

FIRST FLOOR 16

ARCHITECTURE MAGAZINE BY BAUWERK PARKETT

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Tower studio in Amsterdam
Stool from Lithuania
Magnet board from Flensburg

Project Reports

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Alpine Lodge in Pontresina
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Bauwerk

Workshop for students with
Klötzli blocks by Bauwerk
Healthy living

BAUWERK®
Parkett

EDITORIAL



DEAR READERS,

As a long-standing Swiss company we are always open to innovative, unusual and creative ideas. This March, the Industrial Design institute at the University of Applied Sciences and Arts Northwestern Switzerland in Basel organized a one-week workshop with Simon Husslein, in which 20 students became immersed in the “Klötzli parquet” world. Using the small wooden elements, they designed and realized surprising objects such as tools, exciting sculptures like partitions and extraordinary luminaires for a scenographic exhibition.

Numerous factors play a crucial role in building design, be it a renovation project or a new build. Materials, surfaces and colours define the external appearance, but also have a decisive influence on the corresponding atmosphere the architects wish to create inside. Here, flooring significantly determines the effect of a space. With the Bauwerk parquet flooring range, you as architect receive high-grade products and competent advice directly from the source. Interactive tools and large sample panels support you in choosing the perfect parquet from a total of 320 healthy flooring options.

In the last issue of First Floor we presented the new product Formpark. You can now read in one of the three project reports how Formpark was fitted in a hotel in beautiful Engadin. On pages 30-32 we elucidate the topic of healthy living. Peter Bachmann, Managing Director of the Sentinel Haus Institut in Freiburg, talks about invisible noxious substances that can nonetheless be measured, about the multi-stage quality assurance concept and about the fact that Bauwerk has already been producing “healthy” parquet floor coverings for several years.

Best wishes

Ansgar Igelbrink
President Bauwerk Brand

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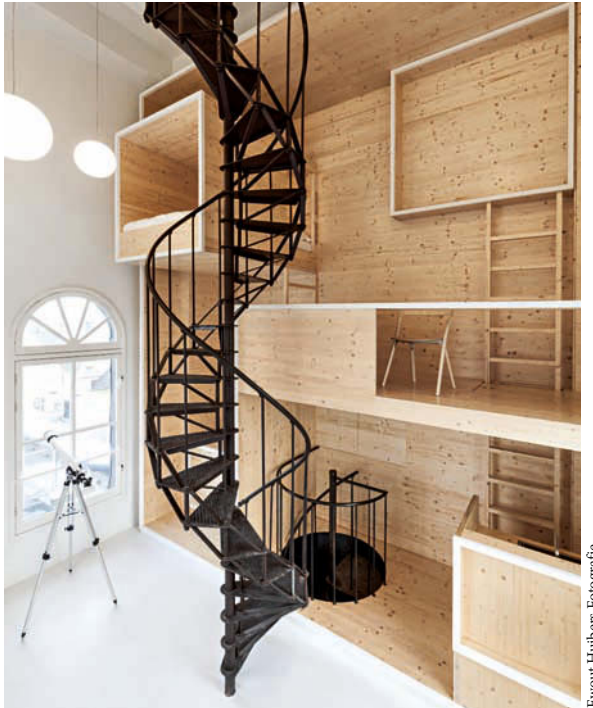
KLEINHOLZ *Architecture · Design · Art · Curios · Materials · Books*



Surrounded by undulating fields Gartnerfuglen architects joined up with Mariana de Delás to realize a very special refuge as the built expression of a ritual of inner reflection. This place of contemplation was created at the wish of a young city-dweller, who returned to the rural Majorcan property of her childhood. The fragile, raised sanctuary that towers up high above the remote field is visible from afar. A narrow footbridge made of wooden boards links the 3x3 metre refuge to the outside world. Anyone seeking peace will find only the bare essentials in the bright interior. The transparent shell gives you an impression of the spacious landscape, and lets you guess at the sea and the island of Cabrera. Narrow partitions screen the individual zones from one another, each serving a ritualized action. Enclosed by the airy shell both the physical and mental cleansing can begin. Only the view of the blue sky remains unfiltered and lets the thoughts follow the white clouds that are drifting by.

www.gartnerfuglen.com





Ewout Huibers Fotografie

Over the rooftops of Amsterdam, international and national artists not only have an impressive panorama view of the old town, but can also use the small, modernized tower on de Bijenkorf department store as a studio. Since its foundation back in 1870 the store has had a clear retail vision which it integrates here with its strong affiliation with art, culture and design. Namely in collaboration with the Rijksmuseum an Artist in Residence project invites designers, authors and artists to work in the tower room. The results go on public display in individual exhibitions. Inspired by that classic of children's literature "Alice in Wonderland", the team from i29 interior architects installed a tall "living cabinet" as a vertical living space with different sized functions located at the various levels. Two integrated ladders allow occupants to access the working space, daybed and so on. Every level offers new views into the dwelling of untreated pinewood panels. The large restored steel winding staircase leading to the dome emphasizes the studio's almost fairy-tale like atmosphere.

www.i29.nl

Unusual shelter from the cold weather can be found by skaters and children out playing on the frozen Red River in Winnipeg, Canada. For the annual international competition "Warming Huts", Mexican studio rojkind arquitectos designed the "hybrid hut", which local carpenters and the designers themselves then realized. The design seeks to create new hybrids through the implementation of computer-aided design in convergence with traditional craftsmanship. While the coarse, dark-coloured bark of recycled, untrimmed tree trunk halves provides protection from snow and rain, in the "hybrid hut" passers-by can feel the light-coloured heartwood with its almost smooth surface.

www.rojkindarquitectos.com



Rojkind Arquitectos, photo by Salvador Cortez



Niall Walker

Whether used as luxury tent, garden pavilion, home office or guest room, the Jero yurts by Scottish outdoor supplier trakke can serve a variety of different uses. Inspired by the traditional tents used by Central Asian nomads, Jero has a simpler design and can be assembled by three people in less than two hours – without tools. In collaboration with designer Uula Jero and the rapid prototyping-workshop Maklab, trakke developed a tent held together only by wooden connectors. Made of thin multiplex panels and delicate wooden struts together with a white canvas top, the tent fits easily into a small car or a cycle trailer. Affording the occupant 12 square metres of space, it provides a somewhat different camping experience.

www.trakke.co.uk

Piece by piece the luminaire “Babele” by Italian design studios MID takes shape. Whether styled as a classic table lamp or an abstract sculpture, playful experimentation produces ever new forms. The circular wooden puzzle pieces are arranged over a coated glowing body. The diffuse light of the 50 centimetre high luminaire produces a pleasantly warm atmosphere.

www.designmid.it



Renato Biancotto, Blow up studio, Ivrea



Lisa Klappe

With “**Embracing the Touch**”, designer Marija Puipaitė crafted three entirely individual furniture designs. Like a plaster cast, the silhouette of the designer’s graceful legs shapes the stool-like seats. Marija Puipaitė adopted three different seated positions to shape the sculptural designs: with upright torso, leaning forward, and with legs stretched out but resting on the seat’s edge. Not only do the seats differ in their characteristic shape, but also in their unusual material quality. The designer employed birch plywood and a combination of plaster, sand and silicone, as well as a combination of MDF, wool and resin. The individually adapted form of the piece of furniture reflects the user’s own silhouette.

www.marijapuiipaitė.com

The traditional, Japanese “izakaya” (a bar where small meals similar to Spanish tapas are served and shared amongst friends) is the model taken by Canadian architecture office Jean de Lessard as the concept for the Kinoya restaurant in Montreal. A characteristic feature of the special venue is the wooden cladding that continues seamlessly from the floor via the walls to the ceiling. Fashioned from recycled wooden planks from local stables, the cladding makes for a rustic atmosphere. The boards of hemlock and white spruce are seemingly arranged haphazardly and also serve to clad the bar. The varying widths, lengths and colours lend the space a dynamic appearance. Large black characters on red backgrounds along with symbols and paintings likewise cite the traditional Japanese izakayas.

www.delessard.com



Adrien Williams

With a design for the sideboard “Magistral Chest” Sebastian Errazuriz created a piece of furniture that is reminiscent of a sail or a porcupine. Fashioned from maple and riddled with over 10,000 outward-facing bamboo skewers the prickly front and lid of the body can be moved to the right and left. Beneath the concealed drawers of varying sizes are revealed. When closed the Magistral Chest comes over like a piece of abstract art that can even thwart thieves.

www.meetsebastian.com

Ari Espay



Timon Oberfeld

Salvaged from the sea it embarks on a journey only to end up elsewhere again: that is the story of “Drift”. But the journey of the driftwood that is picked up by Hejmonti, a German firm from Flensburg, does not run aground on a beach. Kitted out with the burnt coordinates of where it was found and concealed magnets it is packed in canvas and sent by post around the world – complete with a logbook. The one-off items serve a variety of uses, key boards, tool bench or chopping board, and despite their different sizes, colours and shapes they have one thing in common, the smooth surface yet brittle inner structure of wood washed out by sea water. And a sense of adventure.

www.hejmonti.com

For some time now the metropolises of Europe have been gaining more greenery. Urban gardening projects etc. bring nature back into the dense inner cities. Norwegian office Snøhetta supports this with its “Vulkan Beehive”. Bees are crucial to the survival of humankind – one third of the world’s food production depends on pollination by these small creatures. In order to highlight their special role the architects were commissioned to design two beehives in a prominent location in Oslo. They stand in the former industrial complex Vulkan, which in recent years has quickly developed into a popular district thanks to its innovative architecture and lively urban life. The bees found a home on the roof of the Dansens Hus, a centre for contemporary dance. The location offers its industrious inhabitants in the vicinity a diverse range of blossoms and flowers. The honey-coloured timber and superimposed honeycomb pattern underscore the desired association with honeycombs heightening city-dwellers’ awareness of the topic. And as the hives are larger than man-size it is also easier for the beekeeper to care for the bees.

www.snohetta.com



Morten Brakestad

MATERIALS *Woods and engineered woods for architecture and design*

Technical progress allows us to realize extraordinary and highly detailed designs. Japanese studio nendo exploited this ability to realize the print-chair – a chair with a minimalist form, but a striking surface design. Using a special printing technique overgrains from various types of timber are applied to the square-shaped seats, which themselves already sport striking grain markings. The patterns applied stand out for their larger scale and warm gray tones, creating a surprising surface that only reveals its true face at closer inspection.

www.nendo.jp



Hiroshi Iwasaki

Using a great deal of idealism and relying solely on natural and not synthetic raw materials, the founders of Richpeoplethings transform abandoned corks into “Corknnecting boards”. Rather than ending up on the waste tip, the stoppers now glide through the Spanish breakers in the guise of different sized surfboards. A network set up especially to this ends collects the valuable raw material, which is painstakingly fashioned into boards by hand. Subsequently, the result is shaped and laminated like classic surfboards. The boards have an unusual, translucent pattern thanks to the hexagonal arrangement of the corks.

www.richpeoplethings.net



Gloria Arnal Sánchez

BOOKS *About wood in architecture and design*

“Wonder Wood” Holz in Design, Architektur und Kunst, by Barbara Glasner and Stephan Ott. 295 pages. EUR 59.95, Birkhäuser Verlag GmbH, www.degruyter.com

It features international projects like the Hasely Nine Bridges Golf Club House by Shigeru Ban Architects, the GC Prostho museum and research center by Kengo Kuma & Associates or the Natural History Museum Müritzeum by Wingårdh Arkitektkontor: the comprehensive book “Wonder Wood” presents them in large-format photographs. And it also showcases impressive art objects such as those by Maarten Baas or cork luminaires by Benjamin Hubert. The publication makes readers more aware of the broad scope of applications and uses wood has.



“Holz: Stoff oder Form” Transformationen einer Konstruktionslogik, by Mario Rinke and Joseph Schwartz (Hrsg.). 352 pages with over 350 illustrations. EUR 62.00, niggli Verlag, www.niggli.ch

Swiss editors Mario Rinke and Joseph Schwartz question the attitudes and angles people have to the identity and options of timber. Detailed reports from various fields such as architecture, handicrafts, engineering, art and history but also from philosophy and anthropology document the individual perspectives of a traditional material. Photographs, construction drawings, sketches and plans clearly visualize the respective author’s viewpoint.



“Holzverbindungen” Gegenüberstellung japanischer und europäischer Lösungen, by Wolfram Graubner. 176 pages with 577 illustrations in black and white. EUR 49.99, DVA, www.dva.de

Coarse, delicate, but also scarcely visible wooden joints are a tradition in Japanese architecture. On 176 pages Wolfram Graubner compares these special, well devised items of joinery and carpentry with their European equivalents. Detailed drawings and black-and-white photographs of joints such as tails and pins visualize the individual solutions in the different countries. Comparing these countries that could not be more different broadens the perspectives and developments in using wood in building.



PLAYTIME WITH A VIEW

Day-care centre in Absam-Eichat, Austria

With their extension for a primary school in Tyrol the office of DIN A4 Architektur succeeded in creating a space that both offers high-grade opportunities for retreat and forms a coherent architectural ensemble. The new day-care centre benefits from exciting visual charms and impressive views of the surrounding landscape. Furthermore, the architects displayed great sensitivity in their choice of materials, taking into account ecological considerations.

The picturesque village of Absam at the foot of the Karwendel range is well known for its pilgrimage church, which was elevated to the status of basilica in 2000. Anyone walking the Way of St. James in Tyrol will also pass through the municipality of Absam, which is considered a spiritual centre of the region. The planners of DIN A4 Architektur faced the task of creating a childcare centre that is open to different age groups yet does not interfere with teaching at the neighbouring primary school. The studio DIN A4 Architektur, founded in 1993 in Innsbruck as an architecture workshop, is well known for its impressive projects in the field of energy-efficient construction and has received numerous awards for its knowhow. In 2014 the studio, headed by Conrad Messner and Markus Prackwieser, completed the extension for Volksschule Absam-Eichat primary school in Tyrol and once again demonstrated its competence in using regional materials. Taking into the account the diverse needs, the architects built a structure with a spacious roof garden and skylights. For the toddlers, they created a bright, colourful environment with an ideal balance between communal play areas on the one hand and opportunities for retreat on the other. The new build adjoins the existing sports hall to the

east and the school proper to the south. By opting to slightly elevate the extension above the existing building, the architects created attractive views of the surrounding mountainous landscape. At the same time, the day-care centre is shielded by the school. Large windows mean the children can experience the outside world on the inside too. Thus the final result is a homogeneous extension that forms part of the whole and nonetheless constitutes a “realm of its own” away from the school grounds.

You enter the day-care centre to the north. There is a parking area for buggies and the main cloakroom in the foyer. This is where outdoor shoes must be removed, as the rest of the building, including the roof garden, is an outdoor-shoe-free zone. The social and dining area is located at the centre, with a flowing transition into the so-called Marketplace. As such this space can also be used as a play area, general meeting point or place of encounter. The five group rooms are oriented to the north, with platforms structuring their footprints and providing both storage space and privacy from the adjacent street. Reflective material around the ceiling openings ensures a balanced, natural illumination of the

Skylights and reflective materials ensure balanced illumination. The hard-wearing parquet flooring Monopark by Bauwerk was chosen for the group rooms.



rooms. Direct access to the neighbouring sports hall and primary school is provided by the area at the end of the “Marketplace”, which also has a lift.

The colourful material concept is based on ecological considerations and takes into account “grey energy”, the potential for global warming and for acidification. The architects opted for a filigree grey varnished wooden façade, large openings and

triple glazing. For the wall and ceiling cladding the team of planners combined wood with certified environmentally friendly gypsum fibreboard panels. Light birch wood was selected for the centrally positioned cloakroom furniture and for the tables and chairs, while the doors were made of spruce. The hard-wearing oak wood flooring in the group rooms and access areas gives rise to a homely, warm atmosphere. *Lasse Ole Hempel*

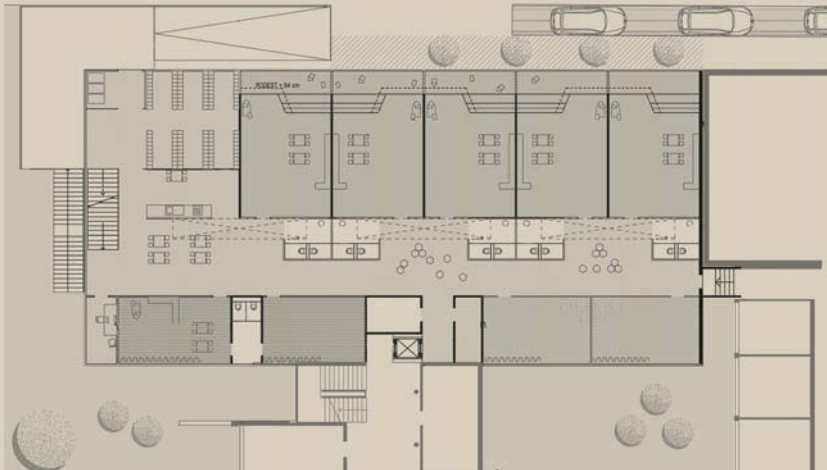
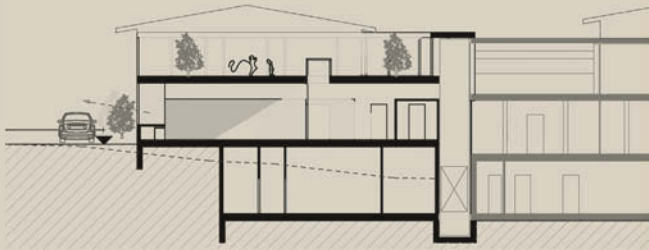
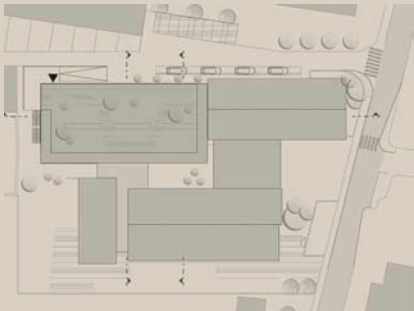


The extension was elevated slightly compared to the existing building, resulting in attractive views of the surrounding landscape. **(above)**
The roof garden of the day-care centre also affords views of the unique mountainous scenery. **(below)**



The architecture studio created a colourful environment with an impressive balance between play and meeting areas and opportunities for retreat.





Layout plan (left)
Cross section (above)
Layout of top floor (centre)
Layout of ground floor (below)

The architects set great store by using regional construction materials. For the wall and ceiling cladding they combined wood with certified eco-friendly gypsum fibreboard panels.



Developer:

Municipality of Absam, Absam, AT

Architect:

DIN A4 Architektur ZT GmbH, Innsbruck, AT

Parquet flooring:

Monopark, oak, natural-oiled

Photos:

Stefan Schumacher Fotografie, Munich, DE



A MODERN INTERPRETATION

Alpine Lodge “Chesa al Parc” in Pontresina, Switzerland

The tranquil mountain resort village of Pontresina is located in the Engadin in the Swiss canton of Graubünden. Famed for its typical three-storey barnhouses, the “Engadin Houses”, the face of the village is shaped by large hotels. The local company Stricker Architekten designed a new build with five holiday homes that translate the traditional Alpine architectural idiom into the present – light and shadow interact beautifully on the façade.

Close to the border with Italy and north of the Bernina Pass in Val Bernina you will come to the idyllic and tranquil mountain village of Pontresina with its 2,200-odd inhabitants. The famous “Rhätische Railway” lines that run through the Albula and Bernina countryside are the highest narrow-gauge railway tracks in Europe and among the steepest adhesion railways in the world. So it is not surprising that the railway lines, over a century old now, are included on the UNESCO World Cultural Heritage list. Given the mild and dry climate, the region is especially popular among nature-loving tourists and sporty types. Here, they can hike, climb mountains, go walking, biking, skating or play a round of golf. And on hot summer days, holidaymakers can refresh with a dip in one of the mountain lakes or simply go for a walk and enjoy the ever-present view of the summit of Piz Bernina – the highest mountain in the eastern Alps.

On the edge of the large Saratz Park in the centre of the village of Pontresina, Stricker Architekten designed the Chalet Alpine Lodge “Chesa al Parc” – with an unobstructed view of the surrounding mountains. On the site of a former 1970s private residence, the six-storey new build takes its cue from its out-dated predecessor in terms of size,

shape and alignment. The planners respectfully devised a modern variant of the traditional Alpine architectural style, with the lodge clad in refined-looking wooden panels. While it has a closed feel to the street, thanks to closely arranged vertical lamellas made of larch, out over the slope the elements are spaced further apart. The partially concealed windows (hardly discernible during the day) are masterfully highlighted at night, by the illuminated rooms behind them.

On the inside the highly varied façades ensure a lively mix of light and shadow on the four residential floors. The holiday apartments are between 70 and 150 square metres in size, offering plenty of space for 2-8 holidaymakers. Large floor-to-ceiling windows and an L-shaped balcony create light-suffused bright rooms and contact with nature outside. Fair-faced concrete ceilings and walls clad in local pine harmonize with the dark oak parquet floors. The Formpark parquet elements are laid in a dotted pattern and shimmer in a myriad of ways depending on the light. This coherent material concept is applied in all the rooms, and together with the likewise bright, solid-wood furniture creates a comfy, warm atmosphere. A striking colour contrast features in the bathrooms in all

L-shaped balconies and floor-to-window ceilings mean that when using one of the apartments you truly enjoy the mountain scenery of Pontresina.





Different distances between the lamella blinds give the façade real zest and create exciting shadows and beams of light in the rooms. **(above)**

Terraces and balconies offer an unobstructed view of the glorious mountain panorama. **(below)**

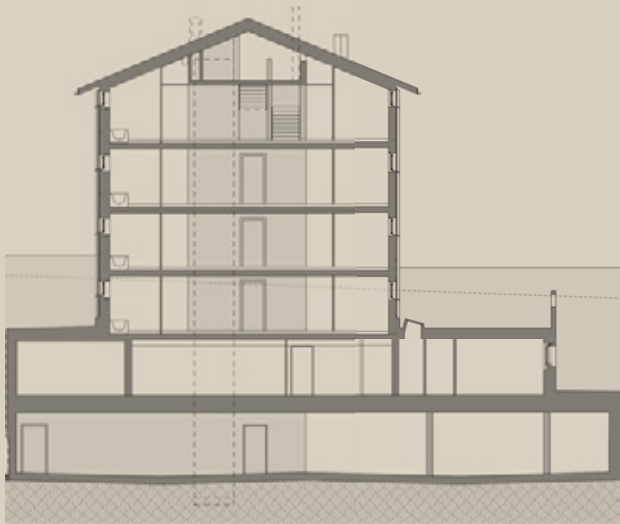
the apartments: turquoise mosaic tiles on the walls stand out from the large grey floor tiles. A spa zone on the podium storey offers extra relaxation and rejuvenation. Direct access to outdoors in the form of a wooden deck, recliners, seats and showers mean guests can enjoy the impressive view of the Val Roseg and Piz Julier mountains. Pontresina's boutiques, restaurants, children's playgrounds and a themed swimming pool are only a few minutes' walk away, rounding out the great range of holiday facilities.

Monja Horrer



The smoked, natural-oiled Formpark parquet elements are laid in a dotted pattern and set the tone in the rooms of the holiday apartments.





Layout (above)
Layout of ground floor (middle)
Cross section (below)

Bright wooden elements, Formpark oak smoked and fair-faced concrete slabs create a homely atmosphere.



Developer:

plattner & plattner, Pontresina, CH

Architect:

stricker architekten ag, Pontresina, CH

Parquet flooring:

Formpark, oak smoked, natural-oiled

Photos:

Stefan Schumacher Fotografie, Munich, DE

EXTRAVAGANT SHAPE

Distribution centre in Mömbris, Germany

The internationally active software company CT Core Technologie specializes in producing conversion software for 3D applications and a few months ago relocated to its new headquarters in Lower Franconia Mömbris near Aschaffenburg. Architect Helge Meerheim from Leipzig designed a striking building waler in an exceptional design language with a dominant-symbolic space structure.

Even from afar the new build in a commercial park in Mömbris is definitely an eye-catcher. Its powerful and gleaming white structure dominates the soft southern slope and leaves visitors looking forward to stepping into it. The impressive form of the site encompasses a single storey on the slope that morphs into two storeys toward the valley. To vastly simplify, it is a stretched volume with a modest change of direction in the middle. With three unusual things about it. Firstly, the large parapets and roof edges on the ground and first floors, secondly the independent sectioning of each level, and finally the run of the frontage on the ground floor, which in places parts company with the contours of the “primary structure”. Individual sections of the façade are recessed at different depths, creating covered outdoor areas, overhangs that provide shade, and protected forward zones. And the impression is created that the rooms have been shaped at will. At the back, the façade is framed in a natural stone wall that marks a break with the otherwise futurist design. On the narrow southern end, the daring protruding structure gives the building the appearance of a constructivist sculpture.

Unlike the first floor, which is essentially a straightforward block, the ground floor has a somewhat

unusual shape reminiscent of a boomerang. While the façade to the east features a few narrow, high windows and thus seems closed, the side westwards is almost completely glass, boasts the main entrance, and feels open. Here, visitors step into a bright L-shaped foyer. The ground floor is structured around meeting and training rooms that can be sub-divided, 12 workstations, and three functional rooms. The wide, white staircase leads up to the executive offices on the upper floor – there is a further meeting room there, too.

With a gross surface area of 440 square metres on a plot of 500 square metres, the building is not large, but spacious. Here, IT specialists develop conversion software for discerning industrial 3D applications. Their complex tasks call for great concentration – and a pleasant working environment. The developer and the architects therefore swiftly agreed that the interior should be bright, inviting and spacious. As a result, the walls, ceilings and structural elements such as pillars are all in white. The colour concept also extends to all the fittings required, such as lighting tracks, platforms, stairs, doors and profiles for the glass dividing walls. Only the

The new build's unusual appearance welcomes visitors with open arms.



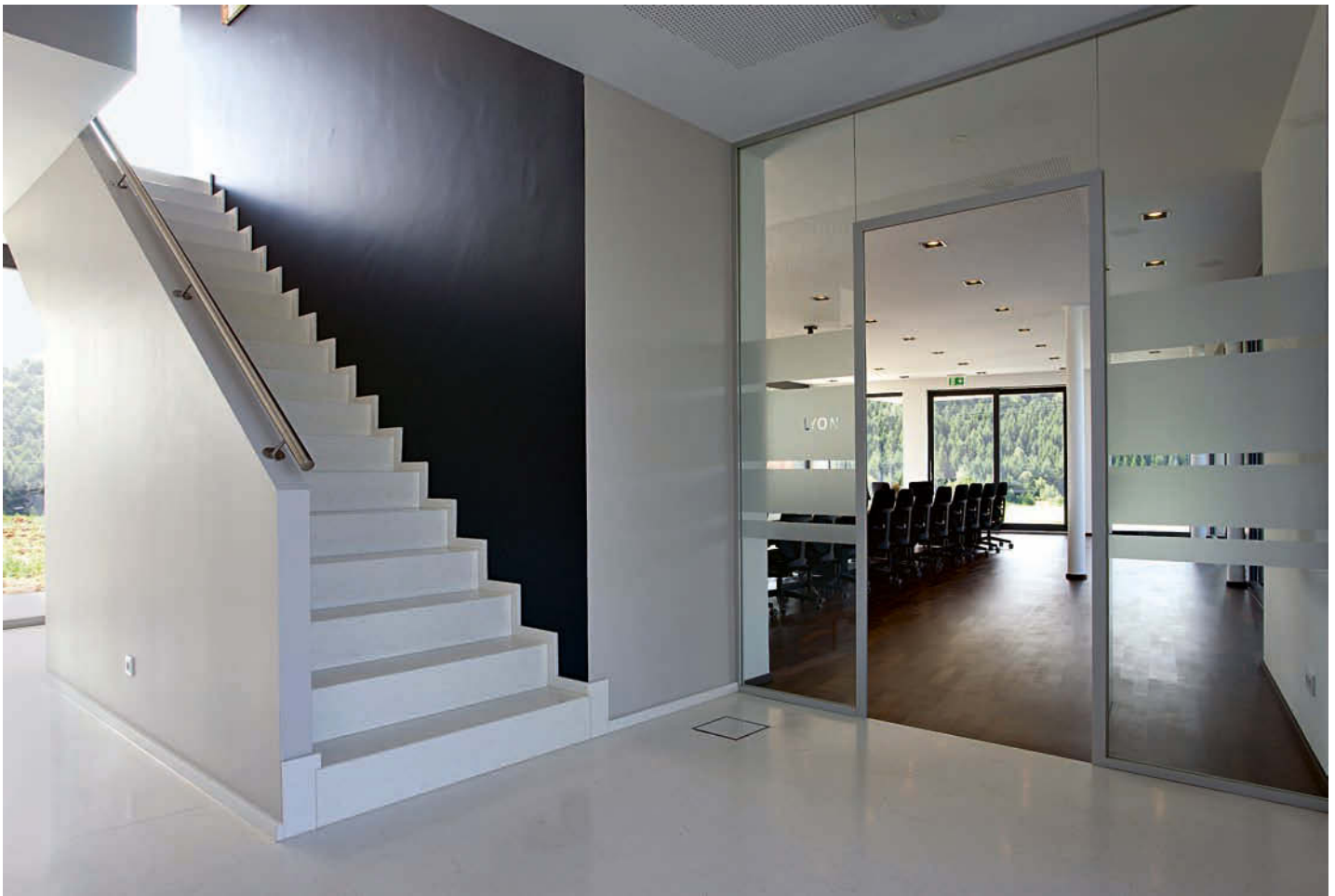
profiles for the façade running from floor to ceiling are dark grey – and harmonize with the primarily dark furnishings. The smoked oak parquet laid on both floors creates a high-grade tone – in both the executive and the staff offices.

The modern building, especially as it is the head office of a forward-looking software company, does not limit itself in terms of energy efficiency and costs only by ensuring the outer skin possessing

an effective thermal transmission coefficient. For the building generates around 70 percent of its energy requirement from regenerative sources using a geothermal heat pump and a PV system with buffering batteries. Cooling is handled by the pipes for the underfloor heating. In this way, the company not only develops tomorrow's IT solutions, as its headquarters also reflects this innovative approach.

Ulrich Büttner



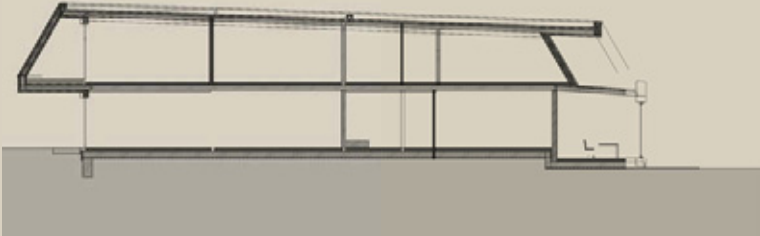


The powerful structure with its angled ends seems almost to be a bridge. **(left)**

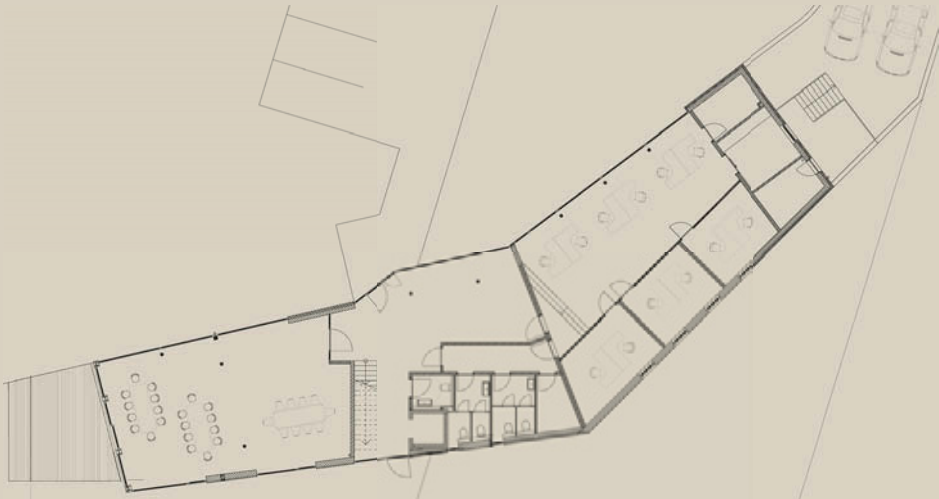
The foyer in white creates a logical transition to the training room next door. **(above)**

The executive office seems even more spacious thanks to the dark oak parquet. **(below)**





Cross section (**above**)
Layout of upper floor (**middle**)
Layout of ground floor (**below**)



Selected materials create a calm mood in the work spaces. **(above)**
In the corridors, the smoked, matt sealed Unopark oak sets a high-grade tone. **(below)**



Developer:

CT Core Technologie GmbH, Mömbris, DE

Architect:

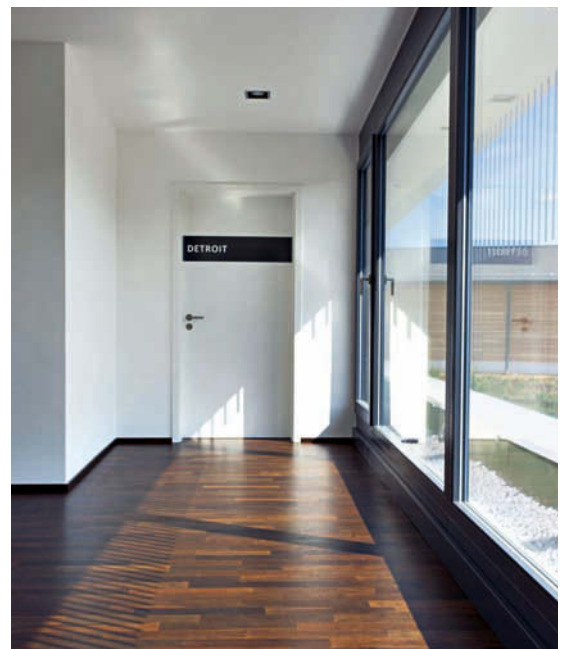
Helge Meerheim, Leipzig, DE

Parquet flooring:

Unopark, oak smoked, matt lacquered

Photos:

Stefan Schumacher Fotografie, Munich, DE



WORKSHOP FOR STUDENTS *with Klötzli blocks by Bauwerk Parkett*



“In the morning hours, we often at the outset walk barefoot on wood, which tends to foster a sense of well-being among most people with the wood being felt to be soft and pleasant.” *Sophia Fanid*

“The object is reminiscent of high grass moving gently in the wind.”

Felicia Deflorin



Samuel Lodetti



Jan Christian Schulz

“Going for a meal with someone else and sharing something so personal can really be very harmonious.”

Jan Christian Schulz

It is now 80 years ago that Bauwerk Parkett filed for a patent for its so-called mosaic parquet flooring. It was to be a milestone in the company's history and is available to this day – as solid parquet. In March 2015, 20 students mentored by Simon Husslein immersed themselves in the world of the “Klötzli parquet” in the course of a one-week workshop. In Basel at the Institute for Industrial Design at the University of Applied Sciences and Arts Northwestern Switzerland FHNW in the Academy of Art and Design, objects, sculptures and luminaires were created, tested and made from the slender parquet pieces – for an eye-catching exhibition.

Excitingly straddling the themes relevant to the outstanding characteristics of the Bauwerk

Parkett brand, and the personal interests of the designers, any number of completely different design ideas arose. The students cooked, bent, broke, stacked, milled, draped, back-lit and dyed individual oak parquet blocks, the Klötzli. The fruit of their labour: surprising objects such as tools, shoes or clothes, exciting sculptures such as a room divider or a flying flock of birds, and even extraordinary luminaires that toy with wood as a material. New parquet floors were made from curved segments, colour inlay pieces or even special sound effects. In the process, the workshop participants found out just what goes to make a “good” product, the influence a “brand” has, and how one's own ideas can be brought to bear.



Bernard René Gardel

“Interacting with wood, light creates an exciting and unique mood.”

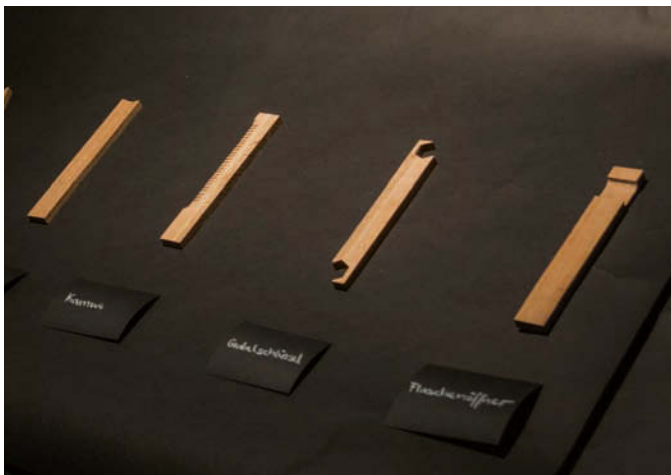
Melanie Pozzan



Samira Agha Majidi

“The effect of the curved pattern expands the reach of the Klötzli parquet.”

Mario Vontobel



Nico Huser

“The transformation from single Klötzli into tangible tool was achieved with minimal changes to the blocks...”

Nico Huser



Silio Keiser

“A wooden floor that we use day in, day out and enables us to feel at home anywhere.”

Silio Keiser

“They fly away and leave a poetic image of silent motion.”

Lorena Dähler

Prof. Werner Baumhagl is director of the Institute of Industrial Design at the University of Applied Sciences and Arts Northwestern Switzerland FHNW. The one-week workshop with Simon Husslein was organised by Ingrid Louise Magnusson. The participants (3rd-year students in the 2015 summer semester) were:

Nicole Baumgartner	Melanie Pozzan
Flavia Brändle	Sabrina Saner
Jonathan Chan	Sandra Schoop
Lorena Dähler	Jan Christian Schulz
Felicia Deflorin	Mario Vontobel
Sophia Fanid	Tabita Walther
Nico Huser	Sara Wälti
Silio Keiser	Silvia Wels
Sarah Manini	Sebastian Wüthrich
Julian Nydegger	

www.fhnw.ch



Samira Agha Majidi

HEALTHY LIVING *Peter Bachmann*



Sentinel Haus Institut/Nikolaus Herrmann

We spend most of our lives in enclosed spaces. The quality of these spaces crucially influences our sense of wellbeing, our mood and therefore also our health. Influences from the construction materials used as well as embedded noxious substances (solvents and formaldehyde) and impairments that are our own responsibility, such as mould or high concentrations of carbon dioxide, can make it unpleasant or even hazardous to our health to spend time in such spaces.

Energy-optimized construction and renovation play a major role. Yet the virtually airtight building shell that we consciously strive for reduces air exchange so drastically that harmful substances from all manner of sources can accumulate in the space. The top environmental bodies in Austria, Germany and Switzerland have been highlighting these correlations for years. Since 2006 the Sentinel

Haus Institut has pursued the national and international goal of developing scientifically founded yet practice-oriented standards for healthier working and living. Indeed, there are to date no legal requirements or those established by ordinance for the hygienic quality of private interior spaces. In Germany the foreseeable end of the national technical approvals granted by the German Institute for Building Technology (DIBt) is likely to create a situation where less clarity prevails in relation to the (hygienic) quality of construction products traded in the EU. In its work, the Sentinel Haus Institut focuses on healthy people who wish to remain so.

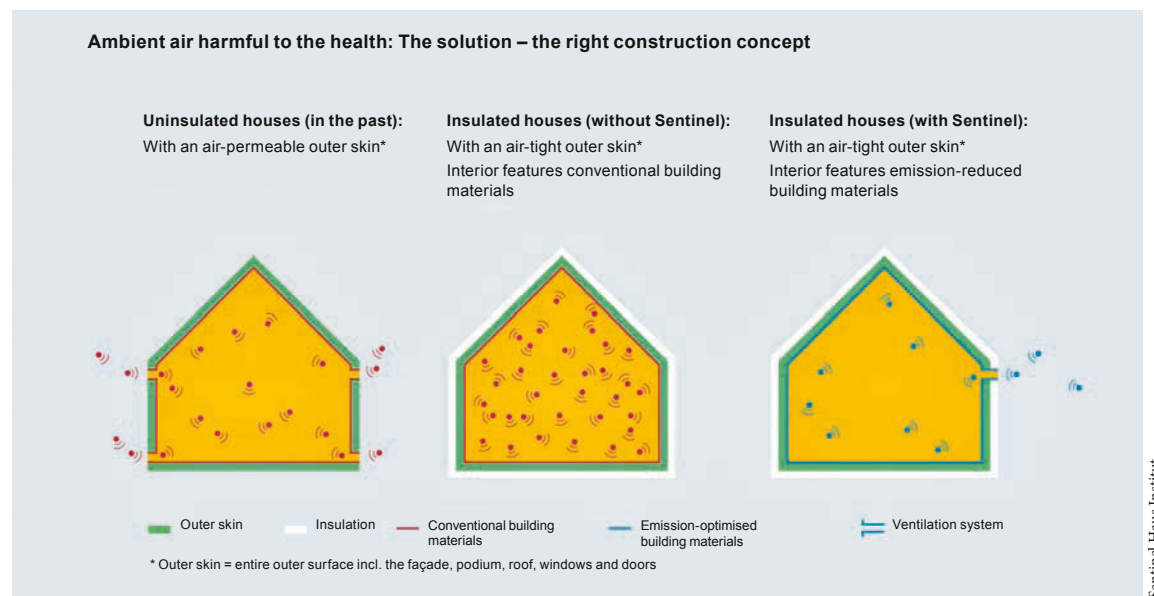
In the context of a research project supported by the German Federal Environmental Foundation (DBU), the institute consulted scientists, medical practitioners, architects and representatives

In the living area of the detached house white plastered walls, high-grade parquet flooring Villapark Farina by Bauwerk and large windows create a calm atmosphere.

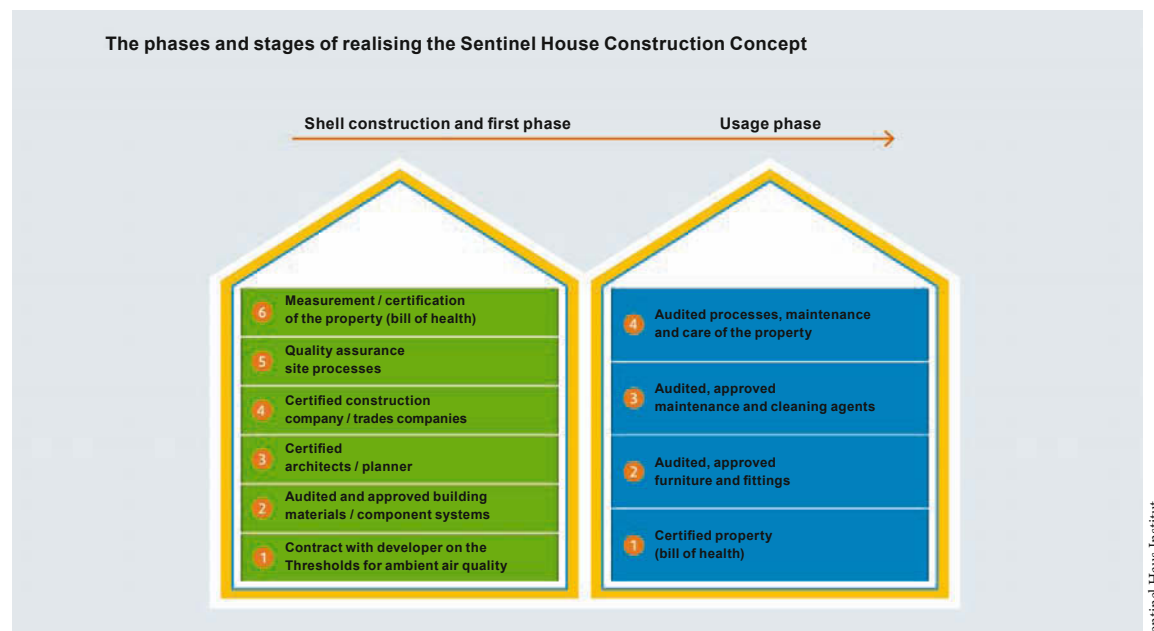
of authorities. Its findings resulted in the Sentinel “Gesundheitspass” or health pass, whose criteria are continually being further developed, transparently portrayed and adjusted in line with the latest scientific findings. They centre on the quality of indoor air. The institute advises investors and manufacturers of building products and trains architects and interior designers as well as construction managers, construction companies and tradesmen. Moreover, with its trained experts it supports construction and renovation projects, from day-care centres to high-grade residential construction. A further key aspect is the gathering, examination and analysis of information on healthier construction products.

In order to achieve good indoor air quality in architectural spaces a special quality assurance concept was developed, with several stages. The first prerequisite for healthier spaces is certified building products. The key factor in this regard is their emission behaviour. Bauwerk began a consistent review of its products together with the Sentinel Haus Institut back in 2010. The Swiss manufacturer’s parquet flooring products have been successfully tested by independent and qualified institutes for their health-related properties, fulfil the strict criteria of the Sentinel Haus Institut and as such can be recommended. Among the aspects tested are the TVOC values – the sum of the volatile organic compounds plus formaldehyde – according to the evaluation

Certified building materials with reduced levels of harmful substances, such as the parquet floor coverings by Bauwerk, and an individual ventilation concept are used to realize healthier and energy-optimized buildings.



The Sentinel Haus building concept goes far beyond the construction phase.



scheme of the Committee for Health-related Evaluation of Building Products (AgBB). The limits are significantly stricter and more comprehensive than those of the national technical approval system or quality seals for other floor coverings. An online database lists all emissions-tested construction materials with information on their health-related properties.

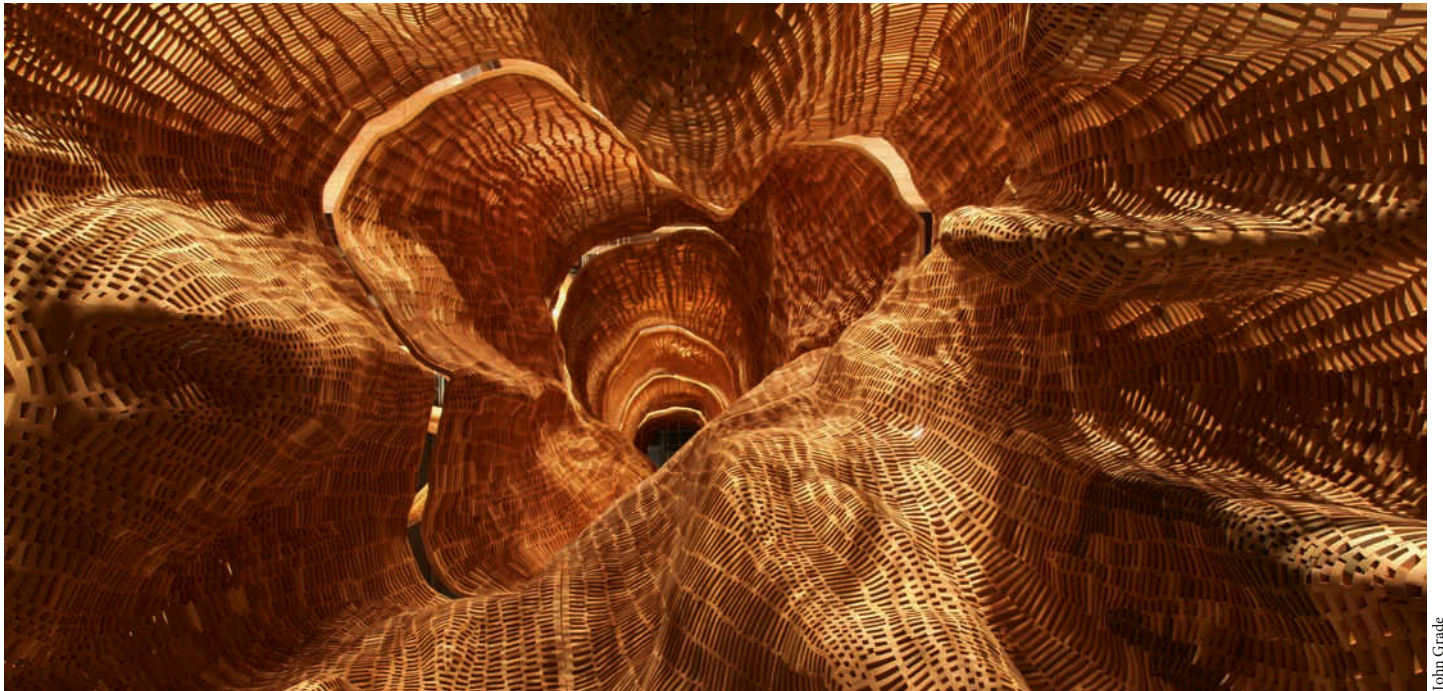
Yet why is it not sufficient to work with individual “healthy” products, otherwise leaving everything as it was? Surfaces in indoor spaces are not only made of one product. Primers, fillers, adhesives, insulating material, sealants and sealing film are hidden behind visible surfaces, but their emissions have a crucial impact on the quality of the indoor air. Paints, varnishes, waxes and oils applied on site to parquet flooring have an even greater impact. Architects and interior designers today should be aware of their health-related properties.

Alongside a careful choice of building materials, other pivotal factors in the Sentinel concept are on-site processing, the receiving inspection of products delivered and building supervision, including ventilation periods. These are designed to ensure the desired indoor air quality is achieved. Following completion of the hygienic quality assurance, one or more indoor air measurements are required, which should be made by an independent team of experts such as TÜV Rheinland and that document fulfilment of the agreed goal. The result is oriented among other things on the recommendations of the German Federal Environment Agency (UBA) and the World Health Organization. The recommendations are currently being expanded to include the usage phase of buildings, for instance regarding healthy air exchange or low-emission cleaning products. The list of individual steps clearly shows that high-quality, healthy indoor spaces are no coincidence, but the result of scientific and technical planning.

With the brushed and natural-oiled Trendpark oak, white and grey tones generate a harmonious ambience in the mountain cottage in the Attental valley.



LAST BUT NOT LEAST



John Grade

Protected like a small animal in the shelter of a tree is how one must feel when faced with the mammoth-like sculpture by John Grade. Hundreds of thousands of individual pieces of wood are combined to reproduce a 140-year-old Western Hemlock tree from North Bend Forest in Washington. The artist and his team made plaster casts of the trunk and several branches in order to precisely reconstruct the magnificent tree. Over several months, voluntary helpers meticulously milled, ground and glued small blocks of cedar along the outline of the tree. The result is an impressive artwork defined by light and shadow. This unique outsize cast is to be presented to numerous visitors at international art fairs and museums. www.johngrade.com

IMPRINT

First Floor

Architecture magazine by Bauwerk Parkett

Editor

Bauwerk Parkett AG
CH-9430 St. Margrethen
www.bauwerk.com

Publisher

Gesellschaft für Knowhow-Transfer
in Architektur und Bauwesen mbH
DE-70771 Leinfelden-Echterdingen
Publishing Manager: Ir. Kristina Bacht (MSc Arch)

Editorial team

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Cornelia Krause, Monja Horrer (GKT)

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