



ARCHIDEA



INTERVIEW OFIS ARCHITECTS

#44 / 2011

Renzo Piano

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.

ArchIdea is a biannual publication and is distributed world-wide. The editors emphatically declare that they are not responsible for opinions and statements expressed in articles.

All rights reserved. No part of this magazine may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission in writing of the Publisher.

The Publisher has made efforts to ensure that all obligations arising from the Copyright Act with regard to the illustrations in this magazine have been complied with. Copyright owners of materials used in this issue whom we have been unable to contact and feel they have rights should contact the Publisher.

COLOPHON

Editorial office:

ArchIdea
P.O. Box 13
NL-1560 AA Krommenie
www.archidea.com

Editor:

W. J. F. Burmanje

News editors:

T. Cole, J-C. Iversen

Production coordination:

I. Kuiper

Interviews & articles:

E. Mik, Amsterdam

Design & layout:

Dedato designers and architects, Amsterdam

Architectural & Aesthetical Consultant:

J. de Pauw

Typeset and colour reproduction:

YOU, Purmerend

Print:

Roto Smeets GrafiServices, Utrecht

Circulation:

81.370



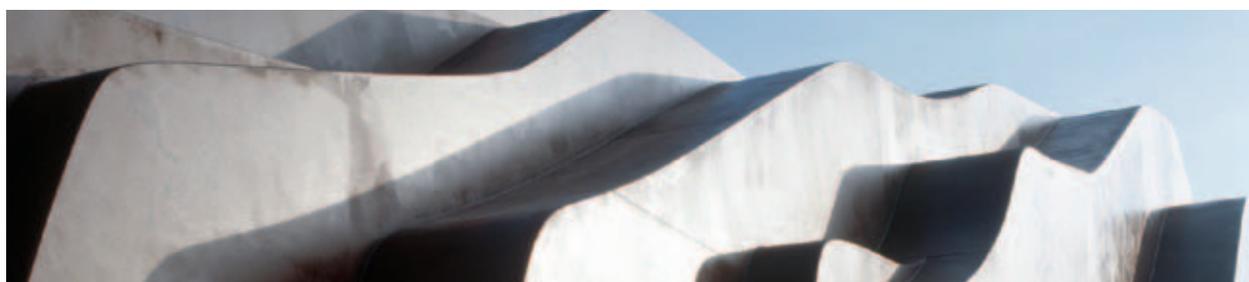
4-11 INTERVIEW OFIS ARCHITECTS

The young architectural office "Ofis architecture" has been attracting attention from the international architectural press with some original, playful, beautiful and conceptually interesting designs for social housing, villas, museums and football stadiums. An interesting interview with Rok Oman and Špela Videčnik, who started Ofis Architecture together.



12-15 FOCUS ON ARCHITECTURE TOURISM

No category of architecture is more playful or more exuberant than architecture dedicated to tourism. Anything is possible, it seems, as long as it attracts attention and provides a spectacle that yanks the tourist out of the drudgery of daily life and bestows an exceptional experience.



16-33 PROJECTS

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



34-35 CREATING BETTER ENVIRONMENTS

Forbo was commissioned to take care of part of the flooring space of the China pavilion at the "World Expo 2010" in Shanghai. Forbo paved the way of the childrens pavilion as well that of the science area of the building. The China pavilion remains as an icon of the World expo, for all to enjoy.



'WHY DOES EVERYTHING ON THIS WORLD HAVE TO BE GLOBAL AND INTERNATIONAL?'



For the architects of Ofis Arhitekti, the context is the core of every project. But there are always many contexts, they say, so it is a matter of choosing which is the context that makes the difference. "Our work has a touch of Plečnik as well as of Le Corbusier."



Farewell Chapel, Krasnja, Slovenia (2005-2009)
Photo: Tomaz Gregoric

The very different temperaments of the architects of Ofis Architects were evident from the start of the interview. This young architectural office in Ljubljana has been attracting attention from the international architectural press with some original, playful, beautiful and conceptually interesting designs for social housing, villas, museums and football stadiums.

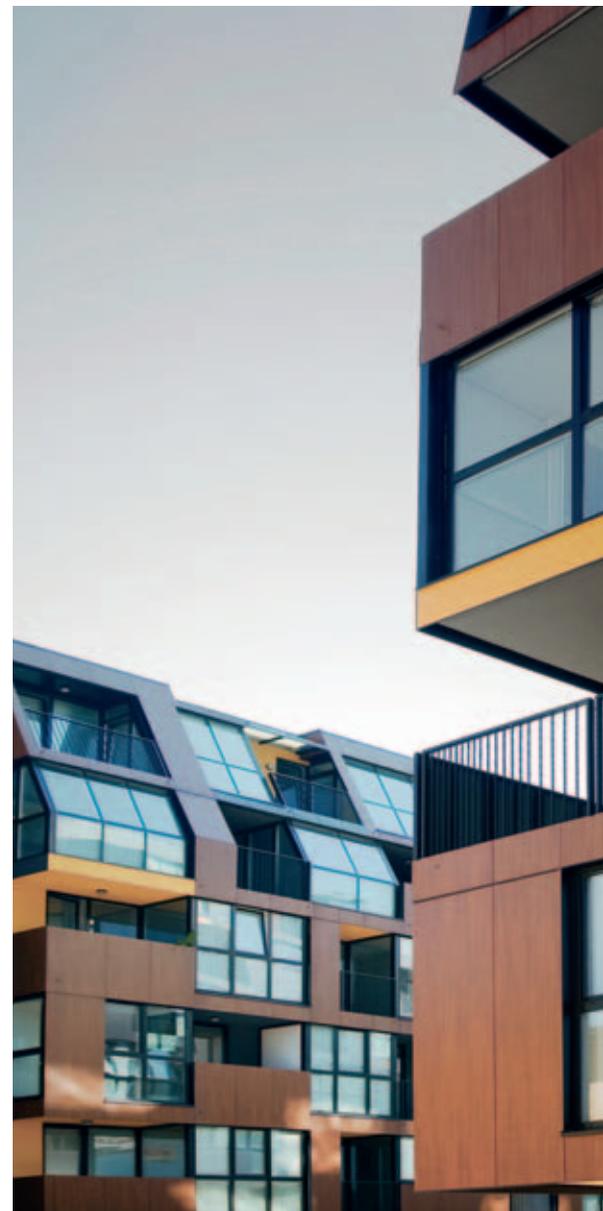
"All our projects, whether housing, a chapel or a football stadium, begin with a focus on function. The functionality and the context of the site is primary," Špela Videčnik assured me. For Rok Oman, who studied with her in Ljubljana and then at the Architectural Association in London before they started Ofis Architects together, it was less certain. "There is no rule. It depends. It is whatever comes first. The client might stipulate some quite impossible demands, so you are restricted from the outset. You have no choice but to take the limitations as a starting point. Social housing, for instance, is always subject to strict limits. There is hardly any budget for architecture, and the interior is totally prescribed in advance. The only freedom is to design the outer skin. For the Farewell Chapel, on the other hand, we had almost unlimited freedom."

- You are clearly two very different personalities.
Špela: "We are. But somehow we combine very well. Our approaches are complementary and over the years it has proved to work well."

- Your designs for the chapel and the football stadium suggest a very different architectural outlook from, say, your social housing. Is that a correct impression?

Špela: No, in my opinion our approach is always the same. We start with some pretty simple ideas about functionality. Then we define the volumes that are needed. And next we ask ourselves what extra we can do. At the Honeycomb Apartments in Isola, we looked at the apartment buildings that were already there in the vicinity and noted how people used their balconies. Outside space is very important in the Mediterranean climate but people use it in a special way. They cover the balcony with awnings, close off the sides with cardboard and install a small air conditioning unit. That way they can sit outside but stay cool. So we thought let's integrate these devices into the design and build balconies that are partly enclosed to give more protection from the sun and with perforated side walls to provide natural ventilation. In the stadium design, on the other hand, our main aim was to maximize the visibility of the field. The highest level of the stands has the best view while lower down, especially at the corners, the view is much more restricted. So it was logical to place the entrances at the corners. The form of the stadium was the logical outcome of this functional consideration."

Rok: "In the case of social housing, almost everything is



Football Stadium MB, Maribor,
Slovenia (1998-2008)
Photo: Tomaz Gregoric

prescribed by law. It can be depressing. But we always try to create some contrast. We look for a certain extra we can give to the project.”

- Aren't you concerned about the maxim, almost a dogma, of Modern architecture – that the outside is supposed to reflect the inside?

Špela: “To me, that is a fake sincerity, especially when the inside is not at all interesting. The interiors of social sector homes are governed by regulations, not by architectural ideas. Why should we have to reflect them on the outside?”

Rok: “Sooner or later the users will show how they live in their homes – mainly on the balcony. So it's not something that concerns us too much as architects. But in the City Museum, here in Ljubljana, we strove for an exterior that really does reflect the interior. Once again, there are no rules and we do not take a philosophical standpoint. We often aren't even aware of why we choose to do one thing or another. Architecture is about invention; each project challenges us to invent something new.”

- In most of your projects you blur the distinction between inside and outside. You create an intermediate space that connects instead of separating. Why is that important to you?

Špela: “Rok and I may hold different opinions about this. As for me, personally, it is crucial to give every apartment

a winter garden, a balcony or a terrace. In Slovenia, we like to be outdoors. We don't have a strong urban culture and most people originate from the countryside. It is still their dream to have a garden or at least an outdoor space. That is why we insist on providing loggias, balconies and winter gardens. It is where we make our extra contribution, especially as far as social housing is concerned. When we succeed in this, the apartments give the impression of being bigger than they really are. Rok's personal preferences may be different from mine. The interior of the apartment he designed for himself is very Japanese in character, a closed box.”

- The circular forms and curves you often use seem to be another way of connecting outside and inside.

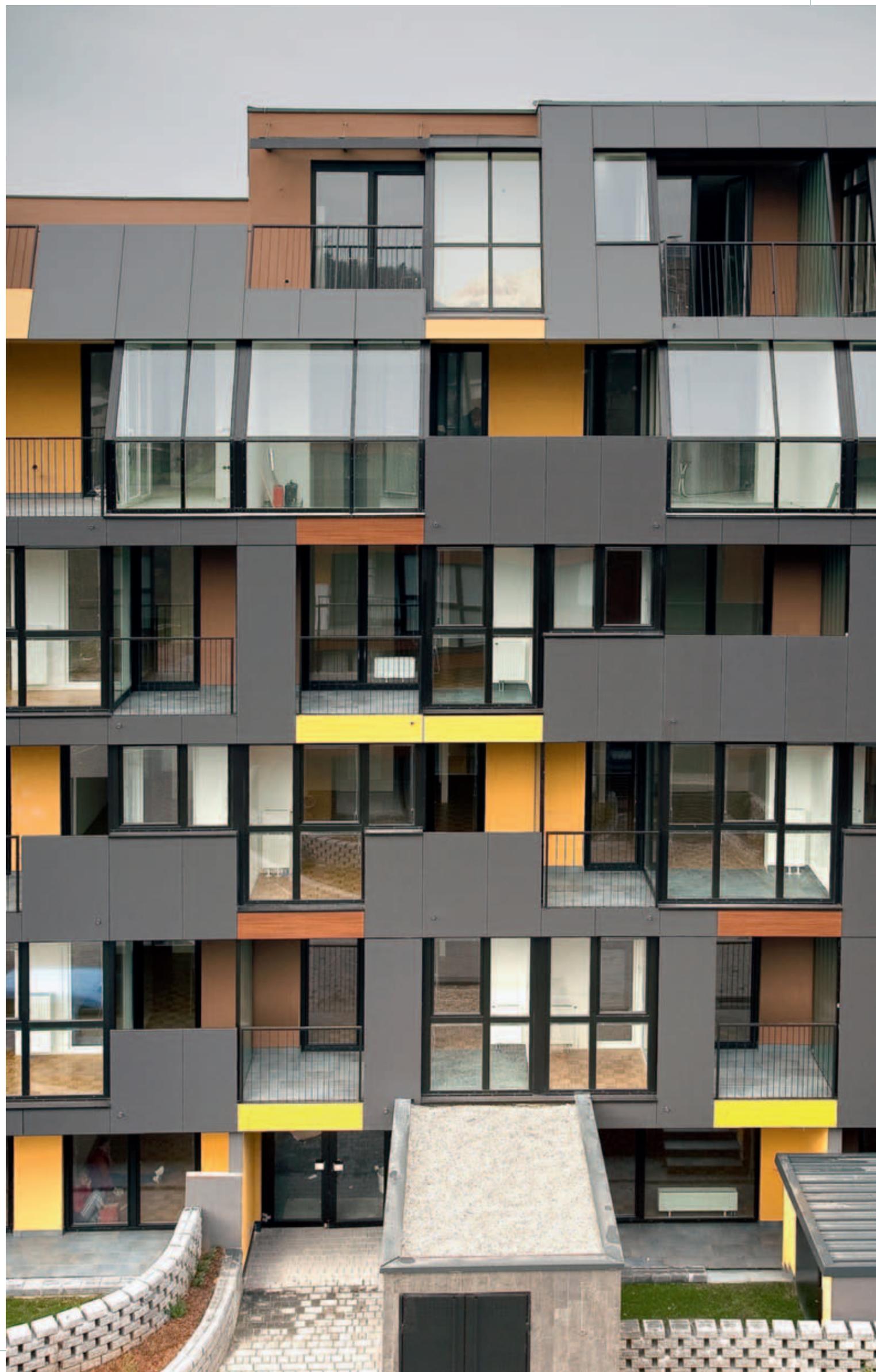
They appear, for example, in the City Museum, Villa Bled and the Farewell Chapel. Where did these curves come from?

Rok: “The first time we used the circle was in 1998 and we have used it quite often since then. Sometimes you choose a concept for a specific situation and then you discover it is useful for different situations and for different reasons. Before long it seems to be a trademark of your architecture, even though it wasn't intended that way.”

Špela: “While we were working on the City Museum project there was a series of archeological digs in progress next to it. The museum was undergoing a lot of changes and



650 Apartments, Ljubljana,
Slovenia (2004-2006)
Photos: Tomaz Gregoric

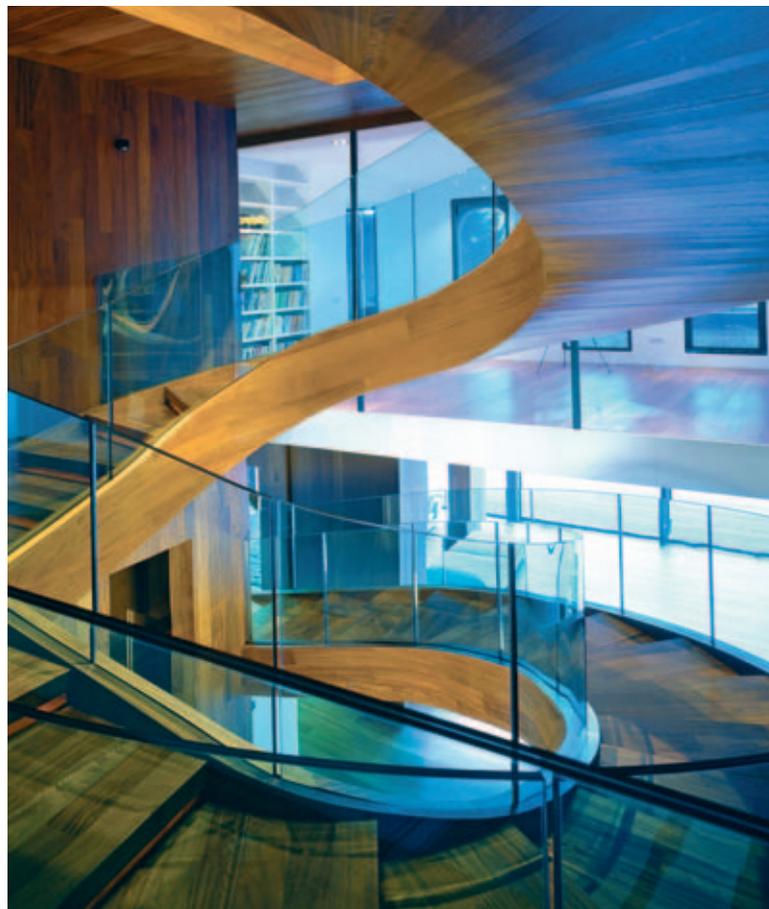






Villa "under" extension, Bled, Slovenia (2001-2004)

Photos: Tomaz Gregoric



needed a new wing to house the new archeological layers were being exposed. We wanted to present them as they were found, as an excavation. The circular form emerged as the purest way of displaying them. A spiral route was an ideal solution for connecting the different levels."

Rok: "When you're inserting a new element into an old context, it's usually best to make a clear distinction between them. It doesn't make sense to just repeat the existing forms. By creating a contrast you treat what is old with greater respect. The orthogonality of the old City Museum building benefits from the spiralling form of our intervention."

- The spiral appears again as a prominent feature in the staircase of Villa Bled. What is the thinking behind that staircase?

Špela: "Villa Bled is an eighteenth century house in beautiful, hilly countryside. The client wanted to extend the house to almost four times its previous size. But that was forbidden by the national heritage committee because it is situated in a protected landscape area. We came up with a solution that was quite unlike anything the other architects submitted to the competition. We proposed building an extension that was lower than the house so that it would be invisible from the opposite side of the lake. It would be largely concealed and thoroughly integrated into the landscape. A spiral staircase connects the flowing curves of the new extension to the rectangular block of the existing villa. The client insisted on a spiral staircase. Back in the eighties people were crazy here about American TV series like Dynasty, because they showcased a sumptuous lifestyle that was unknown in Slovenia at the time. A grand staircase was the ultimate status symbol, so we based our design on the one from Dynasty."

Rok: "The staircase connects the areas for the parents

and the children. It's about seeing and being seen, and it helps improve contact between the generations. There are great views as you ascend the staircase but at the same time you get a sense of the whole layout of the house around you. Communication between the spaces was what mattered most. And the design seems to work: they hardly go out any more!"

- You could have chosen to maximize the openness of the interior. But you have been more subtle about it, as though you were giving hints and clues but hiding what will come next, building up the suspense like in a film.

Špela: "Perhaps you are right. We didn't try to have openness alone; we preferred to design specific rooms for dining, listening to music, working, etc. So the communication between spaces matters more than openness. You could say that we were creating a sequence of events that are somehow connected. You could call that cinematic."

- What about the context? How important is the context to you?

Rok: "The context is very important, and it's the core of every project in my opinion. But for each project there are many different contexts, such as the site, the social context and the climate. So you always have to choose what is the real context for the project, the context that makes the difference."

Špela: "Often the context is the site, the landscape or surrounding buildings. The context of the Farewell Chapel is clear enough. The chapel adjoins a cemetery and it is embedded into a grassy hills. But sometimes the project site is surrounded by mediocre and monotonous buildings, especially in the case of social housing. In that situation, we try to relate to some other aspect of the context, or

The City Museum, extension
Ljubljana, Slovenia
(1998-2004)

Photo: Tomaz Gregoric



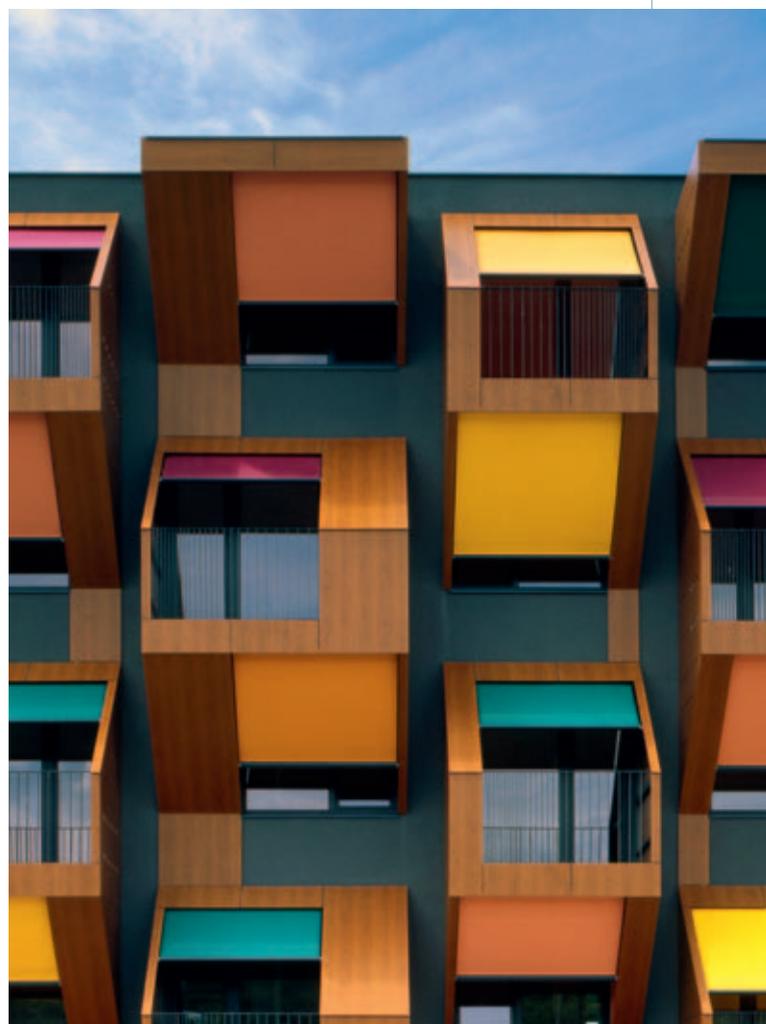
Villa "Old oaks", Ljubljana,
Slovenia (2003-2008)
Photo: Tomaz Gregoric



Office, store & shop container
Trata, Slovenia (2007-2009)
Photo: Tomaz Gregoric



Dot envelope, Ljubljana, Slovenia (2006-2008)
Photo: Tomaz Gregoric



alternatively we create a strong contrast. We try to make our architecture different, original. Why does everything in this world have to be global and international? Although our starting point is modernistic, we like to add traditional Alpine materials like wood or slate, and to use architectural features that are typical of farmhouses in the Alpine part of Slovenia. Using these materials and architectural elements serves both beauty and functionality. The Alpine climate is cool, with strong winds and quite a bit of snow in winter. Those are the conditions a building has to deal with there. In the south of Slovenia the climate is much warmer and Mediterranean, so there our main concern is to provide shade and ventilation. This approach of turning to traditional architecture for ways of dealing with the climate stems from our affinity with the Slovenian architect Plečnik, who began using traditional elements in his buildings when the rest of the architectural world was completely occupied with modernism.”

Rok: “It is important to have some kind of identity. National borders are disappearing, we have the same money all over most of Europe. Slovenia didn’t have its own banknotes until after the breakup of Yugoslavia; they were beautiful but they only lasted for about ten years! We were isolated and less developed than Western Europe, but that had an advantage: we were less affected by the crude functionalism of commercial architecture and were able to go our own way. In recent years this unique position has been under threat. Slovenians are too easygoing about giving up their own identity. Beautiful old houses, farms and villages are being destroyed. We, on the other hand, try to embed features of traditional architecture into our own architecture – not just to remind people of the past, but also because they are very functional. This doesn’t

apply only to our work in Slovenia. We always look at the vernacular architecture when we do commissions in other countries such as France or Finland.”

- Influences of both Plečnik and Le Corbusier, two antithetical architects, are evident in the work of Ofis Architects. What did you learn from them?

Rok: “Our work is not intentionally based on their architecture, but you are right, it has a touch of both. Le Corbusier understood very well how to create space. Plečnik was a master in creating interesting textures. His designs were full of quotations, of small or large fragments of existing sources.”

Špela: “I think Plečnik was an architect who went his own way. He did what interested him without bothering about the functionalism that was sweeping architecture all around the world. Some people called him conservative because of his references to classical architecture, but I think that is a superficial view his work. He took whatever he considered relevant, vernacular elements and even stones he found at the site, and combined them in a very free, personal way. I admire him a lot. His approach to architecture played an important part in our training at the University of Ljubljana.”

- How do you see the future of your practice?

Rok: “We are just at the start, just warming up. It’s as though we are waiting at the front door of what we really would like to do and we haven’t managed to get through it yet. We have already finished a lot of projects and their quality isn’t bad, but architecture in Slovenia doesn’t give much scope for expression. We feel we have the potential to do so much more.”

Honeycomb Apartments,
Izola, Slovenia
(2003-2005)
Photos: Tomaz Gregoric



FOCUS ON ARCHITECTURE TOURISM

NO CATEGORY OF ARCHITECTURE IS MORE PLAYFUL OR MORE EXUBERANT THAN ARCHITECTURE DEDICATED TO TOURISM. Anything is possible, it seems, as long as it attracts attention and provides a spectacle that yanks the tourist out of the drudgery of daily life and bestows an exceptional experience. The main requirement on the architecture of tourism is be an icon of leisure. It must communicate at a glance the purpose of the building, the kind of entertainment to be expected there, the dreams it purports to realize and the longings it aims to address. This is all bound up with speed and temporariness. A tourist is a traveller and will not stay long; he or she must be seduced in a flash, before it is time to return home or move on elsewhere. It is a strategy that has parallels in the animal kingdom, where a mate must be secured within the bounds of a brief oestrus so that no seductive tactic is too costly to eschew: intricate song, extravagant plumage, bright colours, complex courtship rituals and heady perfumes.

In situations such as amusement parks, seaside resorts and other popular holiday destinations, an analogous architectural expression is rarely a problem. Everything there is dedicated to tourism – indeed, tourism shapes the entire surroundings and no holds are barred in tempting the visitor. Wilderness or nature tourism, however, calls for a difficult compromise. A tourist building in a wilderness has to be plainly visible and to occupy a location where travellers can reach it and will wish to take advantage of its accommodation. On the other hand, it must be shielded by its natural surroundings and if possible merge into them so thoroughly that it is practically invisible. The

same paradox is present in wilderness tourism itself: people wish to enjoy the natural surroundings without feeling distracted by crowds of fellow tourists, yet they themselves inevitably disturb and undermine the tranquillity they seek. The architects responsible for these buildings generally aim at a design which iconic and immediately comprehensible, yet which harmonizes with the natural surroundings and relates to it more or less mimetically. Another analogy with nature arises here, for mimesis is raised to a fine art and is crucial to survival, if anywhere, in the animal kingdom.





MONTE ROSA HUT

MONTA ROSA, SWISS (2009)

The new Monte Rosa Hut is anything but self-effacing. The design of this alpine shelter is iconographic but with mimetic traits, at least in conception. The irregular polygonal shape and the shimmering aluminium skin suggest a piece of rock crystal such as one might conceivably find in the vicinity. But this is a crystal of gigantic proportions. What could have been mimesis is transformed by sheer scale into pure iconography. The shape, a sphere liberally chopped into an irregular polyhedron, is strong and defensive, holding its own against the harsh, rugged environment. It does not claim that this landscape could be inhabited in any normal sense. The uncompromising form has seemingly landed on that particular spot from outer space and is determined to survive there amid the hostile environment. The metal skin reflects the rocks, the sky, the snow and the sun, camouflaging the building so well that it blends almost perfectly into the landscape. It is this visual oxymoron of being there yet not being there that makes it such an intriguing design. The hut was built at an altitude of 2,883 metres on the western flank of Monte Rosa, within sight of the famous pyramid of the Matterhorn, on the Swiss side. It was designed by students and professors from the architectural department of ETH Zurich, and was completed in 2009. The Swiss Alpine Club had asked for a replacement of their old

hut by a new design which would be highly sustainable in terms of energy and ecology. The Monte Rosa Hut harvests solar energy from eighty-five square metres of photovoltaic cells. Surplus electricity is stored in valve-regulated lead-acid accumulators. Thermal energy is also recovered from the expelled ventilation airstream. Summer meltwater from the glaciers is collected and stored in a large reservoir, behind the permafrost barrier of the rocks.

The target was ninety percent self sufficiency in energy. The Monte Rosa Hut doubles as a research station dedicated to studying efficiency in the use of energy and other resources. With its isolated location in the high Alps, it is in some respects an experiment in autonomous ecology. Some of its results will be specifically relevant to high mountain construction projects, but much of the research will have a general bearing on the urban environment. The foundations of the building are made of stainless steel, while the complex interior is fabricated entirely in wood. The beams in the restaurant area are decorated with incised lines like the contours on a topographical map.

Architect: ETH Zurich

Copyright: ETH-Studio Monte Rosa/Tonatiuh Ambrosetti

JUVET LANDSCAPE HOTEL

NORWAY (2008-2009)

To enjoy nature yet to remain as invisible as possible, to celebrate solitude in the natural landscape without feeling crowded by other tourists who share the same passion – these are some of the self-contradictory longings addressed by the Norwegian architects Jensen & Skodvin in their Juvet Landscape Hotel project in northwestern Norway. They started consider the potential scope of the notion of “sustainability”. In their opinion sustainability is not only about saving energy in production and operation, but also the conservation of topography. Conventional building procedures require radical destruction of the site to make way for the foundations and infrastructure. Jensen & Skodvin see conserving the site a token of respect for nature that precedes and succeeds mankind. A careful reading of the topography can also establish a fruitful dialogue between the geometry of the building and irregularities of the natural site, enhancing qualities of both.

Each building of the Landscape Hotel rests on an array of 40 mm diameter steel rods drilled into the rock, leaving the topography and vegetation almost untouched.

Hotel rooms are conventionally packed together into a larger building, but the rooms of the Juvet Landscape Hotel are in chalets distributed over the woodland terrain, minimizing their visual impact on the environment. Every chalet has one or two walls entirely of glass, and each is aligned to give its occupants an exclusive view of magnificent natural surroundings, while remaining out of sight of other guests to assure privacy. Each chalet adapts to the topography of its site with an individual design. The interiors are muted in character, maximizing the impact of the wealth of nature visible through the picture windows.

Architect: Jensen & Skodvin

Photos: Jensen & Skodvin





EAST BEACH CAFÉ

LITTLEHAMPTON, ENGLAND (2007)

A building on the beach in a seaside resort has to cope with a split context: on one side there is the untamable sea, and on the other there is a civilization and community. The challenge is not to gloss over the contradiction but to mediate between the sea and town with something that is visible and exciting. How can an architect reconcile the vastness of the sea with the mundane amusements of a beach resort? In their design for the East Beach Café in Littlehampton, a small town on England's south coast, the London based Heatherwick Studio produced a mediation on the seascape. The café echoes the shape of clouds hovering over the sea and of breakers rolling along the beach. They blended these references into a strongly visual, highly designed icon that will catch everyone's attention. Inside, tourists can take a coffee or a beer while enjoying a view of the real clouds and real breakers.

The new building was a replacement for a seafront ice cream kiosk. The site was not an easy one to design for: it was narrow, compressed between a parade of houses and the sea, and exposed to the weather and vandal-

ism. Heatherwick Studio pondered how to design a long, narrow building without giving it flat, two-dimensional facades. They therefore sliced the café diagonally into ribbons. These wrap upwards over the building to form a multilayered protective shell, which is visually open to the sea on one side and closed towards the car park on the other. Rather than use a traditional structure with one component resting on another, the primary structure is a steel shell in which all the parts act together. The shell has a steel outer layer which simultaneously forms the skin and the supporting structure.

The surface of the building is raw and weatherbeaten. The steel shell is finished with an oil-based coating that permits a rust-like patina to develop without degrading the structural performance. The East Beach Café, completed in 2007, has brought new life to a quiet seaside town and acts as an inviting beacon for tourists.

Architect: Heatherwick Studio

Photos: Andy Stagg

PROJECTS

Marmoleum Real 2621



Marmoleum Real 3125



Marmoleum Real 3126



Marmoleum Real 2499



Marmoleum Real 2939



Photos: Bram Goots

M HKA, MUSEUM VAN HEDENDAAGSE KUNST

Location **Antwerp, Belgium**

Architect **Artists Lawrence Weiner and Liam Gillick**

Flooring contractor **Antwerpse Vloercentrale, Bouwlux, Decoratie & Service, Palmans and Tondeleir Claire**

Flooring material **1600 m² Marmoleum Real, 200 m² Aquajet**





Linoleum and Forbo Flooring's aquajet technology lie at the basis of the exhibition project "A syntax of dependency" in the M HKA (Museum of Contemporary Art, Antwerp). The text and image of the double portrait of Liam Gillick and Lawrence Weiner took visual form thanks to Forbo Flooring's aquajet technology.



Marmoleum Real 3137



Marmoleum Real 3139



Photo: Stefaan Martens

WOON EN ZORGCENTRUM WARMHOF

Residential and nursing home

Location **Maldegem, Belgium**
 Architect **Aiko**
 General contractor **De Nul**
 Flooring contractor **CAP**
 Flooring material **4000 m² Marmoleum Real, 700 m² Bulletin Board, 250 m² Flotex Montana**



VZW OUDERENZORG ZCS RUSTHUIS MARIËNHOVE

Elderly home

Location **Westmalle, Belgium**
 Architect **Catherine de Bie Architecten and Ingenieursbureau bvba**
 General contractor **Bouwbedrijf Emiel Dillen NV**
 Flooring contractor **Antwerpse Vloercentrale**
 Flooring material **3000 m² Marmoleum Fresco, 700 m² Artoleum Striato, 500 m² Safe Step Grip, 150 m² Surestep**

Photo: Stefaan Martens



Marmoleum Fresco 3871



Artoleum Striato 5217

Marmoleum Real 2939



Photos: Werner Huthmacher

HAVELLAND GRUNDSCHULE

Education

Location **Berlin, Germany**
 Architect **augustinundfrankarchitekten, Georg Augustin, Ute Frank**
 Building contractor **Bezirksamt Tempelhof Schöneberg**
 Installation **Firma Bodenart GmbH**
 Flooring material **1200 m² Marmoleum Real**



“After months of bad treatment caused by sand and mud
 the linoleum floor still looks good”
 Julia Lorenz (projectmanager)

Nuway Tuftiguard double wiper strip

Photo: Ant Clausen and Mike



NETWORK RAIL

Location **London, Manchester and Liverpool train stations United Kingdom**
 Flooring contractor & installation **Master Matting Installations**
 Commissioned by **Network Rail**
 Flooring material **1780 m² Nuway Tuftiguard**



CLAPHAM MANOR PRIMARY SCHOOL

Location **Clapham, London**
 Architect **dRMM**
 Floor designer **Printed Space**
 Flooring contractor & installation **Harveymaria**
 Flooring material **Digitally printed vinyl by Floorink Commercial**



Photos: Printed Space

Marmoleum Dual tiles 614



Marmoleum Dual tiles 412



Marmoleum Dual tiles 607



Marmoleum Dual tiles 806



Marmoleum Dual tiles 621



Photos: Frank Döring

GATEWAY COMMUNITY & TECHNICAL COLLEGE, BOONE CAMPUS FOR KCTCS

Location **Mt. Zion, Kentucky, USA**
 Architect **Omni Architects**
 Interior architect **Michael Jacobs**
 Interior & floor designer **Jeffrey Bennett**
 General contractor **Quantum Construction Company**
 Flooring contractor **Specialty Interiors**
 Commissioned by **Kentucky Community & Technical College System**
 Flooring material **3700 m² Marmoleum Dual tiles**



Marmoleum Real 3038



Marmoleum Real 3163



Marmoleum Real 3160



Marmoleum Real 3032



Marmoleum Real 3049



Marmoleum Real 3048



Photo: Vladimir Nefedov

BRIAR

Residential home

Location **Kazan, Tatarstan, Russia**
 Interior designer **Zulfiya Hashimova, Design Studio Artego**
 Flooring contractor
 & installation **Group Companies Sfera**
 Flooring material **60 m² Marmoleum Real, Aquajet**



SMARAGD POL COMPANY Office

Location **Kiev, Ukraine**
 Interior design **Smaragd Pol**
 Flooring contractor
 & installation **Smaragd Pol**
 Flooring material **186 m² Marmoleum Real, Marmoleum Fresco, Artoleum Piano, Artoleum Graphic, Artoleum Scala, Marmoleum Dutch Design**



Marmoleum Real 2939



Marmoleum Real 2795



Marmoleum Real 3224



Marmoleum Real 3221



Artoleum Scala 5046



Marmoleum Fresco 3866

Photo: Alexander Poddubnyak



Marmoleum Real 3136



Marmoleum Real 3030



Marmoleum Real 3126



Marmoleum Real 3127



Marmoleum Real 3223



Marmoleum Real 3182



Photos: E Design Studio

AKTIF GROUP HEAD OFFICE

Location	Istanbul, Turkey
Interior architect & floor designer	E.Eda Tahmaz Saglik
General & building contractor	E Design Studio
Flooring contractor & installation	Yildiz Yapi LTD
Flooring consultant	Metro Yapi Insaat
Flooring material	384 m² Marmoleum Real





UNIVERSITY LIBRARY PAUL SABATIER

Location **Toulouse, France**
Architect **Vincent Espagno and Richard Milani**
General contractor **University Paul Sabatier**
Flooring contractor **Cerm Sols 31**
Flooring material **500 m² Granit**



Photos: JP Lagarde



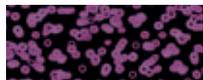
Granit Graphic 11409



Granit Color 11089



Flotex Sottsass Bacteria 990104

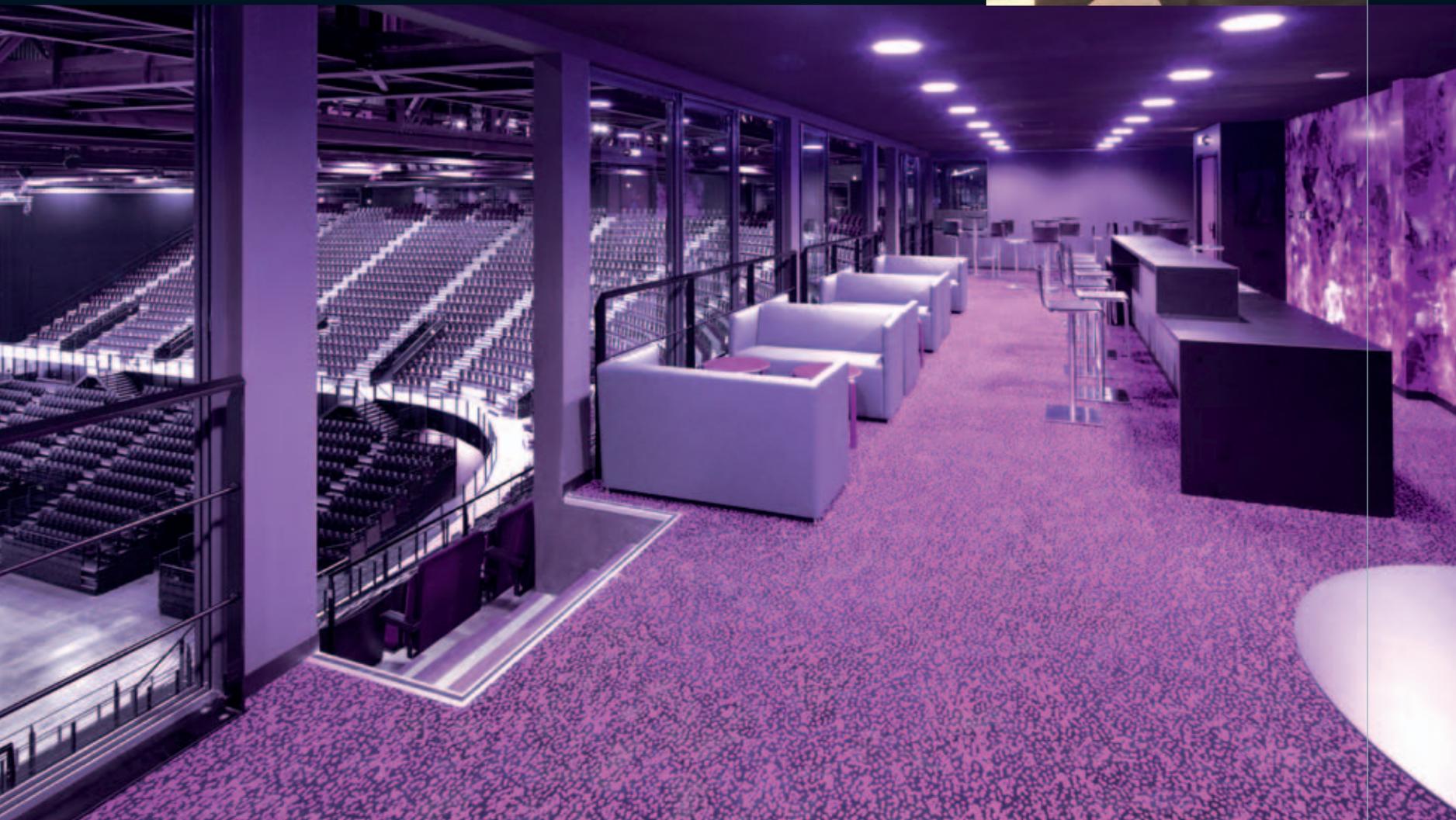


Photos: Benoît Wehrle

ARENA

Concert hall

Location **Montpellier, France**
 Architect **Cabinet A+ Philippe Cervantes**
 General contractor **Region Languedoc Roussillon**
 Flooring material **3000 m² Flotex Sottsass**



Marmoleum Dutch Design M0412

Photos: Erik Poffers



HOGESCHOOL UTRECHT, FACULTEIT NATUUR & TECHNIEK Education



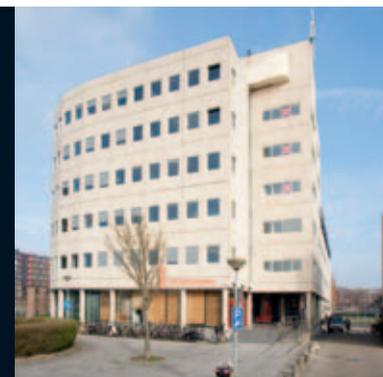
Location **Utrecht, the Netherlands**
Architect **Inbo Rijswijk**
Interior designer **Ex Interiors, H. Keiren**
General & building contractor **Heijmans**
Flooring contractor **Eliens**
Flooring material **8000 m² Marmoleum Dutch Design**



Photos: Erik Poffers

ZEEBURGHUIS, DIENST MILIEU EN BOUWTOEZICHT

Office



Location **Netherlands**
 Interior & floor designer **Noordwestzes Architecten en Ontwerpers, Niko Hoebe**
 General contractor **NB&M**
 Interior works **Palinterieur**
 Flooring contractor & installation **Vloerprints**
 Commissioned by **Taskforce Vastgoed, Gemeente Amsterdam**
 Flooring material **Novilux DP (digitally printed)**



BAROLO

Restaurant

Location **Bergambacht, the Netherlands**
 Floor designer **Barolo**
 Installation **Magna**
 Flooring material **50 m² Marmoleum Dual, Aquajet, 400 m² Allura**

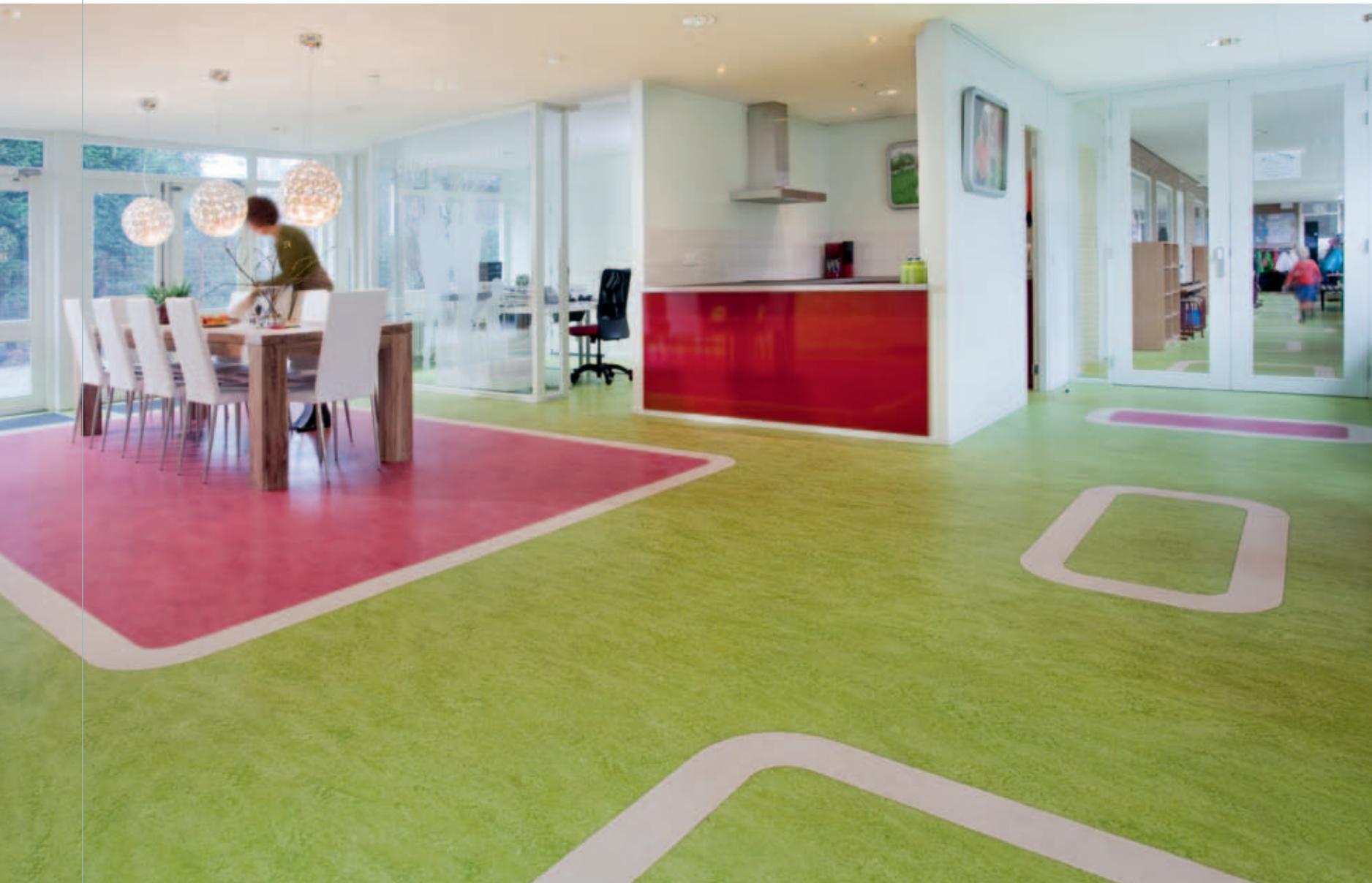


Marmoleum Dual 607



Marmoleum Dual 630

Photos: Erik Poffers



CENTRUM VOOR JEUGD & GEZIN

Youth & family center

Location **Bloemendaal, the Netherlands**
Architect & interior designer **MB architecten**
General contractor **Overdevest**
Flooring contractor **Lutterman BV projectinrichting**
Flooring material **700 m² Marmoleum Real with acoustic underlayer**



Photos: Erik Poffers



Marmoleum Real 3224



Marmoleum Real 3230



Marmoleum Real 2607



Colorex SD 150205



Colorex SD 150233



Photos: Van Wijk

SYNTHON

Pharmaceutical production

Location **Nijmegen, the Netherlands**

Architect **Broekman Bakema**

Building contractor **BAM**

Flooring contractor & installation **G&S Project**

Flooring material **2000 m² Colorex, 6600 m¹ Colorex weld, 1464 m¹ Colorex Form**



The Colorex inner and outer corners are pre-moulded by Forbo from original Colorex and reinforced to assure the best possible result. Being preformed the finished corner does not need welding at the most critical points but just at the base where it forms a 100% hygienic and stable connection.



THEATRE OF FRÁŇA ŠRÁMEK

Location	Písek, Czech Republic
Architect	Ing. Arch. Stanislav Kopecký
Building contractor	Ing. Jaromír Havlíček – Projka
Flooring contractor & installation	Dům podlah, Ing. Zdeněk Bíza
Flooring consultant	Brased Eurotextil CZ spol. s.r.o.
Flooring material	870 m² Flotex Montana, 390 m² Flotex Artline, 218 m² Smaragd



Photos: Petr Opavský



Flotex Montana 296073



Marmoleum Fresco 3874

Photos: Petr Opavský

AMENITY WELLNESS – SPA HOTEL ZLÍN

Location **Zlín, Czech Republic**

Architect **Atelier Sluníčko**

Flooring consultant & installation **Colormat Zlín spol. s.r.o**

Flooring material **500 m² Marmoleum Fresco**



Marmoleum Real 3173



Marmoleum Real 3174



Marmoleum Real 3133



Marmoleum Real 3125



Marmoleum Real 3126



Marmoleum Real 3207



Photo: Petr Opavský

KINDERGARTEN

Location **Frenštát pod Radhoštěm, Czech Republic**
 Architect **Ing. Arch. Martin Janda**
 Flooring contractor **V-Plast**
 Installation **Podlahářství Urbaník**
 Flooring consultant **Petr Opavský**
 Flooring material **1000 m² Marmoleum Real**



NURSERY SCHOOL

Location **České Budějovice, Czech Republic**
 Architect **Ing. Arch. Michaela Dvořáková**
 Flooring contractor **Moucal podlahoviny**
 Installation **Floor Centrum**
 Flooring material **210 m² Marmoleum Real**

Photo: Petr Opavský



Marmoleum Real 3224



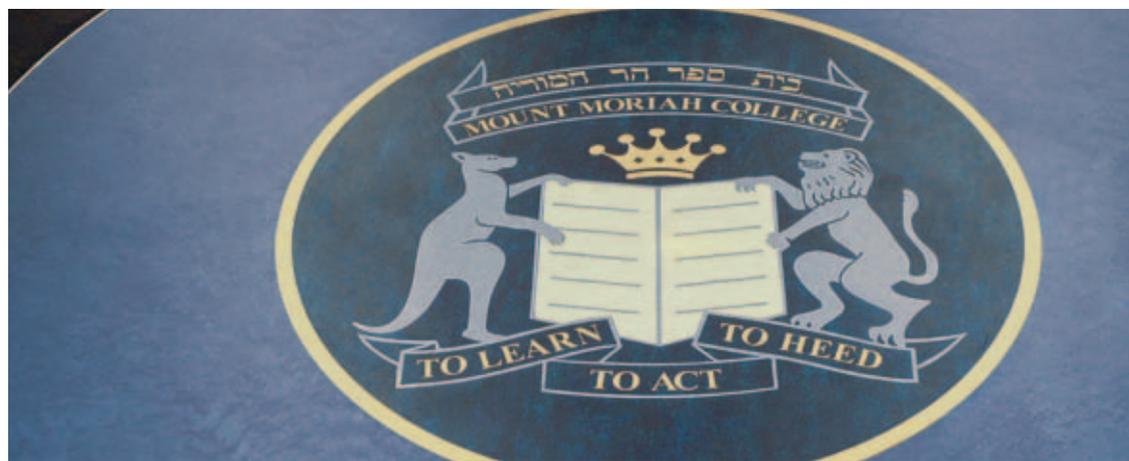
Marmoleum Real 3125



Marmoleum Real 3126



Marmoleum Real 3225



Marmoleum Real 3205



Marmoleum Real 3218



Marmoleum Real 2795



MORIAH COLLEGE HERITAGE CENTRE

Location **Moriah College Bondi Junction New South Wales, Australia**
 Interior Designer **Desmond Freeman**
 Flooring material **65 m² Marmoleum Dual, Marmoleum Real, Artoleum Piano**



CREATING BETTER ENVIRONMENTS



CHINA PAVILION, WORLD EXPO 2010

Location **Shanghai, China**
Architect **Jingtang He**
Floor designer **China Academy of Art**
Installation **Forbo Shanghai Co., Ltd**
Flooring material **8000 m² Marmoleum Real**



Marmoleum Real 3131



Marmoleum Real 3125



Marmoleum Real 3126



Marmoleum Real 3201



Marmoleum Real 3224



Marmoleum Real 3139



Marmoleum Real 2621

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.



FORBO WAS COMMISSIONED TO TAKE CARE OF PART OF THE FLOORING SPACE OF THE CHINA PAVILION AT THE “WORLD EXPO 2010” IN SHANGHAI. FORBO PAVED THE WAY OF THE CHILDRENS PAVILION AS WELL THAT OF THE SCIENCE AREA OF THE BUILDING.

In the China Pavilion, Forbo Marmoleum is available in three areas: the land of hope on the 49-meter-storey, children’s painting ramp on the 39-meter-storey, and low-carbon life zone on the 33-meter-storey.

The floor pattern of the children’s painting ramp is designed by China Central Academy of Fine Arts to present an image of flying colorful belt, and thus selects six colors of Marmoleum. The low-carbon life zone adopts the floor in the simple but elegant color - a gradual evolution from blue to grey.

The China pavilion remains as an icon of the World expo, for all to enjoy.



Australia

Forbo Floorcoverings Pty Ltd.
23 Ormsby Place
Wetherill Park
NSW 2164
Tel.: +61 2 9828 0200
www.forbo-flooring.com.au

Austria

Forbo Flooring Austria GmbH
Oswald-Redlich-Straße 1
A-1210 Wien
Tel.: +43-(0)1- 3309204
www.forbo-flooring.at

Baltic States

Forbo Flooring
K. Ulmana gatve 5
Riga, LV-1004
Tel.: +371 670 66 116
www.forbo-flooring.lv
www.forbo-flooring-ee.com
www.forbo-flooring.lt

Belgium

Forbo Flooring
't Hofveld 4
BE-1702 Groot-Bijgaarden
Tel.: +32 2 464 10 10
www.forbo-flooring.be

Brasil

Forbo Pisos Ltda.
Rua Laguna, 708 - Santo Amaro
04728-001 - São Paulo - SP - Brasil
Tel.: +55 11 5641-8228
www.forbo-flooring.com.br

Canada

Forbo Linoleum Inc
3220 Orlando Drive
Mississauga, Ontario L4V 1R5
Tel.: 416-661-2351/866-661-2351
www.forboflooringna.com

China

Forbo Flooring China
6 Floor, Ansheng Business Center
No. 77 Fenyang Road
Shanghai 200031
Tel.: 0086 21 6473 4586
www.forbo-flooring.com.cn

Czech Republic

Forbo s.r.o.
Novodvorská 994
142 21 Praha 4
Tel.: +420 239 043 011
www.forbo-flooring.cz

Denmark

Forbo Flooring A/S
Produktionsvej 14
2600 Glostrup
Tlf: 44 92 85 00
www.forbo-flooring.dk

Finland

Forbo Flooring AB Finland
Heikkiläntie 2, 4 krs
00210 Helsinki
Puhelin: +358 (0)9 862 30 300
www.forbo-flooring.fi

France

Forbo Sarlino S.A.S.
63, rue Gosset - BP 2717
51055 Reims cedex
Tél.: 03 26 77 30 30
www.forbo-flooring.fr

Germany

Forbo Flooring GmbH
Steubenstraße 27
D-33100 Paderborn
Tel.: +49-(0)52 51 - 1803-0
www.forbo-flooring.de

Hungary/Romania

Forbo Flooring B.V.
Hungarian Sales Representative
Office
125 Erzsébet királyné útja
1142 Budapest, Hungary
Tel.: +36 1 7858 073
www.forbo-flooring.hu

India

Forbo Flooring BV
Unit No 305, North Delhi Mall-1
Netaji Subhash Place, Pitam Pura
Delhi- 110034
Tel.: +91 11 47034972
www.forbo-flooring.com

Ireland

Forbo Ireland Ltd.
2 Deansgrange Business Park
Blackrock, Co. Dublin
Tel: 00353 1 2898 898
www.forbo-flooring.ie

Italy

Forbo Resilienti s.r.l.
Centro Commerciale S. Felice
Lotto 2, Int. 5
I-20090 Segrate (MI)
Tel.: +39 02 75 31 488
www.forbo-flooring.it

Japan

Forbo Flooring Japan
28 Kowa Bldg.
2-20-1 Nishigotanda,
Shinagawa-ku,
Tokyo 141-0031
Tel.: +81-3-5740-2790
www.forbo-flooring.co.jp

Korea

Forbo Flooring Korea
#207 Koryo B/D
88-7 Nonhyun-dong
Kangnam-gu, 135-818
Seoul
Tel.: +82 2 3443 0644
www.forbo-flooring.co.kr

**Middle-East/Africa/Turkey/
Greece/French overseas**

Forbo Flooring Systems
63, rue Gosset - BP 2717
51100 Reims Cedex
France
Tél.: 00 333 26 77 35 00
www.forbo-flooring.com

New Zealand

Forbo Flooring Systems
PO Box 230 265
Botany 2163 Auckland
Tel.: +64 0800 000 563
www.forbo-flooring.co.nz

Norway

Forbo Flooring AS
Hagaløkkveien 7
1383 Asker
Tlf: 66 77 12 00
www.forbo-flooring.no

Poland

Forbo Flooring Poland
ul. Wolsztyńska 2
60-361 Poznań
Tel.: +48 (61) 862 13 82
www.forbo-flooring.pl
Infolinia: 0800 46 46 49

Portugal

Forbo-Revestimentos S.A.
Zona Industrial da Maia I,
Sector VII
Tv. Eng Nobre de Costa, 87
Apartado 6091, 4476-908 Maia
Tel.: +351 22 999 69 00
www.forbo-flooring.com.pt

Russia

Forbo Flooring Russia
19, Leninskaya sloboda, of.29
115280, Moscow
Tel.: 007495 775 18 21
www.forbo.ru
www.forbo-flooring.ru

South East Asia

Forbo Flooring
190 Middle Road,
#19-05 Fortune Centre
Singapore 188979
Singapore
Tel.: +65 6852 9805
www.forbo-flooring.com

Spain

Forbo Pavimentos S.A.
Pasaje Bofill, 13-15
08013 Barcelona
Tel.: +34 93 20 90 793 -
93 20 06 732
www.forbo-flooring.es

Sweden

Forbo Flooring AB
Box 172, 401 22 Göteborg
Tel.: 031 - 89 20 00
Stockholm Tel.: 08 - 602 34 90
www.forbo-flooring.se

Switzerland

Forbo-Giubiasco SA
Via Industrie 16
CH-6512 Giubiasco
Tel.: +41 91 850 01 11
www.forbo-flooring.ch

Taiwan/Hong Kong/Macau

Forbo Flooring
Tel.: +852 9039 0708
www.forbo-flooring.com

The Netherlands

Forbo Flooring B.V.
Postbus 13
NL-1560 AA Krommenie
Tel.: 075 - 647 78 80
www.forbo-flooring.nl

United Kingdom

Forbo-Nairn Ltd.
P.O. Box 1, Kirkcaldy
Fife, KY1 2SB
Tel: 01592 643777
www.forbo-flooring.co.uk

Registered Office

Forbo Nairn Limited
55 Baker Street, London
W1U 7EU
Registered No: 258309 England

United States

Forbo Linoleum Inc
Humboldt Industrial Park
PO Box 667
Hazleton, PA 18201
Tel.: 570-459-0771/800-842-7839
www.forboflooringna.com



creating better environments

forbo

FLOORING SYSTEMS