



ARCHIDEA



INTERVIEW BJARKE INGELS

#50 / 2014

A stylized, handwritten signature in white ink, likely belonging to Bjarke Ingels.

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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COLOPHON

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Design & layout:

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Architectural & Aesthetical Consultant:

J. de Pauw

Typeset and colour reproduction:

Design In Beeld, Zaandam

Print:

Roto Smeets GrafiServices, Utrecht

Circulation:

64.250

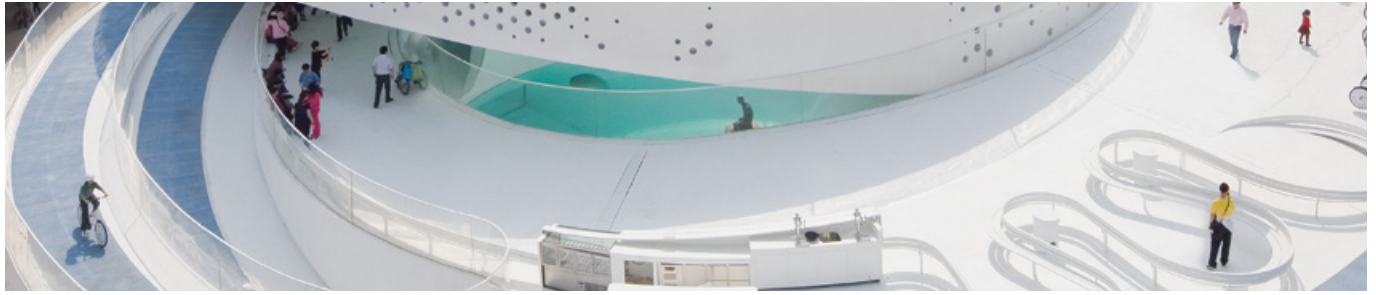


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Bjarke Ingels: "Why should a building be judged purely on the grounds of utility? Shouldn't it also behave like a good citizen? If every building were designed to cater only for a specific purpose, the result would be a terrible city. I think that when you design a building you have to ask yourself how many dreams you can fulfill."



12-15 WELLNESS FOCUS ON ARCHITECTURE

Two layers normally separate us from the outside world: our clothing and the walls of the building around us. Undressed, there is only the architecture to protect us from the gaze of outsiders and to relieve us of any shame about our nakedness. How to put us at ease when we feel naked and vulnerable is a special task for the architecture of spas, saunas and thermal baths.



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 Aldinga Beach Children's Centre for Early Development and Parenting is an integrated service for children from birth to 5 years old and their families. The indoor and outdoor learning environment has been designed to deliver a range of education and care programs for children of all abilities. A seaside theme suffuses the outdoor activity area. The sandy beach floor was created using Forbo's digital printing technology.



BJARKE INGELS:

**'WHEN THE
ARCHITECTURE
NEEDS TO DO
MORE, IT WILL BE
MORE'**

Photo: Stephen Voss

The fascination of architecture lies in the thrill and the joy of modifying the world so that it becomes the kind of world we want to live in, according to the Danish architect Bjarke Ingels. “In our projects, we try to create possibilities that can inspire new ways of inhabiting the city.”



8 House, Copenhagen, Denmark (2010)

Photo: Ty Stange

The impact of technology on architecture — the focus of this year’s Architectural Biennale in Venice — coincides with one of the main interests of Bjarke Ingels, the Danish architect who founded and co-leads the Bjarke Ingels Group (BIG) with offices in Copenhagen and New York. Appropriately, our interview with the architect took place amid the pavilions of the Biennale. He began by mentioning the first space of the central gallery, which forms a powerful statement by the director of the Biennale of 2014, Rem Koolhaas. “You enter a large room with a high ceiling topped by a dome,” Ingels said. “The dome has a skylight that brings in daylight. A tall space like this helps create comfortable temperatures and improves the circulation of fresh air. These are qualities that are supplied by the bare bones of the architecture. But part of this particular space is occupied by a massive false ceiling, complete with lighting tiles, mechanical ventilation, air conditioning, central heating — all the usual building services. The ceiling consumes a lot of space, and what used to be provided by the generosity of the architecture itself is now replaced by engineering. The result is a claustrophobic space with bad lighting.”

- What lessons do you draw from this?

One thing we have been working on in recent years is engineering without engines. Modernism was fuelled largely

by engineering. New building services gave more freedom in design. With electric lighting, central heating and air conditioning, buildings could have deeper floors, and the thickness and orientation of the wall was more independent. In the end architecture wasn’t required to do anything except be a container for space. But modernist buildings guzzled energy. We try to use a much more sophisticated kind of engineering. We have ways to calculate and simulate the performance of a building; its thermal patterns, the thermal exposure and air flows. The technology of today makes it possible to reinstate the original qualities of a building instead of relying on mechanical compensation. I think it presents a major opportunity for us to recover the resources that go into the building services. As an example, we are working on the headquarters of an energy company in Shenzhen. The façade of the building is very simple, a bit like a pleated dress. It is opaque on the south-facing side, but towards the north it is transparent. This feature alone means the building will consume as much as thirty percent less energy for air conditioning.

- Do you see yourself primarily as a practical architect? Does your main inspiration come from solving technical and infrastructural problems?

When people ask me about my sources of inspiration, I answer that life is already interesting enough, with its



8 House, Copenhagen, Denmark (2010)

Photos: Jens Lindhe

practical challenges and logistical constraints. You don't have to look into astrology, mysticism or other metaphysical sources for interesting architectural ideas. Life itself has enough to offer. You can make the most intricate sculptural structures that will intensify and orchestrate life, rather than buildings shaped by some external inspiration.

- With your emphasis on daylight, views and energy conservation, it sounds like your aims are similar to those of functionalism. Functionalist architecture looked functional, but maybe it wasn't all that functional. It was merely symbolic of functionality. Do you agree?

Functionalism tended to consider only one function at a time, and form was supposed to follow that particular function. But in reality form has to follow a whole lot of other things as well. Take a typical modernist housing project. It consisted of a series of slabs, orientated east west, with a minimum distance between them, repeated over and over again. This approach to design unfortunately takes no account of life in and around the buildings, of the diversity of households, of different programmes at different times of the day, of view orientation and so on. Allowing for wider criteria and adding complexity to the brief tends to result in more interesting architecture. To put it simply, when the architecture aims to do more, it will be more.

- Besides your clearly practical attitude to solving problems, do you have a hidden agenda, something you want to achieve no matter what the brief says?

The buildings we design won't belong to us but to the users, so we try to uncover the fullest potential in each particular case. I see architecture as an evolutionary process: each time you design a building, it creates new possibilities for life and sets a new precedent. In Copenhagen,

for example, we are designing a new waste-to-energy power plant. It will be one of the cleanest power stations in the world; despite burning domestic waste, the smoke from the chimney will be completely non-toxic. At last people can enjoy fresh air in the vicinity of a power generating plant. They can even ski on its roof, a possibility which we ourselves proposed and designed. Instead of being a grey zone on the city map, the waste-to-energy plant will be a leisure attraction for the people of Copenhagen.

- So am I correct in calling this your hidden agenda: to extend and activate public space?

Why should a building be judged purely on the grounds of utility? Shouldn't it also behave like a good citizen? Our city is made up of countless buildings that were built to serve useful functions. If every building were designed to cater only for a specific purpose, however, the result would be a terrible city. I think that when you design a building you have to ask yourself how many dreams you can fulfill. Recently I met with the lead designers of Ubisoft, one of the world's largest computer game developers. They told me something interesting: that people tend to focus on the storyline of a game, but the characters are actually more important than the storyline, and the world that they exist in is even more important. Once you create a really compelling world where people want to spend their time, you can populate it with characters and spin stories around them.

- You seem to go a step further. You attract people to use the spaces you create, as though enticing them into playing a game.

What draws people to games like World of Warcraft or Minecraft? They portray a world that is much more exciting than the one we live in. Minecraft allows players to build their own world and to populate it. That is exactly what is

so fascinating about making architecture: the thrill and the joy of modifying the world so that it becomes the kind of world we want to live in. My passion is to make everybody understand how exciting this process is. So many people regard architecture as making either fancy, avant-garde statements or generic boxes.

- Before you founded BIG, in 2006, you and Julien de Smedt led the architectural office PLOT. That name PLOT seems significant. Was it a conscious reference to the plot of a story?

PLOT has many different meanings, and that was definitely one of them. Storytelling itself has an architectural aspect; the narrative arch, you could say. Once the architecture

of the story is in place, you can start to populate it, refine it and detail it. The same applies to the architecture of buildings: once you have a conceptual framework, you can populate it with all kinds of ideas. But it needs to have a backbone that you can plug your different ideas into. This is the "plot" of a building, which turns it into more than a crude accumulation of rooms and plumbing, and ties everything together. The goal of architecture is not architecture for its own sake but to allow life and the possibilities for life to unfold within it.

- You work in a very different way from your predecessors, let's say a more easygoing way. What is the difference, in your opinion?



Denmark Pavilion, Shanghai Expo 2010, China
Photos: Iwan Baan



Danish National Maritime Museum, Helsingør, Denmark (2013)
Photo: Luca Santiago Mora



Photo: Rasmus Hjortshøj



Photo: Luca Santiago Mora

Our last exhibition was called “Yes is More”. The avant-garde has typically been exclusive, but I think architecture needs to be inclusive. The task of a city is a practical one: to accommodate many people from all kinds of different backgrounds, age groups, social groups, economic capacities, genders, religions and so on. It has to enable them co-inhabit a limited amount of space successfully, in a way that maximizes the possibilities for each individual, without limiting the possibilities for all the others.

Our attitude has always been to realize our critical agenda by being proactive rather than reactive. We try to create possibilities in our projects that will inspire new ways of inhabiting the city. We are always keen to see if we find the conditions and ingredients that will create a building unlike anything we have tried before, or a setting we haven’t seen before. When people move around in their habitual setting it doesn’t really provoke them to do anything other than what they always do. But the moment you provide an unexpected setting, it is like uncharted territory. It becomes a niche for life to insert itself.

8 House has created a weird environment. It is in the middle of a newly developed part of Copenhagen, whose development has slowed down considerably due to the financial crisis. Yet it works incredibly well and has triggered a local behaviour that is unlike any typical housing project. A lot of our work has that element of providing untested opportunities. Another example is the Danish pavilion in Shanghai. You could bicycle around the interior; it had the playful element of cycling through an exhibition, with the thrill of doing something you have never done before.

- You generally start a project by identifying the main challenges, and using them organically to shape the building. Do you see the result as being something like a natural landscape?

A natural landscape is the outcome of things like tectonic plate movements, sedimentation and landslides. A landscape is the way it is for certain reasons, but once it is there it can be used for all sorts of things. This idea is present in our latest project, the Big U in New York. The primary purpose is to provide storm surge protection for Manhattan, but we want to do it in such a way that you never realize that there is any kind of flood protection. All people see is street furniture, parks, pavilions and other public amenities; it isn’t visible as one big thing, but as a series of local environments for different activities. Again our idea is that there is a certain need, but the way we satisfy that need accommodates social and environmental amenities. The Big U would mean expanding our approach from the scale of a building to the scale of a city. Imagine you could design every public utility in such a way that it has beneficial side effects for society!

- In your manifesto in comic book form, “Yes is More”, you present yourself as a problem solver. Every problem seems simple and is capable of resolution. Is that meant ironically?

I’m never ironic. I prefer to state things bluntly. There is something very powerful about clarity. If you know what you are doing and why you are doing it, you can do it with greater conviction and strength. Everything we write in that book is true. But what we obviously left out is all the other ideas and designs which we tried in the process



Big U, "The Harbor Berm",
New York City, USA (in progress)
Image: rebuildbydesign.org

but which didn't work. For each project there were plenty bad ideas, or good ideas that ended up on the scrap heap because they were impractical. It's a process of evolution: relentless natural selection decides the fate of our ideas.

- Something that stands out about your projects is how you succeed in bridging over conflicting interests and demands. I take it that is deliberate.

Yes, I think that is what an inclusive design should do. It should bring together contradicting elements. At first sight it seems that you have to choose between one option or another. But with careful thinking you may manage to combine two seemingly mutually exclusive ideas, and they can end up as a surprisingly plausible hybrid. We are often able to find a way to accommodate multiple concerns symbiotically. We try to see both the city and the building as man made ecosystems. We don't care only about how people move around, but also about how resources flow around. That's what I mean by an inclusive approach.

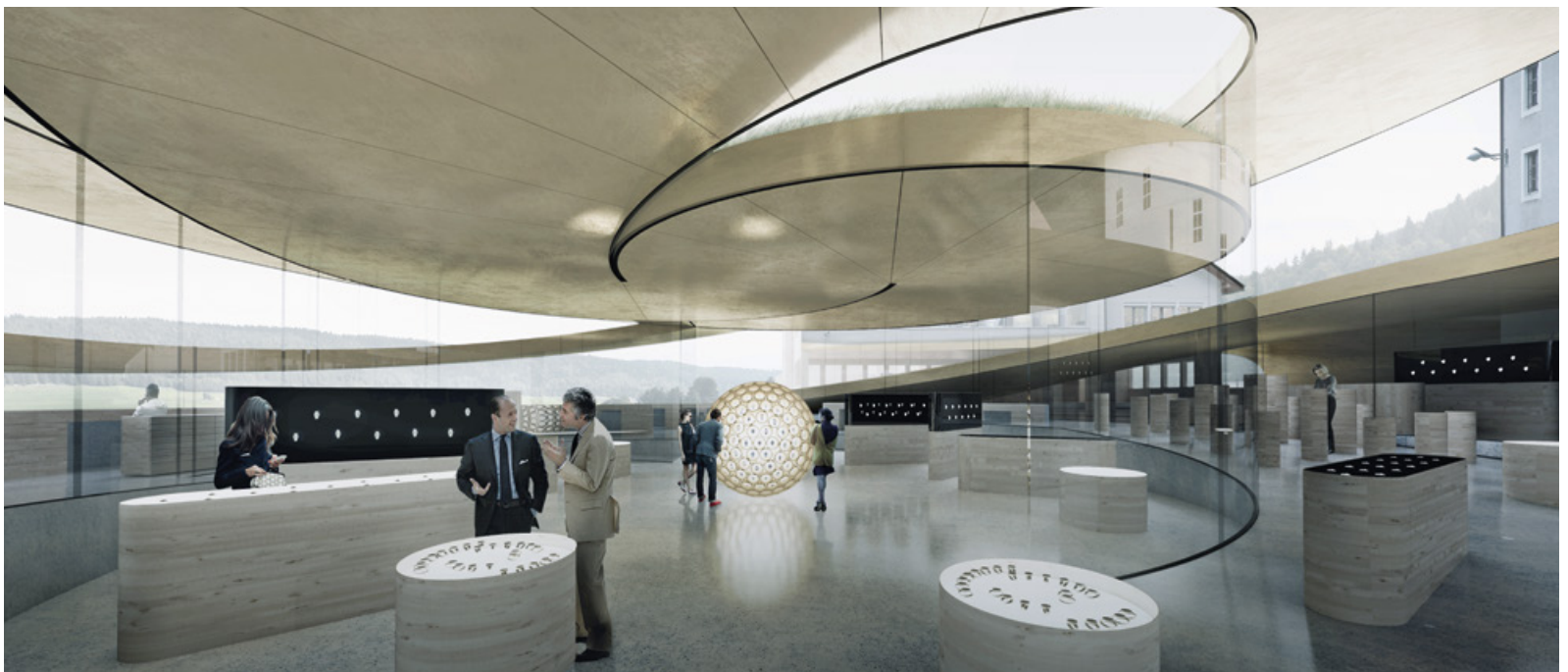
- Traditionally a building, besides being useful, had to be harmonious and beautiful. But you don't seem too concerned about beauty as such, or are you?

We do care a lot about making beautiful buildings, but

there are different kinds of beauty. We are not interested in the stereotype beauty of perfection, but rather in the provocative, engaging beauty of character and personality. As Einstein said, a really great insight or formula can only be right when it is also beautiful. So we don't try to make things beautiful, but once everything clicks, it becomes beautiful of its own accord. What we are looking for in architecture is the best possible manifestation of the potential of a certain situation.

- And what about the meaning of a building? Is it true that your work gains considerable freedom by brushing away the question of meaning?

We do in fact try to make meaningful buildings, but it is not some kind of symbolic, applied meaning. Douglas Coupland of Generation X wrote about the potential for finding meaning in the mundane; he looked at things that we normally disregard like highway overpasses and shopping malls, and interpreted them as meaningful. We try to do the same, to take mundane elements and put them together into something that makes sense. It is not meaningful through references, but through what it succeeds in bringing to life.



La Maison des Fondateurs, spiralling museum Audemars Piguet, Le Brassus, Switzerland (in progress)
Images: BIG



WELLNESS

FOCUS ON ARCHITECTURE

TWO LAYERS NORMALLY SEPARATE US FROM THE OUTSIDE WORLD: our clothing and the walls of the building around us. Undressed, there is only the architecture to protect us from the gaze of outsiders and to relieve us of any shame about our nakedness. How to safeguard us against that shame and to put us at ease when we feel naked and vulnerable is a special task for the architecture of spas, saunas, thermal baths and similar wellness amenities.

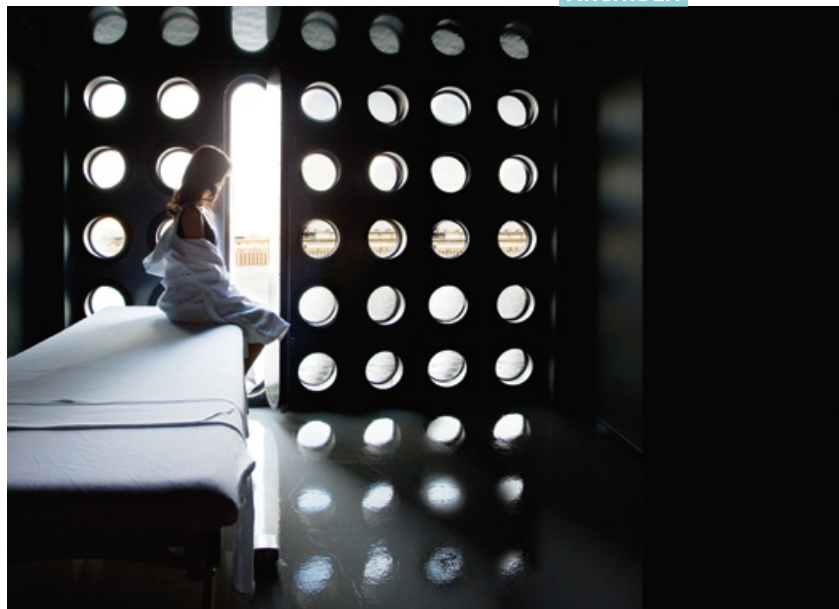
It is clear that the sobriety of wellness architecture is dictated mainly by the demands of hygiene, technology and comfort. The building must be, and must stay, clean, the temperature and humidity must be kept under control, and the user must be distracted or disturbed as little as possible in his or her pursuit of self-awareness. But we might feel equally uncomfortable walking around naked or just in a bathrobe amid an all too obviously designed scene, exposed like actors on a stage. The serene reticence of wellness architecture helps us come to terms with our unclothed state; it is as though the serenity drapes our nakedness.

Nakedness is radical, but architecture can help us feel at ease with it. Many spas and saunas exude a sense of sacramentality. The acts of undressing, bathing, being massaged, sweating in a sauna or steam bath – everything we do – automatically takes on an air of ritual in these spiritual surroundings. It is an ambience that encourages us to yield to the sacrament and undergo a transformation; a transformation from soiled to clean, from tense to relaxed and from

burdened to liberated. Spas and saunas are in this respect temples of the body and spirit.

That is why wellness architecture is occasionally entirely white in colour, as is the case for the Fazenda Boa Vista by architect Isay Weinfeld. Whiteness stands for purity and spirituality, and it is no coincidence that it is often similarly applied to museums and churches. More often, however, wellness architecture opts for natural materials. A classic design in this respect is the atmospheric Therme Vals by Peter Zumthor. Natural materials foster the harmony of mind and body. They restore our connection to nature, and first and foremost to the naturalness of our own body.

It is logical that wellness amenities are generally screened off from the outside world. When a gap appears in that screen it is, if at all possible, an opening onto nature. The Bota Bota project by Sid Lee Architecture in Montreal is the proverbial exception that proves the rule. In this case the architects saw the city as the preeminent natural environment for the urban individual.



BOTA BOTA

MONTREAL, CANADA (2010)

Located in the Old Port of Montreal, Canada, Bota Bota is the new name given to a ferryboat which has been renovated into a floating spa. Under its original name Arthur Cardin, the vessel plied the waters between the cities of Sorel and Berthier for 10 years after its construction in 1951. It enjoyed a second lease of life as a floating theatre at Expo 67 in Montreal, travelling around Quebec. In 2008 the team of Sid Lee Architecture was hired to create a third incarnation of the former ferry. The spa was completed in 2010 and now immerses visitors in a multisensory world directly inspired by the aquatic environment and the rich history of the ship and her urban surroundings.

Working with just the hull and the superstructure of the old ferryboat, the project involved transforming the vessel's five levels into a reception area, café, baths, saunas and massage rooms, with plenty of space to chill out and relax. The project is unique and represents a fusion of disciplines: building architecture, naval architecture, interior design, industrial design, as well as building and naval engineering. Naval architecture requires a rigid conceptual framework in order to assure stability and buoyancy. Everything has to be precisely designed and calculated: the location of each space, the selection of materials, and the integration of services.

In addition to the wide range of treatments offered, the Bota Bota experience immerses visitors in an environment that plays host to both light and dark. Sid Lee Architecture set out to create an indoor space conducive to introspection and an outdoor space affording spectacular views of the city from the upper decks. Visitors forget they are on a boat as they transition through the five different levels, discovering new aspects of the city from each one. The closer the spaces are to the water, the darker and more intimate they are; the higher they are, the more impressive the views of the urban scenery. The relaxation and treatment interiors are almost entirely black or very dark grey, a scheme which is calculated to inspire users to embark on a contemplative journey. Visitors entering a treatment room discover dark walls, low ceilings, an imposing silence and views filtered through several portholes. They cannot help but feel they are in a waking dream. As a result, the décor melts away, leaving nothing but the experience itself.

Architect: Sid Lee Architecture

Photos: Sid Lee

THERME VALS

VALS, SWITZERLAND (1996)

A more intimate bond between a spa building and its surroundings is hard to imagine. The design for Therme Vals in Vals, Switzerland, by Peter Zumthor, drew its inspiration from a quarry – a simple pit in the ground. The spa complex was built around an existing hotel in 1996 and is partly sunken into the slope. It was unnecessary to cut into stone for this purpose because the bedrock lies deep enough beneath the soil. But the architect was keen to make the local gneiss a poetic motif of his design. Building with rock, into rock, into the mountainside – the idea was irresistible. The spa building can be interpreted as a monolithic volume of stone which has been hollowed out. The result is an seemingly informal composition of masses and voids, of repetition and variation. Adding further expression to the hollowed-out theme, the architect paid special attention to the articulation of partitions and gaps. Light enters through glazed slots, caressing a wall or hinting seductively at an adjacent space. A meandering spatial continuum, a transitional space where water can flow, stimulating the visitor to pass from one bath to the next or to wander at leisure, arises of its own accord between the massive blocks. You experience the whole space without having an opportunity to take in all at a single glance.

The building consists, essentially, of stone (gneiss and concrete) and water. The slabs of gneiss are laid one on another in a way that prompts associations with geological strata exposed in a rocky cliff. At the same time, the composition of ceiling slabs, column-like blocks and floor slabs is an abstract one. Each block has its own ceiling slab and its own floor pattern in stone. Consequently the interior of the spa building is naturalistic and cave-like, yet at the same time ascetic and geometrical, like minimal music. Alongside the physically transitional spaces, this ambivalence creates a mental in-between space that is a contributing factor to the magic of this exceptional spa.

Zumthor's spa complex takes the visitor well beyond the sensory pleasure of bathing. Ingeniously composed, the stone and water unite in an ambience that plays on all the senses. Light and shadow, reflections, steam rising from the water, the trickling of water from overflowing basins, the warmth of the stone surfaces – all these contribute to an elemental sensory experience which brings about a reconciliation of mind and body.

Architect: Peter Zumthor

Photos: Hélène Binet





FAZENDA BOA VISTA

PORTO FELIZ, SÃO PAULO, BRAZIL (2012)

The exterior of the spa of Fazenda Boa Vista bears little resemblance to a building. It looks more like an abstract composition of planes, slender and elongated, placed one after another, as though part of a novel musical notation system invented for the gods. The spa was designed by the well known Brazilian architect Isay Weinfeld, and is part of a residential and hospitality complex located in Porto Feliz about a hundred kilometres from São Paulo. In addition to the spa, Fazenda Boa Vista includes villas, a hotel, a children's club, an equestrian centre, a sports centre, a petting zoo, golf courses, swimming pools and woodlands in a landscape dotted with lakes.

The low-rise construction (completed in 2012) follows the contours of the land as well as the boundaries of the woodland. Internally, it unfolds in a succession of spaces of different sizes, lighting intensities and textures – all radiant white. White is obviously the underlying theme of the project; it prompts associations with peace, quietness, relaxation, hygiene and purity. It creates an atmosphere in which there is no distraction, and no imperatives but those of body and mind itself. Colours are used sparingly in the

spa: there is bright yellow at the main entry door, deep blue in the mosaic tiles of the swimming pools, and, of course, the various shades of lustrous green in the gardens and woods surrounding the building.

Walls extend from one side of the building to the other and jut out as vertical blades, giving a clue to the internal layout but not at all of what goes on inside. The building is completely closed to whoever approaches it; it opens only onto the enclosed patios and the woodland. At ground level, the massage rooms are located on one side of the reception area, while the gym and hair salon are on the other. Wet treatment rooms are located on the level below. Here there is plentiful natural light, which floods in through skylights and the glazed doors that open to the slope rising gently towards the woods. The addition of some further massage rooms is intended in the coming years. The design concept of the spa makes it relatively easy to add further blades parallel to the existing ones.

Architect: Isay Weinfeld

Photos: Fernando Guerra

PROJECTS

Should you like to see more of these Forbo Flooring projects visit our website at www.archidea.com

SAISEIKAI IIZUKA KAHO HOSPITAL

Location **Fukuoka, Japan**

Architect **Azusa Sekkei Co., Ltd.**

General contractor **KAJIMA CORPORATION**

Flooring contractor **Hakatasoko**

Flooring designer **Hitomi Umezawa, Satoshi Yasukawa**

Flooring material **1200 m² Marmoleum Vivace and 640 m² Marmoleum Real**

Photos: Mr. Masahiro Teshima



Marmoleum Real 3164





J.S.T. MFG OSAKA HEAD OFFICE

Location **Osaka, Japan**

Architects **Atelier KISHISHITA + Man*go design**

General contractor **KAJIMA CORPORATION**

Installation by **Inter office Co.,Ltd**

Flooring material **500 m² desktop - furniture linoleum**

Photos: Yutaka Kimumaki



Desktop 4166



LIBRARY MERELBEKE

Location **Merelbeke, Belgium**

Interior architect **Karel Verstraeten**

Flooring material **6 m² Corklinoleum and 20 m² Bulletin Board**

Photos: Karel Verstraeten



Corklinoleum 1103



Bulletin Board 2202



The designer's brief was to prepare an overarching design strategy for the Library of Merelbeke. A part of the task was to design a series of furniture units suitable for an electronic self-service borrowing system. The units are something of a graphic collage of "real" materials – cork linoleum, pine plywood, cast cement – supported on a steel frame. They include variants at reception-desk height, table height and

seat height, plus a double cabinet for return items. The tables are topped with Forbo Corklinoleum®.

A full-height bulletin board was designed for the entrance hall wall. It transforms an otherwise ill-defined area of the interior into an integral part of the library. The bulletin board wall is surfaced with Forbo's Bulletin Board® linoleum product.

RDS LIBRARY

Location **Dublin, Ireland**

Architects **Michael Collins Associates**

Interior architect **Thomas McNamara & Pat Irwin**

Building contractor **Dunwoody & Dobson**

Flooring contractor **D D O'Brien**

Flooring material **1000 m² Marmoleum Piano, Real, Walton and Marmoleum aquajet borders**

Photos: Luxwerk



Marmoleum Piano 3601



Marmoleum Walton uni 123



Marmoleum Piano 3641



Marmoleum Real 2939



SS NOMADIC & HAMILTON GRAVING DOCK

Location **Belfast, Northern Ireland**

Architects **Consarc Conservation** as part of an integrated design team led by WH Stephens

Main contractor **Tracey Bros**

Client **The Nomadic Charitable Trust**

Flooring contractor **CB Contracts**

Flooring material **500 m² Marmoleum Real**

Photos: Todd Watson – Signals Photography



Marmoleum Real 2939



Marmoleum Real 3226



Marmoleum Real 3228



The Hamilton Graving Dock is a scheduled monument which will remain dry as a permanent home for the SS Nomadic, one of the historic ships in the UK National Core Collection. Consarc Conservation has been appointed to oversee the repair and refurbishment of the vessel's interior. The work of restoring it to its original 1911 state has included reinstatement of ceilings, wall panelling and flooring to match the original designs.

The flooring material was originally linoleum. A portion of the original floor was found, and helped the Forbo Flooring Design Department in Kirkcaldy to recreate the design. The linoleum for the First Class areas was high-pressure water-jet cut and hand assembled. For the Second Class, the flooring was given a simplified design consisting of rectangular bands and panels in same colours.



THEATER MARKANT

Location **Uden, The Netherlands**

Architect **Architecten studio HH**

Installation by **G&S Project**

Flooring material **1350 m² Flotex Metro**

Photos: Erik Poffers



Flotex Metro 246008





STICHTING EXODUS Social housing

Location **Rotterdam, The Netherlands**

Architect **Personal Architecture bna**

Installation by **Floorfix**

Flooring material **845 m² Marmoleum Concrete, Real and Fresco**

Photos: Erik Poffers



Marmoleum Fresco 3858



Marmoleum Real 3234



RĪGA EAST CLINICAL UNIVERSITY HOSPITAL GAIĻEZERS

Location **Rīga, Latvia**

Architects **V. Rauhvargere, A. Pabrūkle, assisting J. Pržendzinska**

Flooring material **733 m² Sarlon Sparkling, 1400 m² Flotex HD**

Photos: I. Stūrmanis



Flotex HD Vector 540015



DPA OFFICE

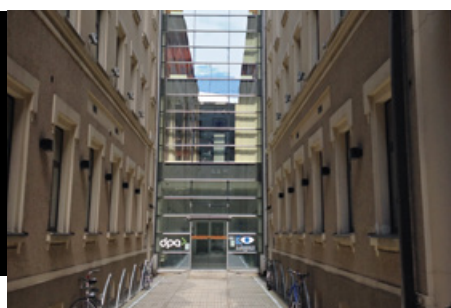
Location **Rīga, Latvia**

Architects/interior designer **Zanda Ziverte-Zeicmane**

Flooring contractor **Grīdas dizains, SIA**

Flooring material **57m² Allura Abstract**

Photos: Andris Skrūzmanis



Allura Abstract A63674





LYCEE DU PAYS DE RETZ Education

Location **Pornic, France**

Architect **a.i.a associés**

Flooring material **5000 m² Marmoleum Decibel, 800 m² Flotex HD**

Photos: Guillaume Satre



Flotex HD Vector 540005



Marmoleum Decibel 322335



Marmoleum Decibel 322435



SHOPPING MALL 'LE FORUM'

Location **Courchevel, France**

Architect **Christine Meurice-Vibert**

Installation by **REVET 73 (Mr Jean-François Wehrle)**

Flooring material **2111 m² Flotex Naturals, 270 m² Coral Brush and 21 m² Nuway Grid**

Photos: Astrid Lagarde



Flotex Naturals 10057



DRUDS HOTEL

Location **Hortolândia, SP, Brazil**

General contractor **Fabício Rosignoli Konno**

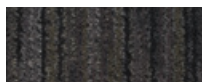
Installation by **Caio Frungilo**

Flooring material **3685 m² Allura Wood, 12 m² Coral Brush**

Photo: Danilo Zanutto



Allura Wood W60078



Coral Brush 5841



PELÉ MUSEUM

Location **Santos, São Paulo, Brazil**

Architect **Ney Caldato**

General contractor **José Eduardo Moura, AMA Brasil**

Flooring contractor **AMA Brasil**

Installation by **RD Pisos**

Flooring material **740 m² Eternal, 175 m² Flotex, 2952 m² of Eternal Gray Slate**
(a floor exclusively developed for this museum)

Photos: Raimundo Rosa



Eternal Concrete 13222



Brazilian football legend Pelé opened a museum named after him in the port city of Santos where he made his name. The Pelé Museum houses over 2,500 exhibits relating to his stellar career, such as trophies, jerseys, photos and other memorabilia. The collection includes items like his Honorary FIFA Ballon d'Or and his childhood shoeshine box. The museum has interactive attractions, an exhibition gallery and auditorium.

For this project, Forbo provided the Eternal and Flotex floors, including almost 3,000 m² of Eternal Gray Slate, a product developed exclusively for the new museum.



ESCOLA MONTSERRAT Education

Location **Barcelona, Spain**

Architect **ALARCÓN & MATOSAS I ASSOCIATS**

General contractor **Teyco**

Flooring material **2800 m² Flotex Colour, 500 m² Marmoleum, 300 m² Eternal, 600 m² Sarlon and 150 m² Step**

Photos: Ferran del Rio



Flotex Colour Metro 546026



Flotex Colour Metro 546025



Flotex Colour Metro 546022



Flotex Colour Calgary 290004



Flotex Colour Calgary 290014



Flotex Colour Calgary 290016



Flotex Colour Calgary 290009





CLÍNICA UNIVERSIDAD DE LOS ANDES Hospital

Location **Santiago, Chile**

Architect **Alemparte Barreda Wedeless y Besançon, Álvaro González Embry**

General contractor **Consorcio Providencia**

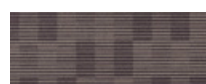
Flooring contractor **Alfombras Multicarpet**

Flooring material **14492 m² Sarlon Sparkling, 5695 m² Flotex, 769 m¹ Flotex Artline and 5550 m² Onyx**

Photos: Pamela Frick



Flotex Classic Vienna 367108



Flotex Classic Berlin 368108



Flotex Artline 200071



Sarlon Sparkling 43231



Sarlon Sparkling 434225



Sarlon Sparkling 434228



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.

The Aldinga Beach Children's Centre for Early Development and Parenting is an integrated service for children from birth to 5 years old and their families. The indoor and outdoor learning environment has been designed to deliver a range of education and care programs for children of all abilities and their families. A seaside theme suffuses the outdoor activity area. It provides opportunities for nature play in a series of landscaped "rooms", each of

which has a different character, textures, scents and sounds. The beach theme flows indoors in the form of a timber "jetty" ceiling, suspended above a watery floor. A sandy beach along the water's edge forms a sinuous line weaving through the various activity areas. The sandy beach floor was created using Forbo's digital printing technology. This technique can create flooring with totally unique random patterns.



ALDINGA BEACH CHILDREN'S CENTRE

Location **Aldinga Beach, South Australia**

Architect **Kilpatrick Architecture**

Structural, Civil and Services Engineers **Meinhardt Australia Pty Ltd**

Acoustics Engineers **Sonus Pty Ltd**

Landscape **Outerspace Landscape Architects**

Cost Consultant **Rider Levett Bucknall**

Flooring material **210 m² digital printed Eternal floor, 105 m² Surestep and Safestep, 20 m² Coral Duo and Grip**

Photos: Hiro Ishino Photography



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