ARCHIDEA

INTERVIEW JULIEN DE SMEDT

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ARCHIDEA

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FRONT COVER: MONDRI AND ELANO HOTEL, NEVADA, LAS VEGAS, USA.
Image: JDS Architects

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JULIEN DE SMEDT:

‘A FINE BOLDNESS IS VERY APPEALING’

Photo: Fred Guerdin

"Iconography as such is not all that interesting," says the architect Julien De Smedt. He also has reservations about aesthetics: "It is a mistake to rely on a paper-thin personal judgment about beauty." In his architecture, his primary aim is to activate people. "To continually reproduce meaningless, apathetic buildings in our cities is aggressive, almost criminal."

The Mountain Dwellings, Copenhagen, Denmark (2008)
Photo: JDS Architects

The most striking thing in his work is the extravagance of form. The Mountain residential project in Copenhagen, the ski jump in Oslo, the sharp peaks of the Las Vegas hotel – these are just some of the many designs that show this quality. Julien De Smedt is not afraid to produce architecture that creates a visual spectacle. Although the Belgian-French architect is relatively young at 36, he has already produced many much-discussed designs. He worked for several years in PLOT Architecture together with Bjarke Ingels, but since 2006 he has headed his own practice under the name JDS Architects. JDS has offices in Brussels, Copenhagen, Belo Horizonte and Shanghai.

Extravagance and spectacle are not however the essence of his architecture, he explains."We are not driven by formal ideas. Our aim is not just to make extravagant forms. Our main interest is the performance of building, even though extravagance may be the result. We shape the volumes of our buildings so that they will enter into an active dialogue with their counterpart, the urban void – in other words, with public space. The Mountain for example, has an ascending and descending route that people can follow around the building – that's not only for residents but also for joggers who would like something more challenging to exert themselves. People use parks in an active way, and we don't see why they shouldn't use the buildings of a city actively too."

- You often seek to create a very physical relationship between people and the building. For example, you provide routes which climb and descend, or which traverse the building. And you care about lines of sight.

"It's about relating to what is around you. The shape of some of our projects was motivated by a wish not to obstruct the view of the building behind it. As an architect you compose within a context, and within a set of potentials or opportunities, not only for the users but for the entire surroundings. It is of course much more interesting to create a building that improves and enriches the environment, instead of just making problems or blocking opportunities. We always analyse the urban flows involved in the project, and see if we can twist, bend or redirect them, in order to improve them."

- One could say you have an ambivalent attitude towards a building. A building is a huge object which will obstruct movements and views. At the same time you do everything you can to penetrate the building, in order to create the possibility of continuous movement. Or you manipulate its shape to free up the lines of sight. Is this a fair description of your design attitude?

"It is again about creating opportunities. As architects we do not refuse a project just because it could obstruct views

Julien De Smedt

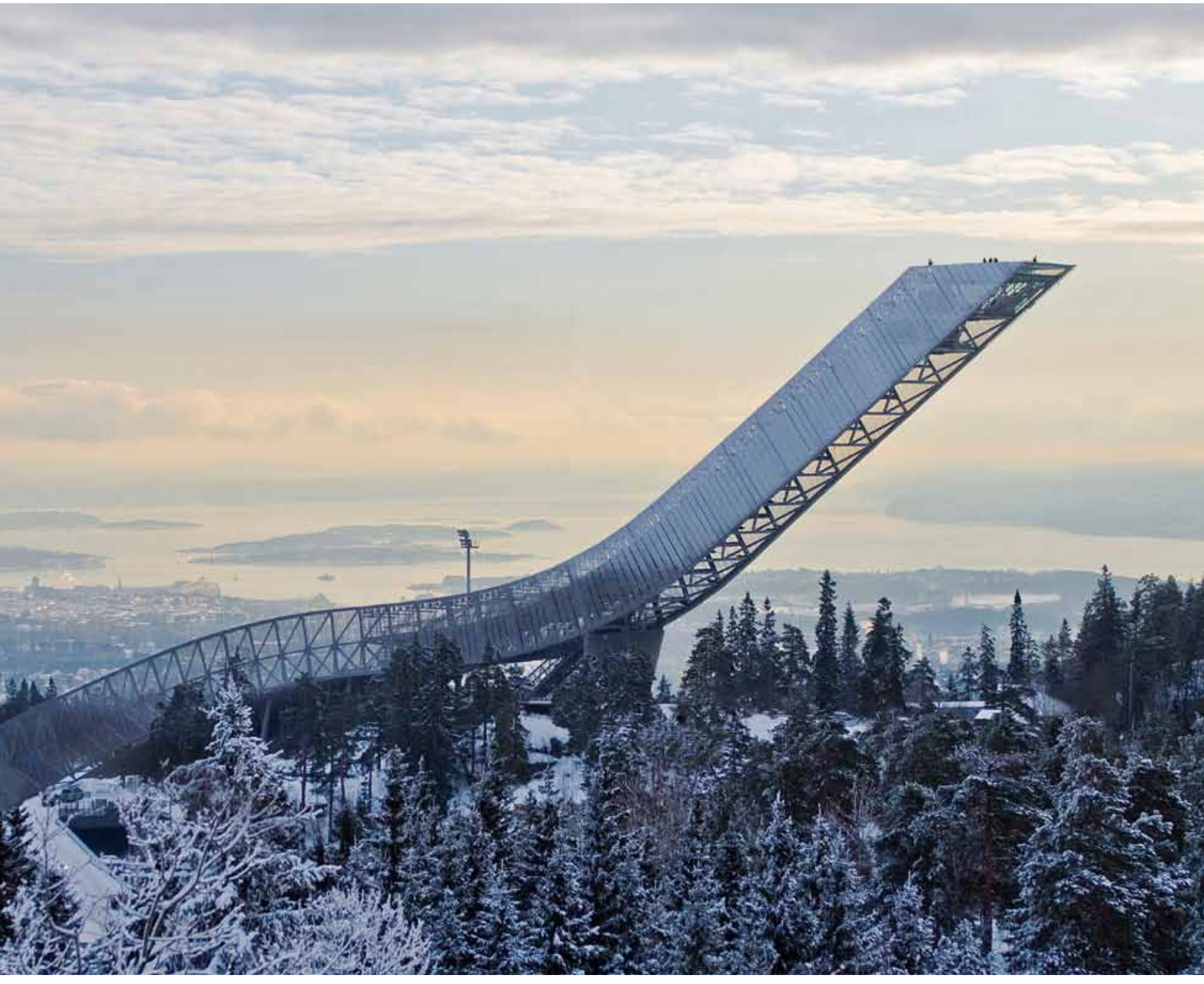
The Mountain Dwellings,
Copenhagen, Denmark (2008)
Photo: JDS Architects

or affect the surroundings detrimentally. If we don't do the job, someone else will. So we ask ourselves if we can do it in a way that adds new possibilities. We usually study many alternatives, and we don't know exactly where we are going before we find it. Sometimes we come up with a new urban form. In many ways it is more the negative, the void, that guides our decision process, than the solid or the building shape. Take for example the ski jump in Oslo. What is interesting about it, is the negative: everything that is "non-built". The ski jump, with its minimal points of support, does not occupy the site as much as liberating it. Instead of taking the form of several separate pavilions, our design unifies all the amenities into a continuous shape. The whole structure incorporates booths for the judges and commentators, spaces for trainers, lounges for the Royal Family and other VIPs, the lobby, the arena entrance, the arena itself, the competitors' lounge, a souvenir shop, an access to the existing museum, the public viewing terrace at the top of structure and much else. The resulting simplicity enhances the experience of the

spectators and focusses attention on the performance of the competing ski jumpers. The design also minimizes the impact on the environment. The resulting shape came from design aims like these and not from the wish to create a spectacular object."

- Still, it seems to have become an icon for the city of Oslo.

"It was not our aim to create an icon. Iconography as such is not all that interesting. But we were well aware that we couldn't avoid the ski jump becoming iconic. After putting a public terrace at the top of the ski jump, we had to reconcile ourselves with its iconographic character. This viewing platform inverts the icon, in a certain sense. It provides a tremendous vista of the city, turning the city into the icon rather than the ski jump itself. So I suppose this does illustrate a kind of ambivalence such as you mentioned. The object might be extremely imposing or extravagant, but we



Holmenkollen Ski Jump, Oslo, Norway (2011)
Photo: Marco Boella

Mondri and Elano Hotel, Nevada, Las Vegas, USA (2006)
Images: JDS Architects

tend to break it and turn it into something else, guided by principles that have nothing to do with seeking to make something spectacular or iconic."

- You could call it beautiful or significant rather than iconic. Does the idea of beauty play a part in your design process?

"I have nothing against a beautiful object in itself, but I have no affinity with the kind of desire it contains. If a design centres exclusively around subjective beauty, I feel cheated. It is a mistake to rely on a paper-thin personal judgment about beauty. The concept of beauty is determined culturally, it is forged in our upbringing. It is not something you can completely rationalize. If you can say that a building succeeds in doing what was intended, it is much more beautiful and convincing in my opinion. But I am not against beauty as such. I can see beauty in things that make sense mathematically, programmatically or socially. Of course it is a bit of a cliché to say that architects must serve the needs of society, and besides it's a crude simplification. I feel that social effects are genuinely my responsibility and I would even take that a step further: I would argue that to continually reproduce meaningless, apathetic buildings in our cities is aggressive, almost criminal. Today it is harder to do architecture just for the sake of beauty or of fun. That doesn't mean we shouldn't have fun, or create the possibility of having fun. The building can be light hearted in its outcome, but it should be imbued with purpose so it can be used by people in the way they want. We aim to initiate events that will stimulate people to meet and interact. Boy meets girl. Assuming the building has some sex-appeal, at least."

- Do you mean a building should be in the first place an event?

"Yes. I grew up in the streets of Brussels and I had a period of about ten years when I used to skateboard. A skateboarder interacts with the city, but it is a violent interaction. It was dangerous and it was illegal. Skateboarders were forever injuring themselves and damaging things. Back then I was engaged in destroying the city, but now as an architect I try to build it up. This contradiction helped me to realize that an architect should create architecture that is not just about use but abuse. Like skateboarders, people want to use the urban space and do things with it, actively. They haven't been offered much in that way. They have always had public parks, squares and sidewalks, but more and more we think of public space as a hybrid. We




Euralille Youth Centre, Lille, France (2011)
Images: JDS Architects

Julien De Smedt

see it as a three dimensional space, one that extends to different levels of the city."

- That sounds as if you strive for a building that has the complexity of a landscape.

"Yes, I do create landscapes. Urban landscapes. Our work is very much about layering, programming and activating. We accept the idea of enjoying it and abusing it at the same time. These are essential components of urbanity, in my opinion. But they should also relate in an interesting way to the context of the building; I mean by layering and spreading functions. Consider a tower, for instance. It is more interesting to climb a tower than to disappear into it. Going up to the top is much more engaging and provides a sequence of experiences, rather than just one of being sucked in. You can compare it with the difference between riding a bike or taking the metro. When you travel underground on the metro, you disappear and then reappear somewhere else. There is no relationship at all to whatever happened in between, at the urban level. When taking a bike, you are involved in the city, inescapably. Similarly, moving diagonally is more interesting than moving horizontally or vertically. The diagonal experience is more exciting. Your perspective keeps changing and you have to keep your balance."

- In your work, a roof is seldom just a roof. What is the challenge of a good roof?

"In the 1920s, activating the roof, making it functional, was one of Le Corbusier's five points of architecture. It is weird that we architects have forgotten about this, something which seems to have happened when the international style reduced Modernism to its aesthetics and overlooked its desires and content. Maybe it is time to return to the essence of Modernism and to apply its ideas again. The roof is a potential surface that can make up for what was sacrificed at ground level. The technical effort is not all that great; it can be done easily, and it yields a fantastic effect. A rooftop terrace expands your horizon and gives you a new view of the city. It helps you to understand the city, its streets and the surrounding buildings better."

- Although Julien De Smedt emphasizes the structural aspect of his architecture - his interest in movement, lines of sight and activation – his architecture seems at first sight to disclose a strongly aesthetic motivation. Is there an aesthetic "extra" he wants to infuse into his designs?

"The paradox of our architecture is that by the time we

have to decide about the facade there is hardly any money left," he says. "That is because we spent a lot of the budget to create the rest of the building and to give it an interesting ground plan. For the people who are going to use it, the plan is much more important. We understand that it matters to users and the client that a building doesn't look cheap. What we try to do is to create a skin that is a part of the whole and also has some activating function."

- Still, you sometimes appear to make designs that are driven by a purely aesthetic idea – for example the spectacular peaks of the hotel in Las Vegas.

"When you have completed 99.5 percent of the building design in a functional way, you can do the remaining 0.5 percent in an extravagant way. We decided that those peaks could be observatories, at least very small ones. In general I find a fine boldness very appealing. When there is an architectural gesture it should be powerful and simple. Take for instance the sharp, triangular balconies of the V House in Copenhagen. They have the simplest supporting structure we could think of: two beams and a diagonal bar. The result is an aggressive aesthetics, simple and powerful. You draw something like that and suddenly it's painfully clear that this is what the balconies will be like. It's almost like a found object; you accept something you couldn't have designed intentionally. Most architects would reject it as too aggressive or even too ugly. I hope I don't make ugly buildings, but this so-called ugliness opens up potential solutions that you would otherwise never think of."

- There is a strange contradiction in your work. On one hand it has a relaxed ambience but on the other it seems adventurous. You strive for an extraordinary architecture in order to activate people. But at the same time you do it in a relaxed way.

"That is a very true observation. I don't know if I am all that fond of the contradiction, but it happens. Many aspects of my architecture are smooth and brutal at the same time. These are two extremes which merge into one experience."

Maritime Youth House, Copenhagen, Denmark (2004)
Photos: Paolo Rosselli

Julien De Smedt

Photo: Fernando Alda

FOCUS ON ARCHITECTURE

BIOMIMICRY

THAT NATURE CAN SERVE AS A SOURCE OF INSPIRATION FOR ARCHITECTURE IS NOT IMMEDIATELY OBVIOUS. Architecture's raison d'être is to protect us from nature. It is eminently artificial and reflects mankind, who is a creature that takes command of his fate by manipulating and controlling his living conditions.

The relation between nature and architecture is much more complex, however. In the end, nature does indeed find its way into architecture. Many architects find that they have much to learn from biological structures and phenomena. Their interest in nature goes much further than the familiar analogies of the column with the tree trunk and of the roof with layers of foliage supported by branches. In the complex, ramified ground plans of Structuralist architecture, for example, we may recognize an organ such as a lung or an organic growth such as that of coral. Starting from a thick base, the structure repeatedly branches into ever finer elements, maximizing the surface area of the building in contact with light and fresh air. Designs made in the 1960s and 70s by the Metabolists of Japan similarly appear to have biological origins. Their accretions of capsules recall the cells of organisms. They are capable of endless expansion, like an uncontrollably proliferating tissue, thereby implicitly speculating on a city that develops organically and automatically from the building itself, cell by cell, without a premeditated design. An architect is no longer needed and the building behaves as an autonomous phenomenon of nature.

The idea of architecture repelling nature has also given rise to a desire to reconcile architecture with nature. I am not referring here to sustainable architecture, which we may regard as an attempt to treat nature and its resources in a responsible way, but to ornaments and forms that in some or other respect render a homage to nature. This undoubtedly began with the acanthus-leaf motif of Corinthian capitals, and was expressed with elegance and exuberance in Art Nouveau. In recent years it has resurged even more explicitly in the shape of buildings as a whole; the building has itself become ornament. These naturalistic forms remind us, as city dwellers, what we have taken distance from. It seems ironic that these developments result in the nature being expressed more and more in illustrations and in biomimicry, but less and less as the direct, raw presence of the organisms with which we share our planet.

Photo: Fernando Alda

Photo: Fernando Alda

Photo: Fernando Alda

Photo: David Franck

METROPOL PARASOL

SEVILLE, SPAIN (2011)

One of the most pronounced and impressive examples of biomimicry in architecture is the recently completed Metropol Parasol in Seville. Such an exuberant architectural gesture in the heart of the medieval inner city is surprising and not without the risk of being too brutal and expressive in the delicate urban fabric. But it fits very well, perhaps because of its organic form, referring to mushrooms: in a certain way the medieval streets and houses have the same natural, organic quality, as if they grew there just by themselves, without human intervention.

Metropol Parasol, the redevelopment of the Plaza de la Encarnacíon in Seville designed by J. MAYER H. architects, could be considered to be a new icon for Seville, a place of identification which articulates Seville's role as a fascinating cultural destination of world fame. Metropol Parasol explores the potential of the Plaza de la Encarnacíon to become the new contemporary urban centre. Its role as a unique urban space within the dense fabric of the medieval inner city of Seville allows for a great variety of activities such as culture, leisure and commerce. A highly developed infrastructure helps to activate the square, making it an attractive destination for tourists and locals alike.

The Metropol Parasol scheme, with its impressive timber structures, includes an archaeological museum, a farmers' market, an elevated plaza, multiple bars and restaurants underneath and inside the parasols, as well as a panorama terrace on the very top of the parasols. Realized as one of the largest and most innovative bonded timber-constructions, and with a polyurethane coating, the parasols grow out of the archaeological excavation site into a contemporary landmark, defining a unique relationship between the historical and the contemporary city. As the name Metropol Parasol indicates, it consists primarily of the huge, fused parasols. Providing shade in a city bathed in roasting hot sun in the summer is not just an adjunct; it is essential for the functioning of a new city center where people can meet and relax.

Architect: J. MAYER H. architects

HAESLEY NINE BRIDGES GOLF CLUB HOUSE

YEOJU, GYENGGI, SOUTH KOREA (2010)

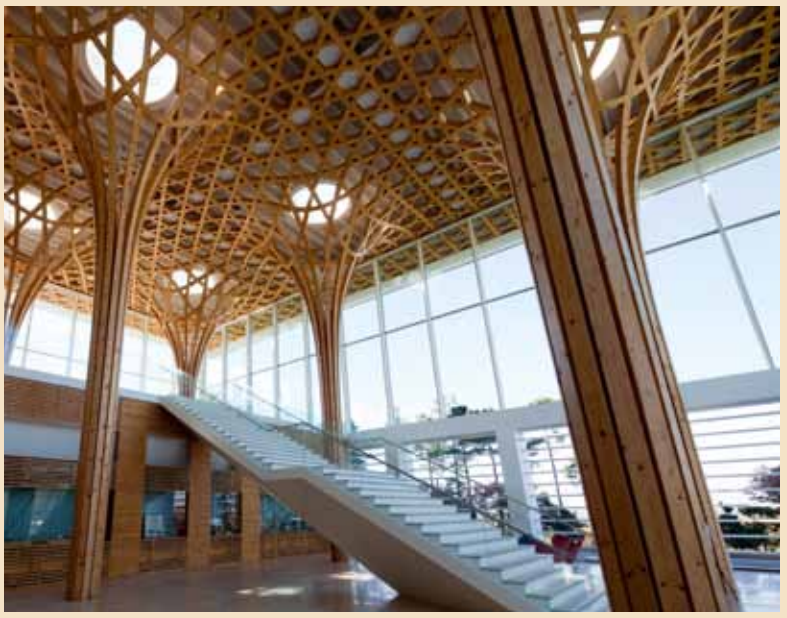
Fine timber columns rise from the ground floor, diverge in small, elegantly curved branches and fan out in a fine network of struts that supports the roof: the resemblance of the columns to trees is remarkable in the Haesley Nine Bridges Golf Club House, designed by the Korean architect Kyeong Sik Yoon/KACI and the Japanese architect Shigeru Ban. In the atrium the funnel shaped columns are exposed full size, from the bottom to the very top; in the adjacent café the columns penetrate the much lower roof and continue into the space above.

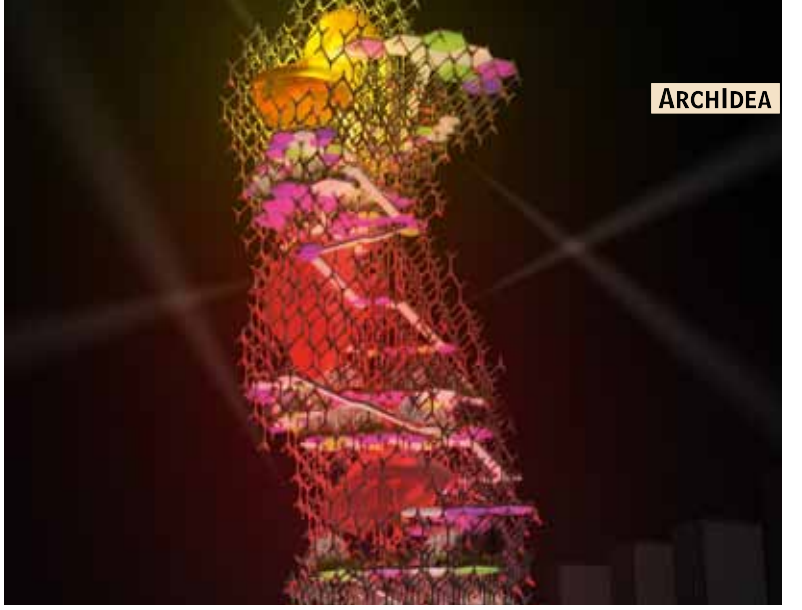
The Japanese architect Shigeru Ban is famous for the way he creates delicate structures out of natural materials like wood and bamboo. He is not generally interested in creating metaphors or images that refer specifically to nature. His architecture is usually much more abstract, with a focus on the structural and aesthetic qualities of the materials that he uses. But the Haesley Club House seems to be an exception as far as this metaphoric aspect is concerned. The columns echo the trees that surround the golf course, creating an intimate relationship between the nature outside and the interior of the building. It is as though the glass wall that separates the two worlds is irrelevant.

Haesley Nine Bridges Golf Club House is a 4,300 m^2 facility serving a golf course. It has an underground level and three floors above grade. There is a main building, a VIP lobby building and a structure with private suites. The atrium and the upper portion of the main building include timber columns and a glass curtain wall, while the base is made of stone (random rubble masonry typical of Korea). The timber area includes the reception zone, a member's lounge and a party room. The stone plinth houses locker rooms, bathrooms, and service areas. The roof over the main building measures 36 x 72 metres. The unusual treelike timber columns in the atrium reach to a height of three stories. A partial timber structure made it possible to conform to Korean regulations that prohibit timber buildings larger than 6,000 m^2 in floor area. The first floor of the atrium has glass shutters that open fully across a width of 4.5 m.

Architects: Kyeong-Sik Yoon/KACI International + Shigeru Ban Architects

Photos: © Hiroyuki Hirai





THE LIVING WEB TOWER

NSHENZHEN, CHINA

The proposal of the Dutch artist and architect Lars Spuybroek (NOX) for a new type of landmark for the Chinese city of Shenzhen casts an optimistic, utopian light on the possibilities of technology for its population. The 220 m tall structure both symbolizes and stimulates the urban community. It evokes the natural image of a swarm, a nest, or a coral reef, all organisms that grow by the addition of small elements without being directed by a single axis, form or plan. Into that blend of life and technology, Spuybroek incorporated an extensive website on which inhabitants of Shenzhen can exchange information and ideas about their daily lives. Thoughts, dreams, loves, hopes, tastes and health are represented both on the website and in the tower itself, which is visible as three smooth volumes suspended in the structure. Each volume contains a large hall exhibiting the interactions between people, and even presenting home videos of city-dwellers who have passed away.

The web interactions are visualized by the tower as a daily change of colors: gold for the brain, red for the heart and blue for the gut, with additional lighting representing online inhabitants and the usage of stairs in daytime. In this way the Living Web Tower becomes an organic machine, constantly engaging the lives of people, and at the same time becoming a symbol of integration.

Architect: NOX/Lars Spuybroek

Images: NOX/Lars Spuybroek

PROJECTS

Flotex HD Cord

Marmoleum Real 3224

Marmoleum Fresco 3870

Marmoleum Fresco 3872

MBO COLLEGE AMSTELLAND

Education

Location	**Amstelveen, The Netherlands**
Interior architect	**Barbara van Goethem, Zeeman architecten**
General contractor	**De Nijs**
Flooring contractor	**Eliens Interieurprojekten BV**
Flooring material	**625 m² Flotex HD special digital print, 1100 m² Flotex HD, 3900 m² Marmoleum Real**

Photos: Erik Poffers

Forbo Flooring's digital printing technology for Flotex gives you the opportunity to create unique floors!

GRAND CAFÉ VISSOTSKY

Photos: Erik Poffers

Location **Amersfoort, The Netherlands**
Floor designer **André Postma, NOB**
Flooring contractor & installation **Fastfloor**
Flooring material **120 m² Marmoleum Real and Fresco**


Marmoleum Fresco 3828


Marmoleum Fresco 3847


Marmoleum Fresco 3870


Marmoleum Real 3131


Marmoleum Real 3125


Marmoleum Real 2784

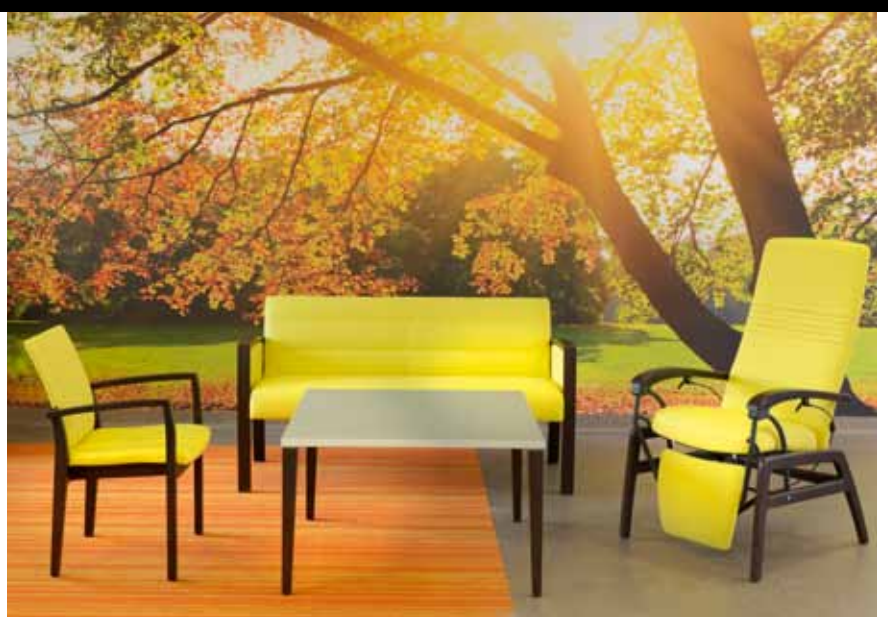
Flotex HD Cord 520018

Eternal Smaragd 61962

RUSTHUIS ST. ISABELLA Eldery home

Location **Arendonk, Belgium**
Architect **Architects in Motion**
Interior architect **Mieke Goris**
General contractor **Hooyberghs**
Flooring contractor **Alcopro**
Flooring material **2600 m² Eternal Smaragd, 700 m² Flotex HD**

Photos: Soubron Fotografie, Jansen



ECOLE-CLINIQUE PROVINCIALE
Education and health care

Location **Montignies-sur-Sambre, Belgium**
Architect **Province de Hainaut, Mme Florence Dinant**
Flooring contractor & installation **Sepco**
Flooring material **600 m² Marmoleum Real**

Photo: Stefan Martens

Marmoleum Real 3221

Marmoleum Real 2713

Marmoleum Decibel 3872

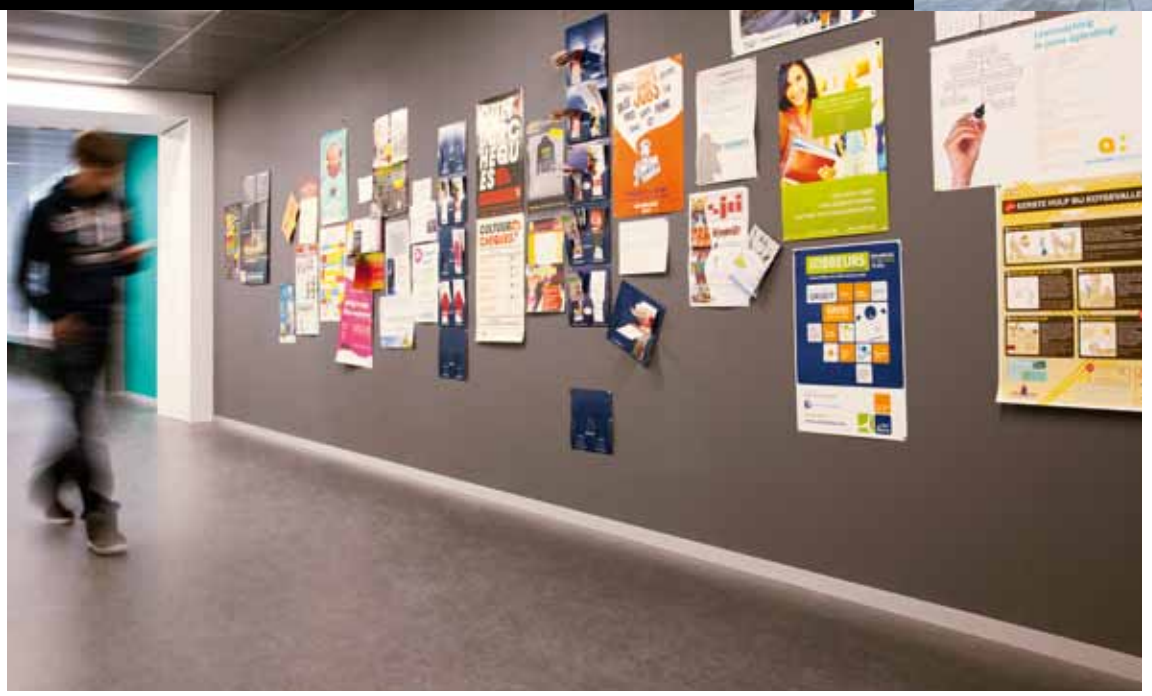
Bulletin Board 2204

ARTEVELDE HOGESCHOOL

Education

Location	**Gent, Belgium**
Architect	**Crepain Binst**
General contractor	**Besix**
Flooring contractor	**Antwerpse vloercentrale**
Flooring material	**1200 m² Marmoleum Decibel, 500 m² Bulletin Board, Coral Duo**

Photos: Debbie de Brauwer



ANAS L'AQUILA Office

Architect	**Ing. Bonaduce, St. Vitone**
Interior architect & floor designer	**Arch. Simona Cicconi**
Building contractor	**Maltauro Spa**
Flooring contractor & installation	**Gamma Lavori srl**
Flooring material	**626 m² Marmoleum Real, 3200 m² Marmoleum Fresco, 237 m² Flotex tile, 520 m² Onyx, 400 m² Effect Contrast**

Photos: Studio Iscra

Marmoleum Fresco 3860

Marmoleum Real 3225

Marmoleum Real 3055

Marmoleum Real 3131

Artoleum Graphic 5315

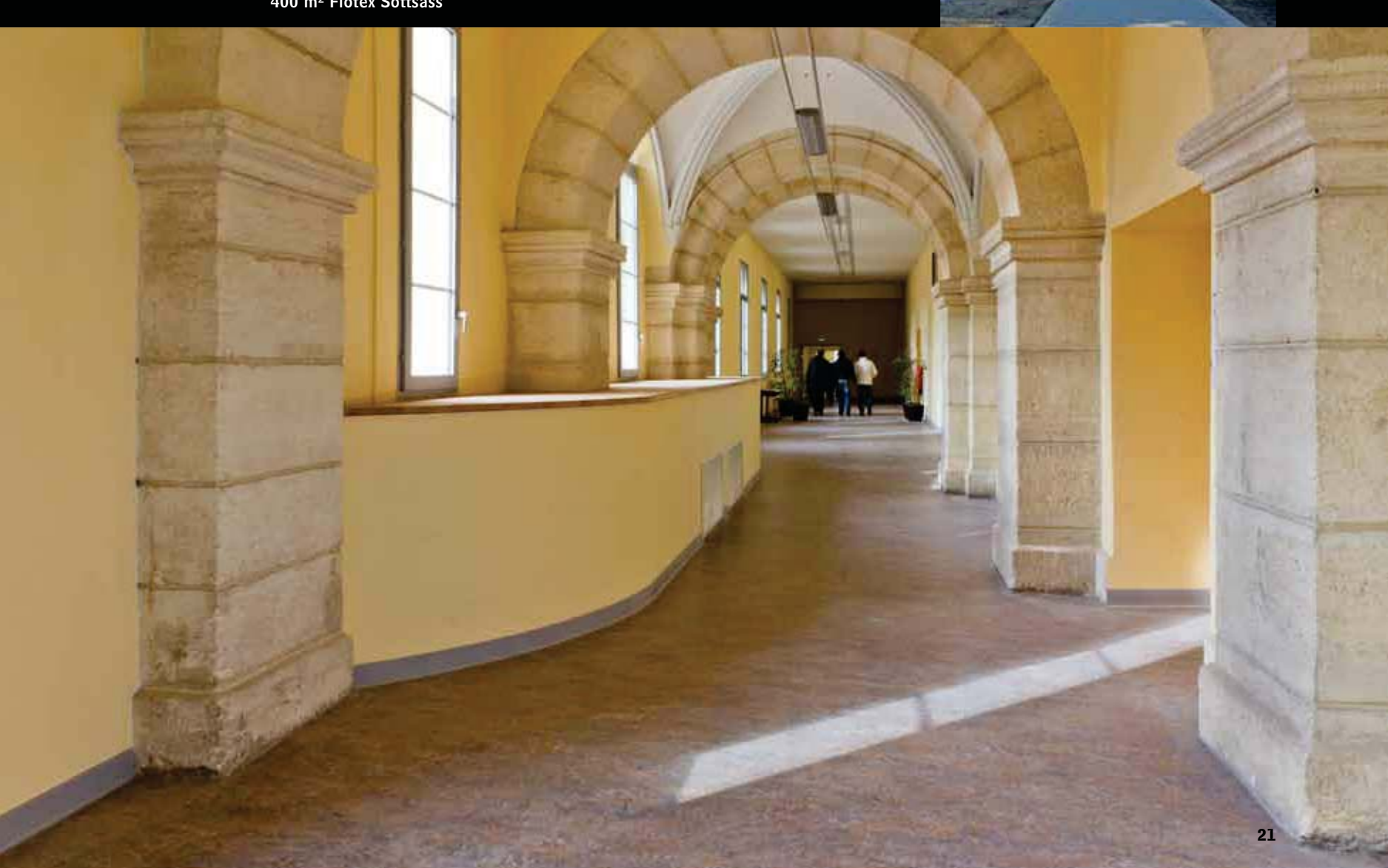
Marmoleum Decibel 312735

Marmoleum Vivace 3405

INTERNAT DE L'EXCELLENCE Boarding school

Location	**Montpellier, France**
Architect	**Riottot, Philippe Madec and Cabinet Nicolas et Maurin**
General contractor	**Academie de Montpellier**
Flooring contractor	**Ste Sol Color**
Flooring material	**6000 m² Marmoleum and Artoleum, 1000 m² Surestep, 900 m² Sarlon Tech, 400 m² Flotex Sottsass**

Photos: JP Lagarde



LYCÉE COURS NOTRE DAME

Education

Location	**Douvres la Delivrande**
Architect	**Agence Bienvenu Architecte – Caen**
General contractor	**Association de l'Arbalete**
Flooring contractor	**Ste Gilson**
Flooring material	**1500 m² Sarlon Trafic and Sarlon Topography**

Photos: JP Lagarde

Sarlon Topography 433910

Sarlon Trafic Code one 433126

Allura Wood W60085

Allura Ceramics C68002

STAFFORDSHIRE POLICE HEADQUARTERS

Location	**Stafford, UK**
Architect	**Adrian Sutherland, Staffordshire County Council**
Building contractor	**Thomas Vale**
Commissioned by	**Staffordshire County Council**
Flooring contractor & installation	**Baker Flooring**
Flooring material	**233 m² Allura Ceramics, 481 m² Allura Wood, 70 m² Allura Stone, 7 m² Surestep, 404 m² Tessera Core, 48 m² Coral Duo**

Photos: TBC

Marmoleum Dual tile t3120 

Marmoleum Dual tile t2767 

Marmoleum Dual tile t2621 

Marmoleum Dual tile t3233 

Marmoleum Dual tile t3234 

ELON UNIVERSITY – GERALD L. FRANCIS CENTER

School of Health Sciences

Location **Elon, NC, USA**
Architects **Roughton Nickelson DeLuca Architects**
Flooring contractor & installation **Right Touch Interiors**
Flooring material **1022 m² Marmoleum Dual tiles**

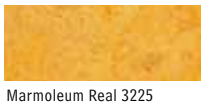
Photos: Kim Walker Photography

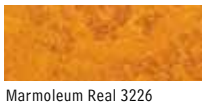
OUTMA SQILX'W CULTURAL SCHOOL

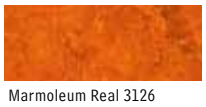
Location **Penticton, BC Canada**
Architect **Iredale Group Architecture**
General & building contractor **Western Industrial Contractors Ltd.**
Flooring contractor & installation **Friesen Floors**
Flooring material **1050 m² Marmoleum Real and Marmoleum Vivace**

Photos: Andrew Doran Photography
andrewdoran.com

Marmoleum Vivace 3405 

Marmoleum Real 3225 

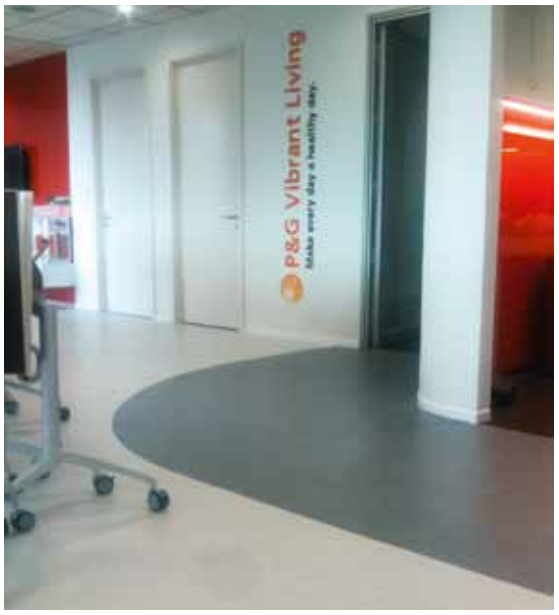
Marmoleum Real 3226 

Marmoleum Real 3126 

HYATT REGENCY Luxury residences and a 5-star resort

Location	**Danang, Vietnam**
Architect	**RMJM**
Interior architect	**Diana Simpson Design**
General contractor	**Coteccons**
Flooring contractor & installation	**VietViet**
Flooring material	**400 m² Eternal Wood, 980 m² Marmoleum Real**

Eternal Wood 10362



Marmoleum Fresco 3866

Marmoleum Fresco 3860

PROCTER & GAMBLE OFFICE

Location	**Saigon, Vietnam**
Architect & interior architect	**Out 2**
General contractor	**PRIME**
Flooring contractor & installation	**VietViet**
Flooring material	**180 m² Marmoleum Fresco, 50 m² Project vinyl**

WAIKATO HOSPITAL Acute Services Building Atrium

Location	**Hamilton, New Zealand**
Architect	**CJM – Joint Venture, Chow Hill, Jasmax and MSJ Architects**
Interior architect	**Marko Den Breems**
General contractor	**Fletcher Construction**
Flooring contractor & installation	**Hills Floorings**
Commissioned by	**Waikato District Health Board**
Flooring material	**1700 m² Marmoleum Real**

Photos: Indiefilm Productions


Marmoleum Real 3137


Marmoleum Real 3139


Marmoleum Real 3223


Marmoleum Real 3224


Marmoleum Real 3226

The atrium is intended to provide a gathering space for families away from the stresses within the general hospital environment. In this case, rather than just use it for traditional flooring, the Marmoleum has been used in various colours on both the floors, furniture elements as well as objects within the space that create enclosures or shield ward areas where privacy is required.

The other main aim of the design for the space was to create a distinctive character that related back to the Waikato environment and would give people a sense of ownership.
Marmoleum was used due to its durability, affordability and its appropriateness for a hospital environment.
Marko Den Breems – Jasmax Limited

Marmoleum Real 3127 | Marmoleum Real 3030 | Marmoleum Real 3221 | Marmoleum Real 3126 | Marmoleum Real 3223 | Marmoleum Real 3226

RUGBY MUSEUM

Location	**Palmerston North, New Zealand**
Architect & interior designer	**Daniel Buxton, Inside Ltd**
Building contractor	**Barry Illsley Building**
Flooring contractor & installation	**BSA Management**
Commissioned by	**Te Manawa Museums Trust**
Flooring consultant	**Carisle Flooring**
Flooring material	**90 m² Marmoleum Real**

TEDDY MOUNTAIN SHOP

Location	**Riga, Latvia**
Interior designer	**Linda Druvkalne, SIA ILLUSTRA**
Flooring contractor	**SIA Anitra**
Flooring material	**80 m² Marmoleum Real**

Photo: Andris Tone

Marmoleum Real 3224 | Marmoleum Real 2629

FAT LADY NIGHT CLUB

Location **Tampere, Finland**
Architect **Arkkitehtistudio M&Y**
Flooring material **291 m² Allura Abstract**

Photos: Tuomas Uusheimo


Allura Abstract a63674


Allura Abstract a63662

Marmoleum Fresco 3871

KIRKKOJÄRVI SCHOOL

Location **Espoo, Finland**
Architect **Verstas Arkkitehdit Oy**
Flooring contractor **Lattiaässät Oy**
Flooring material **3200 m² Marmoleum Fresco**

Photos: Tuomas Uusheimo

Walton Cirrus 3353

Artoleum Piano 3621

Artoleum Piano 3626

Artoleum Piano 3624

Artoleum Scala 5057

Artoleum Scala 5066

NØRREBRO PARK SCHOOL An integrated art project

Location	**Copenhagen, Denmark**
Architect	**NOVA5 Arkitekter**
Visual artist	**Malene Bach**
General contractor	**Enemærke & Petersen AS**
Flooring contractor	**STECA entreprise aps**
Flooring material	**5000 m² linoleum, 120 m² Safety vinyl, 30 m² Coral, 450 m² Bulletin Board, 10 m² Furniture Linoleum**

Photos: Tine Juel

The Nørrebro Park School project has won The Colour award 2012 for its unique colour composition.
The jury announces that: "Several instruments have been put into use, carefully adjusted to one another, without being exaggerated. The project thereby appears as an outstanding and whole hearted piece of work."

In preparation for the UCD Architecture Centenary a group of staff and students were given the task of creating a visible and lasting marker as a way of launching the year. The group has created an installation on which the name of every graduate is mentioned chronologically. It was decided to use Forbo's Desktop for the panels. Each name is laser cut on an individual panel. The panels are made in 10 colours and are arranged in a way to make a floating coloured carpet of names.

As the floor space need to be kept free it was decided that the installation should be hung from a ceiling. The new ceiling is installed in The Red Room, named for its timber walls and Forbo Walton red linoleum floor.
At a special event the ceiling was unveiled by Minister for Education and Skills and graduate of the school, Ruairi Quinn TD.

Desktop 4157 | Desktop 4168 | Desktop 4171 | Desktop 4169 | Desktop 4170 | Desktop 4146

UCD SCHOOL OF ARCHITECTURE

Special ceiling for centenary year

Location **Dublin, Ireland**
Flooring material **Desktop**

Photos: Forbo Ireland

ARCHIDEA

Allura Wood WR07

THE EXCHANGE BUILDING

Refurbishment historical community building

Photos: Gareth Byrne

Location **Dublin, Ireland**

Flooring contractor & installation **E.J. Hanton**

Flooring material **1000 m² Allura Wood, 600 m² Marmoleum Real**

TITANIC SIGNATURE BUILDING

Location **Belfast, Northern Ireland**

Architect **Todd Architects**

Interior architect **Darragh Coleman**

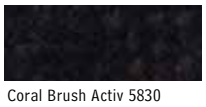
General contractor **Harcourt Developments**

Flooring contractor **Floorform (Armagh) Limited**

Flooring material **2500 m² Flex Design, 125 m² Nuway Grid entrance system with Coral inlay**

Photos: Christopher Heaney

Flex Design 1634



Coral Brush Activ 5830

MARIA-LENSSEN-BERUFSKOLLEG

Education

Location	**Mönchengladbach, Germany**
Architects	**Reiner Jensen and Ulrike Görgl**
Building contractor	**Stadt Mönchengladbach**
Installation	**Bieberstein GmbH + Co. KG**
Flooring material	**2200 m² Marmoleum Vivace, Walton Cirrus and Walton Uni, 187 m² Needlefelt Forte**

Photos: Christoph Leniger

Walton Cirrus 3352

Walton Uni 186

Architects Reiner Jensen and Ulrike Görgl on the redevelopment of the 100 year old building: "The large variety of colours of the linoleum collection enabled us to meet the historical colour tints."

CREATING BETTER ENVIRONMENTS

METEOROLOGISK INSTITUTT

Weather institute

Location	**Oslo, Norway**
Architect	**Pir II Arkitekt**
Interior architect	**Kaja Tiltnes and Håvard Skarstein**
Builing & flooringcontractor	**Eide Entreprenør AS**
Flooring material	**1540 m² Marmoleum Real and Dutch Design**

Photos: Laila Meyrick

Marmoleum Real 3218

Marmoleum Real 3131

Marmoleum Dutch Design M0612

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

THE METEOROLOGICAL INSTITUTE IS THE MAIN PROVIDER OF CLIMATE DATA AND THEREFORE WANTED TO REALIZE A GREEN-HOUSE EFFICIENT BUILDING.

The extension of the meteorological institute at Oslo University is built as a 'Future Built' project. FutureBuilt is a ten-year programme (2010-2020) with a vision of developing carbon neutral urban areas and high-quality architecture. The aim is to complete a number of pilot projects with the lowest possible greenhouse gas emissions. These prototypes will also contribute to a good city environment with regard to ecological cycles, health and the general impression of the city. FutureBuilt aims to be an arena for innovation, competence building and exchange of experiences.

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