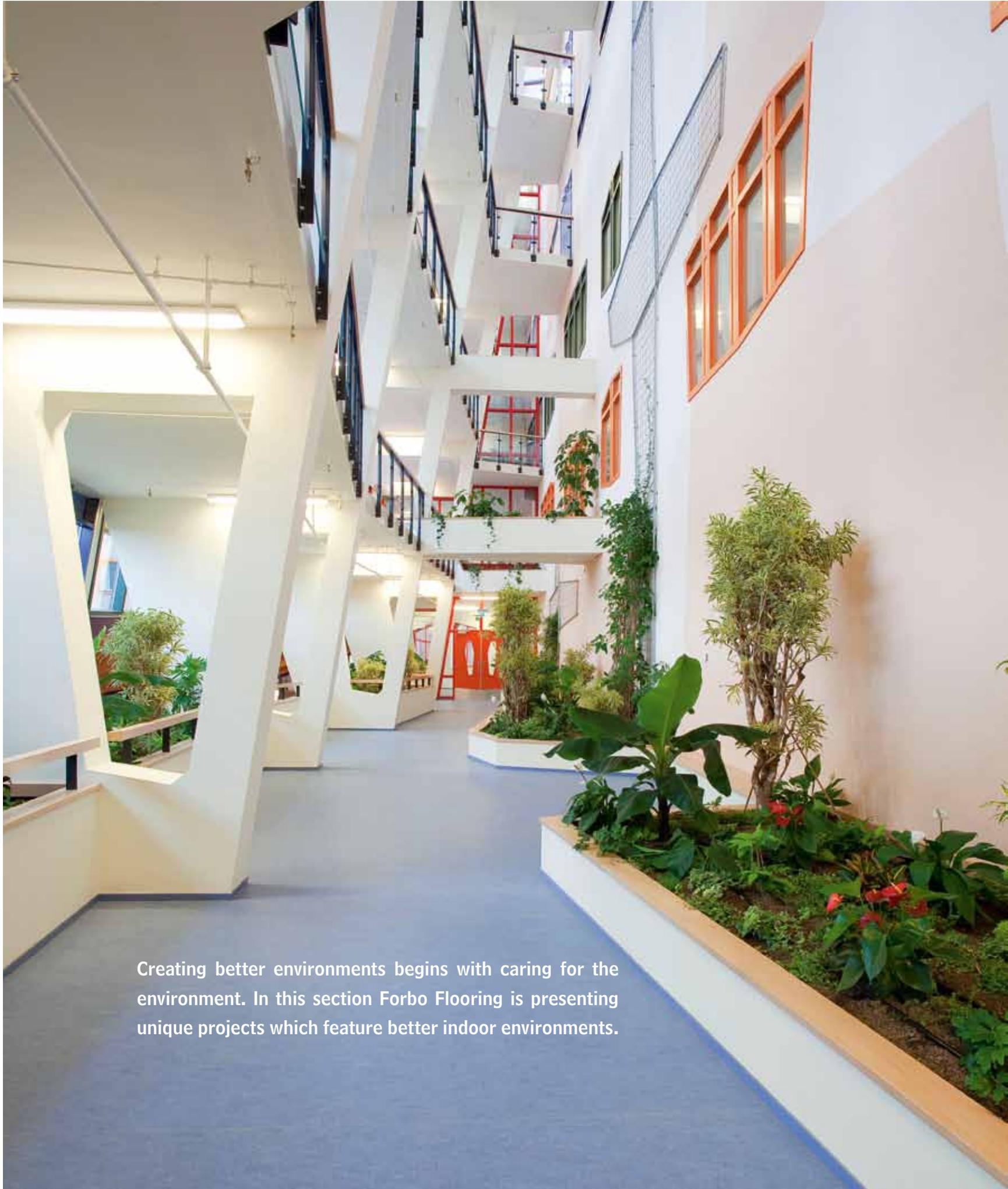
Photo: Pamela Frick



Allura Abstract a63672



# CREATING BETTER ENVIRONMENTS



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



Marmoleum Fresco 3856



Marmoleum Real 3225



Marmoleum Vivace 3403



Colorex SD 150212



## ISALA KLINIEKEN Health care

Location **Zwolle, The Netherlands**

Architect **Architectenbureau Alberts & Van Huut**

Flooring contractor **Maasdam**

Flooring material **50000 m<sup>2</sup> Marmoleum Fresco, Real and Vivace, 20000 m<sup>2</sup> Eternal Palette (colours specially produced for this project), 6000 m<sup>2</sup> Colorex SD, 2500 m<sup>2</sup> Safestep, 2500 m<sup>2</sup> Surestep, 9000 m<sup>2</sup> Onyx FR wall vinyl and 2000 m<sup>2</sup> Bulletin Board**

Photos: Erik Poffers



From August 2013 onwards, Zwolle will have the Netherlands' largest top-grade clinical hospital. The newly-built Isala Clinics form a care institute with a floor space of some 110,000 square metres, with room for nearly 900 beds and about 5,000 members of staff. All this is packaged in an organic, colourful design with exhaustive detailing of both the interior and exterior. The core is a sustainably built in-patient facility whose form, function and surroundings help promote the recovery of the patient. Some 90,000 square metres of Forbo flooring contribute to the salutary atmosphere, both figuratively and literally.

The design philosophy of the Amsterdam-based architecture firm Alberts & Van Huut is immediately recognizable in the new hospital: no line is straight, no angle is perpendicular, and no unusual colour combinations is eschewed. The resulting building is one in which the human dimension has a central place and in which nature plays an important role. Despite the size of the complex, it seems small-scaled to the eye and looks far less massive than it is in reality. Practically all the wards look out onto greenery, with beneficial consequences for the occupants: an environment in which patients feel at ease and recover faster.



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# ARCHIDEA

creating better environments

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