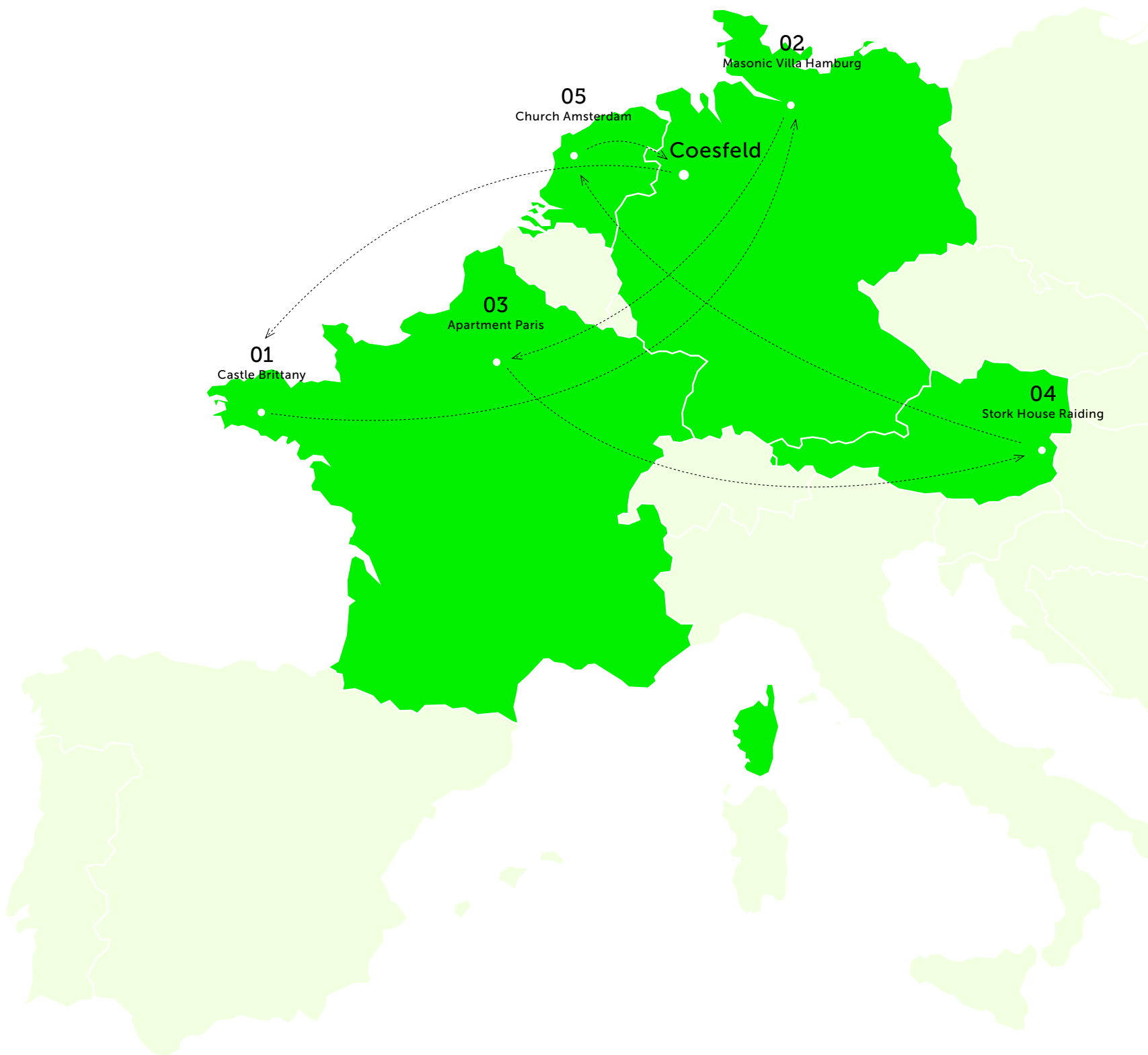


2014

FLOOR

THE MAGAZINE OF **PARADOR**

living performance



01
Castle Brittany

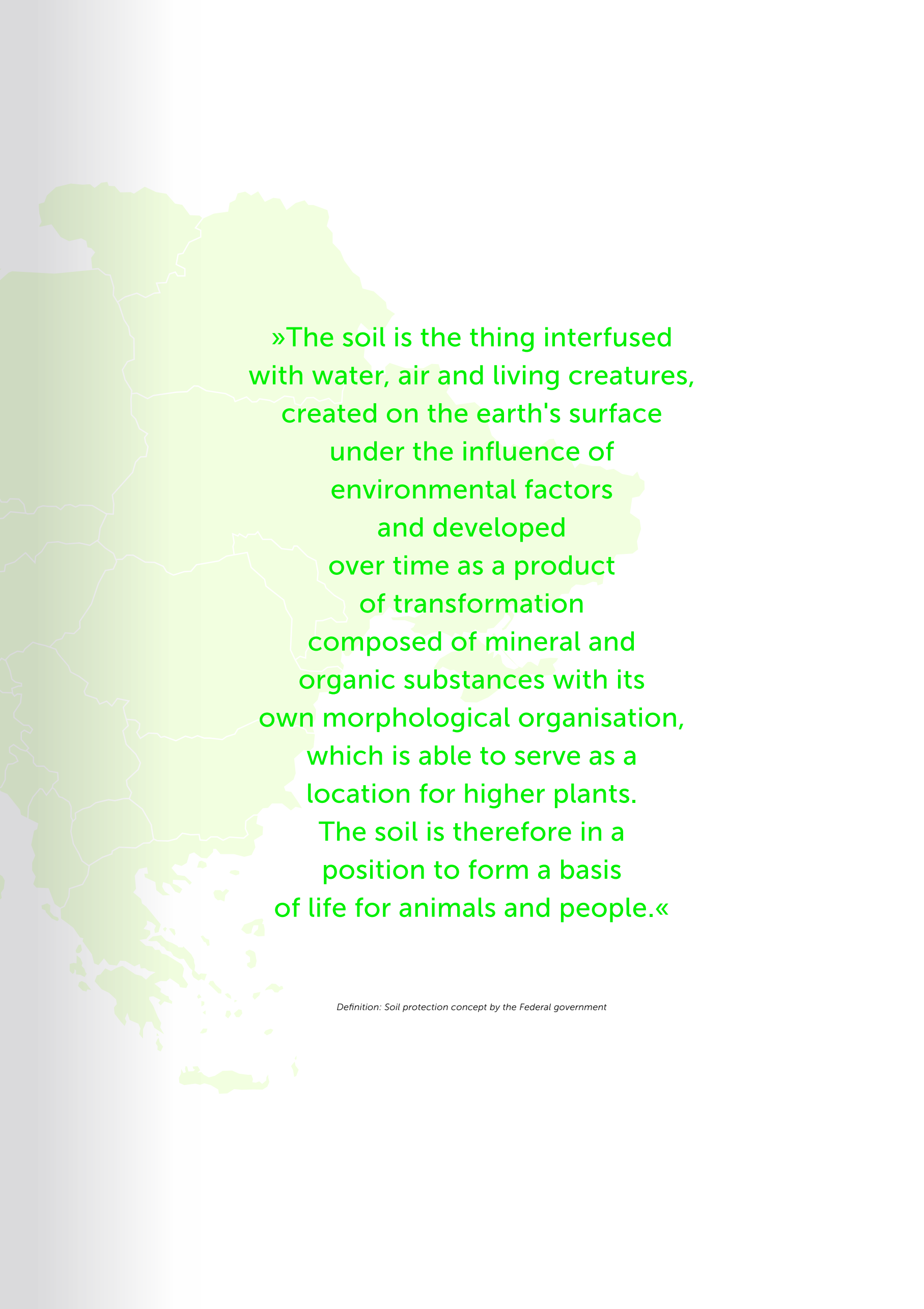
03
Apartment Paris

05
Church Amsterdam

02
Masonic Villa Hamburg

04
Stork House Raiding

Coesfeld



»The soil is the thing interfused
with water, air and living creatures,
created on the earth's surface
under the influence of
environmental factors
and developed
over time as a product
of transformation
composed of mineral and
organic substances with its
own morphological organisation,
which is able to serve as a
location for higher plants.
The soil is therefore in a
position to form a basis
of life for animals and people.«

Definition: Soil protection concept by the Federal government

EDITORIAL

Pleasure, curiosity and pioneering spirit are what drive us when it comes to turning trends into products and developing them successfully for the future.

We are also entering new territory with our first magazine: In fascinating reports, FLOOR presents the most beautiful home in the world 5 times – the architecture, the people and the floors that make it so. I hope you enjoy the process of discovery. Let yourself be inspired by the stories of the flooring worlds, of the houses and the individuals who live in them.



Yours, Volkmar Halbe

Managing Director of Parador

HAVE
A
GOOD
TRIP!

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3 FRIENDS, 2 UNICORNS & 1 CASTLE



*An eccentric style
on rustic floors
characterises the
Château de la Goujeonnerie
in the French Vendée region.*

*The residents of the
fairytale castle are living
proof that dreams
can come true
– particularly
if they are based on
the foundation of
a good friendship.*



1 Five friends: Castle residents, Michel Lasserre, Hassan Abdullah und Stefan Karlson with their dogs, Gaspard and Edgar (from left to right).

2 The winged mastiff is the trademar of Les Trois Garçons restaurant.



1



2

LES TROIS GARÇONS

Many beauties can remain sleeping until you wake them back to life. This was the case with the Château de la Goujeonnerie not far from the Île de Ré in the French Vendée region. The département once prospered through the works of Louis Vuitton and through its saw-mills. Today the region appears rather abandoned – in the mighty shadow of its neighbour Bretagne, which is more open to tourism. And in the no-man's land of its geographical centre, between chestnut tree woods, small villages and farmyards, lay the Château, first owned by the Cognac producing family, Martell, then by a married couple of professors with eight children, stuck in a light sleep. Built by the Loire castle architect, Arsène Charier, in 1872, the ivy on the fairytale-looking outside towers trailed on the inside; a tree grew in the entrance hall. Finally the property went up for sale on the Internet. When gastronome and antique dealer, Michel Lasserre, saw the Château de la Goujeonnerie standing there on a warm summer's day in June 2006, he immediately fell in love with it. Why was he and his two friends and business partners, Hassan Abdullah and Stefan Karlson, looking for a castle in the first place? »We had a couple of very successful years with our London antique shops and the restaurant Les Trois Garçons in Shoreditch,« recalls the mid-forties French-born man, who commutes back and forth between London and the castle.

»We'd been looking for a castle for quite a while – on the one hand to live there ourselves in summer and at the weekends; on the other, to offer it as an unusual location for parties and larger weddings.« The search came to a standstill, however: »Most properties were much too expensive and completely overbearing. Or they featured a large number of rooms that had completely lost their meaning and purpose during repeated renovations over the centuries. Goujeonnerie was different.« One day, after Lasserre had seen the offer on the Internet, he and his business partners were sitting with the vendor at a table negotiating the asking price. On that same evening, the castle passed into their ownership. When the three masters of the house talk about their castle today, they get all enthusiastic even when it comes to the subject of the floors. »For us the floor forms the foundation of a house – and it has to be right in the end,« explains Stefan Karlson, who is responsible for the renovation process lasting around four years. »If you are dealing with a house in a Georgian style, I can't use an experimental, super modern floor. Generally speaking, I like engineered wood floors most of all because wood is very much a living material. It moves, it reacts to temperatures and helps the designer retain the original character of the interior spaces.« The wood floors in the Château de la Goujeonnerie, like the castle built in 1872, are largely made of chestnut – in the formerly more refined areas there is engineered wood cut exactly to size, whilst going upwards to the servants' wing, it becomes wider and more down-to-earth. All the planks were lovingly sanded and waxed by the new owners, but otherwise given no further treatment. ...



»I would describe
our style as
»Maximalism«.
What counts
for us is
that the interior
design mix
touches the heart.«

Hassan Abdullah

Mix and match on the ground floor: the stuffed horses' heads were discovered by house-owner Hassan Abdullah in the back corner of a bric-a-brac shop; the Belgian chandelier dates from the 1950s as do the legs on the antique chinoiserie furniture, which bear panels from the 19th century.

... The real renovation consisted of installing new water pipes and complete rewiring of the building; every one of the 75 windows was replaced. The result is a fairytale castle with 27 rooms, furnished by the Malaysia-born and extremely busy designer, Hassan Abdullah – each a world of its own, here Marie Antoinette, there a collection of curiosities. »We made the most of our experience as antique dealers when it came to furnishing the castle,« says Abdullah. »I would describe our style as »Maximalism«. We combine objects from the 18th century with things that are maybe just seventy years old; having said that, each item is viewed with equal value, regardless of who made it or how much it is worth. The only thing that counts is that the mix touches the heart.« A philosophy that has already brought success to the three friends in London.

Michel Lasserre, Hassan Abdullah and Stefan Karlson moved to London in the '90s from France, Malaysia and Sweden and got to know each other in a shared flat in Baker Street. They soon gave up their jobs as a caterer and employees at an interior design company and swapped them for a stand at the antiques market in Camden. This soon turned into a shop, which grew into a small chain, with outlets in Church Street and Westbourne Grove in Notting Hill. What started with old, painted telephones, grew into selling antique settings: unlike other dealers, the trio does not simply present a tea set, for example, they display it in an individual mixture of style including the table and full equipment for the dining and cooking area. In this respect their style mix is characterised by tongue-in-cheek touches and humour, which also distinguishes their restaurant, Les Trois Garçons, with which they finally achieved their breakthrough at the start of the millennium. In the relatively small rooms of a former pub, at the height of minimalist design, they offer French cuisine with an opulent effect: three-tiered chandeliers with hanging handbags hovering over a collection of stuffed birds; interior design and pieces of furniture from the last three centuries can be found in completely new combinations all around the restaurant's 22 tables. ...





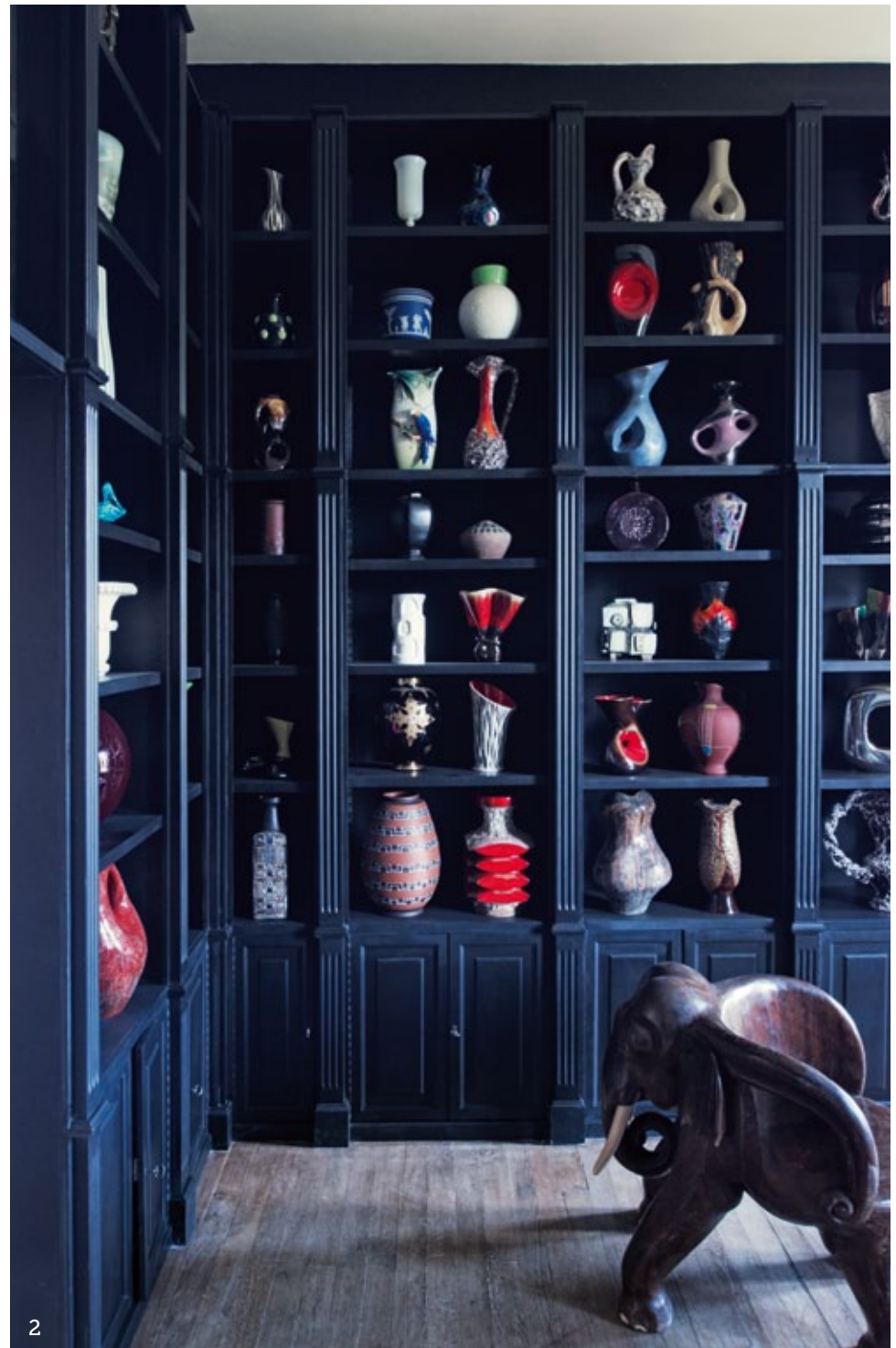
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... The restaurant is an established part of ›The Knowledge‹, a London taxi drivers test and is one of the favourite haunts of Damien Hirst and Gwyneth Paltrow. Together with its successors ›Loungelover‹ and ›Maison Trois Garçons‹ it forms the foundation for the careers of the three friends as busy interior designers. »We are currently working on projects for a Four Seasons hotel in Zanzibar and for a new Mandarin Oriental hotel in Prague,« explains Hassan Abdullah, who heads the design department of Les Trois Garçons and on a normal work day gets through an appointment with a new client in Biarritz in the morning, before guiding a group of experts from the London auction house, Christie's, through his castle, which is supposed to value the house on behalf of an insurance company. »We prefer to work for private individuals,« Abdullah goes on to say. »We would rather not give each room the mark of the designer; instead it must fit the person who lives in it, match his background and his needs. Which of course doesn't mean that we don't have our own style.« The latter is certainly in evidence: the interior of the Château de la Goujeonnerie transcends continental and style boundaries, but not those associated with good taste. »The antiques industry is having a bad time, because people are increasingly asking for things from the 20th century and less frequently for really

old furniture,« reports Michel Lasserre. »Only a very few dealers are prepared for this change in demand. With our castle we want to show that there are masterpieces from all eras and all styles – and what fun it can be to combine them in surprising, new and unusual ways.« In this respect, all the rooms in the castle are functional and are also actually in use. Two white painted horses' heads stare stoically past visitors and friends in the entrance area. »We actually ordered one mounted horse's head dyed white and one dyed brown,« says Abdullah. »At first we were surprised when they were delivered and we saw that both horses were white. But when we saw them next to each other, they inspired us to the unicorn idea.«

... P.22

- 1 The castle's ›Hollywood room‹ is reserved for special visitors. The decorative palm motifs originate from the casino in Cannes from the 1940s, the chandelier comes from Portugal.
- 2 The ›Vaserie‹ is the darkest room in the property. It was originally set up by Hassan Abdullah as a library and, besides a number of vases, today is also home to anatomy models and exotic interior furnishings such as the Balinese elephant chair, which was auctioned at an antiques fair in Nottinghamshire.
- 3 The stuffed bird is reminiscent of Les Trois Garçons: The restaurant is located in a street that was the traditional home of London bird sellers.



HERE THEY LOOK OLD

The owners of the castle about
their favourite antiques

STEFAN
KARLSON

»Memory of a wish«

»Actually, I wanted to be a vet – anatomical illustrations of animals and humans still fascinate me to this day. The sculpture next to me comes from ›Les Fils D`Emilie Deyrolle‹, undoubtedly the best known company of its' kind in Paris. It was used to teach aspiring doctors and nurses.«



5 TOP ADDRESSES FOR ANTIQUES IN EUROPE

01 L'ISLE-SUR-LA-SORGUE

daily except Sundays

<http://www.islesurlasorgue.fr>

The community with a population of 20,000 is situated near Avignon and is distinguished not only by its picturesque townscape – the antique shops in the small town are also home to many a hidden treasure.

04 MONTPELLIER FAIR

in December

www.cipolat.com

As one of the biggest antique fairs in Europe, the Montpellier Fair is also a popular meeting place for the who's – who of the dealer scene; here you can be sure to find everything from antiques and art through to furniture and contemporary, decorative objects.

02 ANTIKMÄSSA KONST INREDNING & DESIGN HELSINGBORG

in July

www.helsingborgsutstallningar.se

The trade fair in Helsingborg in south-west Sweden is always good for a surprise: interior design is on sale here with a value of 15 to half a million euro – in particular modern classics.

05 ALFIES MARKET

Tuesday – Saturday, 10 am – 6 pm

www.alfiesantiques.com

The irrepensible place to be with over 75 dealers in the Marylebone area of London, presenting above all art deco furniture, ceramics, paintings and jewellery; many British designers are inspired here to produce their contemporary collections.

03 OLYMPIA ANTIQUES FAIR

05. – 15th June 2014

www.olympia-art-antiques.com

The Olympia Art & Antiques Fair is a huge event, where tens of thousands of buyers and browsers visit the stands of almost 200 exhibitors. From lithographs by Miro to crocodile leather handbags from the 1920s, you really can find everything here – which makes the Olympia Antique Fair one of the most exciting places for antiques throughout Europe.

There is more to discover about antiques markets and the castle owners' favourite items in the FLOOR App.



MICHEL LASSERRE

»Quartz with prestige«

»These lights are my favourite objects in the castle – they are wonderfully finished and made of very large quartz crystals, which makes them something very special. With their high degree of finishing perfection, they are typical of the manufacturer, Maison Baguès, which between 1930 and 1970 produced quite outstanding pieces. We found them in a shop in London with the curious name »Bizarrec.«



01 3 Friends, 2 Unicorns & 1 Castle.



HASSAN ABDULLAH

»Imagination with wings«

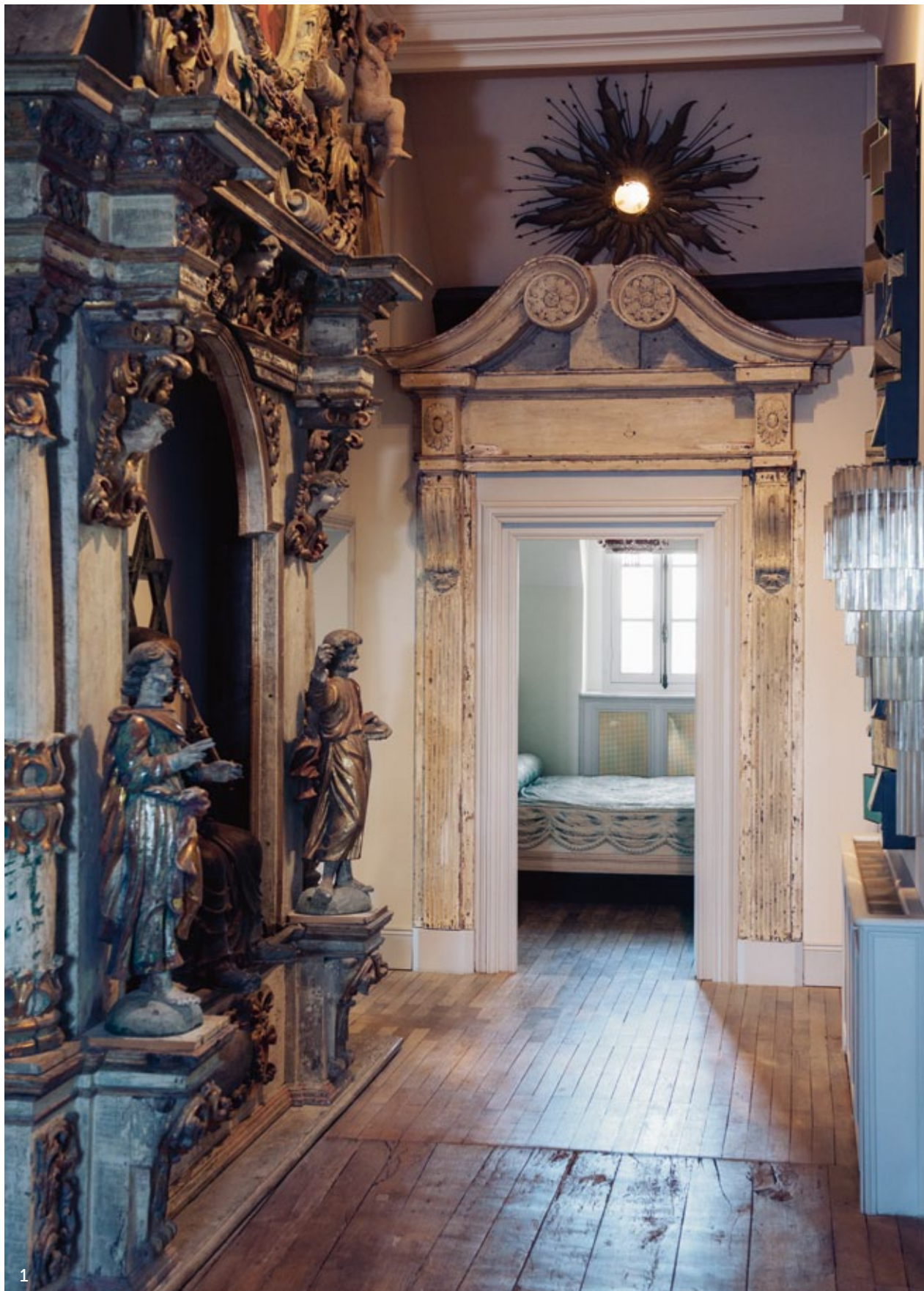
»My favourite piece is a small marble sculpture that consists of two parts. You can't tell exactly what it is really supposed to represent – it could be heads, two women or butterflies. In my opinion that is where the beauty of the abstract lies: everyone is able to imagine something different, it gives our imagination wings. I discovered the sculpture in the home of a lady antique dealer and it took me three years to talk her into selling me the sculpture.«

Sculpture: artist unknown





In the ›red room‹, the favourite room of Michel Lasserre and Hassan Abdullah, bedtime is a particularly grand affair. This is ensured by a bed that was acquired from the estate of a castle in the Loire Valley. Classically ›maximalistic‹: The mix of antique bed, the painting on the wall from the 19th century and the stool plus the glass table in front of the bed, which both come from the 1950s and 1960s.



1 Surprisingly religious: on the third floor, visitors are suddenly confronted by an unusual altar, which includes allusions to the world religions.

BIG SCAN You can find a close-up of the unusual floor in this picture with plenty of information on Page 26.

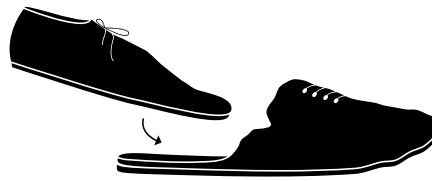
GOOD ON YOUR FEET

Slipper hero ahead!

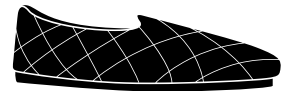
The history of the slipper is the story of the comeback of a hero presumed dead: the shoe made of a sole and toe cap, with the supporting heel part missing, no longer just adorns the white stockinged feet of alleged Philistines and eccentric castle owners. These days, slippers are enjoying great popularity, above all as the distinguishing mark of considerate lovers of carefully maintained engineered wood and laminate floors – whilst designers like Kean Etro are also making them fit for the catwalks.



Slippers symbolised wealth and power in the ancient orient. Defeated kings even handed over their slippers to their adversaries as a sign of subjugation.



In the Middle Ages, slippers were used, instead of in grand properties and homes, on the streets as an ›overshoe‹. The so-called pattens protected shoes against the dirt on unpaved roads.



Today, slipper creations are also highly popular among star designers. Many fashionable slipper models are made of high quality cashmere.

A SHOE AS THE SYMBOL OF POWER AND LOVE

The history of the slipper begins at times of oriental heroes and harem ladies. Richly decorated and luxuriously lined, slippers in the ancient orient were not only used to protect the floor – they were also a particularly powerful means of communication. In the battle arena, the victor's foot, adorned with a slipper, would rest on the neck of the defeated party – like the boot of the hunter on the slain wild animal in years to come. Yet even a sophisticated lady knew, when suddenly beset by a migraine, how to place her delicate shoe creations in such a way that her expectant husband was given the immediate signal: »Today you must seek your happiness elsewhere.« When filled with desire for her husband, however, she would send out a slave to hand him the tender pieces of shoe artwork as a sign of her longing.

But not only in the tales of the Arabian Nights, in German fairytales too symbolic slippers play an important role. Whether it is Cinderella, losing her golden slipper to be discovered by the Prince, or the devious stepmother of Snow White, having to dance to her death in iron shoes filled with burning coals – to this day, the slipper is one person's blessing, another one's curse. Its fans and advocates enthuse about lovely warmth and cosiness, whilst lovers of vertigo-inducing high heels or tightly laced men's

full brogue shoes squirm when faced with its occasionally plump appearance. Yet since smart George Clooney types have started wearing leather slippers on their freshly pedicured feet to match their silk dressing-gown and even sophisticated designers like Loro Piana now make velvety cashmere versions of the footwear, there is little doubt that the slipper can be a stylish accessory.

An Indian saying goes: »Men who hope to die in boots often come to grief in slippers.« The fact that such a manner of death is considered as glorious among the indigenous population of North America is questionable. Anyone who is less disposed to immortality and more to comfort, be they man or woman, should take off their moccasins at the front door and change into finken, as slippers are called in Swiss-German. Even if that is seen as typical German and is ostracised in certain circles. Those who protect their floors in this way make life comfortable for themselves and join in the ubiquitous trend of slowing down in the most pleasant fashion – and not only as the resident of a fairytale castle. And what more could you really wish for.



»Really«, says Michele Lasserre,
»we like to have our castle just to ourselves.«
After all, you'd rather not share the love of your life.

... The feeling of underlying, sophisticated irony, a penchant for the understated and at the same time aestheticised extremes can be found all over the castle. But the mixture never has a cluttered effect, there is always a feeling of value, of accomplished references to old design languages set in partly new and unaccustomed combinations.

And the weddings? »Yes, well,« Stefan Karlsson laughs. »So far three wedding celebrations have taken place here – always those of acquaintances. But we weren't really happy about them. You know, so many strangers acting like they are in a hotel.« And Michele Lasserre concurs: »Every object is chosen with love, few could be replaced. We actually prefer to have our little castle just to ourselves.« After all, you'd rather not share the love of your life – particularly if you yourself had kissed her awake.

End

1 *Penchant for the understated extreme: The Château de la Goujeonnerie was built in 1872 by the Loire castle architect, Arsène Charier..*

2 *Fully mirrored: the dining room is a bricolage of various grandiose styles, not meant to be totally serious. The chairs come from the Royal Theatre of the Mint in Brussels, the table from a library in Paris. The chandelier originally hung in an Italian church.*



PICNIC AROUND THE WORLD

THE BEST PICNIC BASKET IN THE OPEN AIR

01

The ancient Greeks call an enjoyable meal in the open air ›Eranos‹.

02

Jesus also recommends eating on the grass during the ›miraculous feeding of the 5000‹. With great success: Everyone has enough to eat.

03

The Briton, Jon Montagu, Earl of Sandwich, discovers the one-handed edible picnic snack in 1762: Thanks to Sandwich, an enthusiastic card player never again has to put down his hand when hunger strikes.

04

The most famous picnic painting is by Édouard Manet: ›Luncheon on the Grass‹ celebrates naturism.

05

The borrowed word ›Pikunikku‹ is adopted into Japanese in the 20th century.

06

In October 1971 the Shah of Persia had a forest planted in the desert, set up 51 silk tents and let 50,000 singing birds fly in for probably the most glamorous picnic in the world.

07

The record for the biggest picnic in the world has been held by Portugal since 2009 – with 22,232 participants in total.

08

Picnicking in Rome's old town is forbidden. In case of breach, a fine of up to 500 euro can be reckoned with.

09

Picnic hampers by Louis Vuitton can sometimes cost more than a small car. For that price, however, it also comes with silver cutlery and porcelain from Limoges.

10

In the meaning of dreams, the picnic stands as a place of desire for more pleasurable leisure activities and a sense of lightness.



PIQUE-NIQUE VS. PICNIC

Both France and England lay claim to the invention of the picnic.

Yet more important is the question:

Where and how do you enjoy the best picnic?

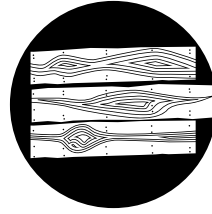
Do you seize the moment when having a picnic (as in the English ›pick‹) or do you prick a little something to eat (French: pique = to prick)? As regards the weather and choice of location, France clearly has the edge in the eternal dispute over the invention of the open-air snack – the French landscape does appear to be without rival already. As a contender for the inventor's award, however, and no less proud of it, are also the Brits: the subjects of Queen Elizabeth II traditionally host event picnics in particularly elegant settings. One example of this is the annual race meeting at Ascot, a sporting competition and exhibition of probably the most extravagant hats in the world. When picnic blankets are lined up one after the other at Ascot in the ›Silver Ring‹, the area accessible to everybody, and the Queen does her walkabout, then many an outsider may well envy the British their lifestyle. Aside from the 150,000 bottles of Champagne, which are predominantly consumed in the ›Grandstand‹, the main stand reserved for the aristocracy, the ›common‹ people like drinking Pimm's – or, hang it all, a beer. The drinks are packed away with the cucumber sandwiches in the picnic basket. And on this point at least, the discovering nation is resolute: the practical storage device originates

from 19th century England; since then it has been possible to transport the prepared food in style to any place in the open air. The French aristocracy, by the way, discovered the picnic for themselves in the forests of Fontainebleau in the 19th century. The French, well known for their art of gastronomy, have been dishing up – like God in France – numerous delicacies with a light white wine or classically with Champagne when taking a picnic. Inconceivable without this favourite drink of many French people is also the latest of all types of picnic: the ›Dîner en blanc‹ in Paris, which takes place once a year at Le Louvre with a view of the illuminated Eiffel Tower. This mass picnic is a very elegant event, its dress code: white. At the same time, the way it is organised is a bit like a flash mob; using digital networks, it is by no means announced in the usual manner or approved beforehand by the authorities, for example. In the meantime, the ›Dîner en blanc‹ has achieved cult status and imitators across the whole world, even in Berlin. The German offshoot of the legendary dinner takes place no less stylishly in the Lustgarten (›Pleasure Garden‹) between Berlin Cathedral and Kupfergraben. Whether it be at Ascot, Paris, Berlin or somewhere romantic in the countryside – we say: Cheers! à votre santé!



BIG SCAN

Scale
1:1.5



Floor:

CHESTNUT

Age:
142 years

In France the chestnut tree has a long and venerable tradition, just like the oak in Germany. The close-up from the Château de la Goujeonnerie shows very original chestnut boards of different widths, which partly run together in a conical shape. They were obviously cut at that time according to how the tree trunk was shaped. Typical for the period of when the planks were finished – the floor was installed in 1872 – is the different degree of care with which they were produced. The lord of the castle, a mayor, lived on the ground floor. Finer, more intensively treated boards were used here. Typical wood features such as rough textures, knots and cracks were brought out on the upper floors, where the house servants lived and where our ›big scan‹ comes from. The timber here was given less intensive treatment. It is especially these natural features that make a wood floor so unmistakable. Floors with such signs of wear are currently very much in trend; even the ›simple‹ fastening method with nails contributes to the discerning vintage look. Different widths or planks that run together conically can also be found in the current Parador Trendtime assortments. Whilst the Tree Plank wide plank Trendtime 8 reflects the natural tree shape combined with the rustic feel of an old, cracked floor, recesses were made in the Seaport Oak Classic engineered wood floor Trendtime 8, which replicate the impression of old nails. Laminate floors such as Globe-trotter Urban Nature also capture the playful element of signs of wear and convert it into contemporary decors in a sophisticated manner. The result is floors that tell stories – and give interiors their distinctive, individual character.



*Fold open and see
more of the floor*

BIG SCAN

Scale
1:1.5



In the App Store you will find the ›Parador Floor App‹ with more big scans, fascinating features and inspirational Parador products all about the most beautiful home in the world.



Parador engineered wood flooring
Trendtime 8 Seaport Oak Classic



Parador laminate flooring Trendtime 1
Globetrotter urban nature



*Out of three oak trees,
the Tokyo architect,
Terunobu Fujimori,
in Austria's Burgenland created
his ›Stork House‹.
The home for a pair of storks
and a human couple
combines Far Eastern asceticism
and Austrian craftsmanship
– and shows
what cultures can
learn from each other.*

FROM TREES THAT TALK

共
時
性





Anyone who sleeps in the Stork House in Raiding wakes up with the rustling of the birds and the smell of fresh timber. »The idea of developing experimental mini hotels here in the Burgenland provinces thrilled me immediately,« reports Eva Fruhstuck. The Austrian lady lives in the immediate neighbourhood of the guesthouse, which sits between rectangular yards. As a member of the »Raiding Foundation« (www.raidingfoundation.org) she likes to surprise guests with freshly baked rolls. In this respect, Frau Fruhstuck points out the special features of the foundation. It has set itself the aim, through building guesthouses designed by Far Eastern architects in the small town of Raiding, of stepping up the exchange between the east of Austria and the Far East across the world. Roland Hagenberg, the initiator of the initiative and owner of the farmyard in the 836-strong community, works for most of the year in Japan as a culture journalist. Through good contacts he was able to win over the first troupe of architects from the country to the idea of making guesthouses for arts professionals and curious people, who can return the favour with presentations and events in the village. This was started by the Stork House designed by the architect, Terunobu Fujimori, and built using sponsor money, which over an inside area of 37 square metres full of ascetic elegance, serves temporarily as a home for a pair of storks and a human couple. »Mr Fujimori came upon the idea with the storks quite spontaneously when he was in Raiding for the first time exploring the area,« Eva Fruhstuck goes on to say. In doing so she points at the slightly bent oak trunk that supports the building. It soars thirteen metres into the air with a storks' nest resting on the top. »Just look!« a professional looking information notebook in her hand, Frau Fruhstuck points to the charcoaled façade of the building. »During the traditional process of charcoaling, three wooden boards are erected on their edges and held together with a wire, forming a two-metre high prism. Paper is placed into the hollow from beneath and set alight. After three minutes the insides of the boards are charred. They are thrown onto the lawn where they cool off.« The result is slate-like timber elements, which can be used as decorative outer boards, but also as decorative elements for the inside of living spaces. They are weatherproof and at the same time have an effect a bit like mudstone, as they leave behind a slight black film on the skin and hands every time they are touched. ...

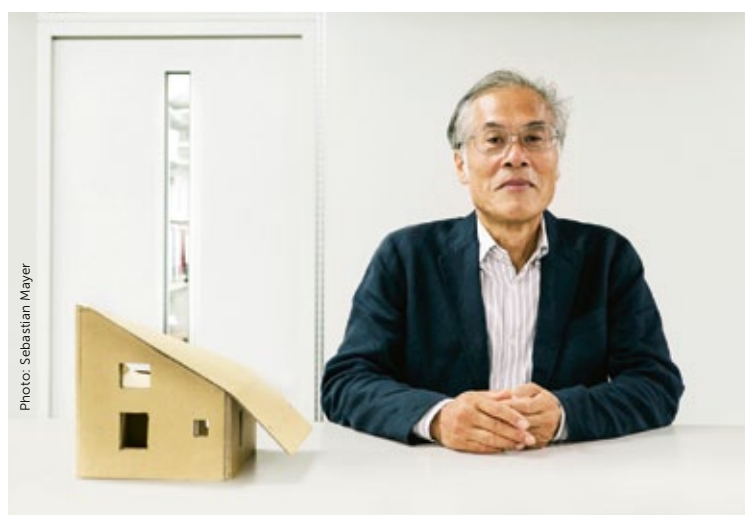


Photo: Sebastian Mayer

Architect Terunobu Fujimori in his Tokyo office with the model of the Stork House





»Stork House« owned by the Raiding Foundation in the Burgenland region: the path made of concrete, interspersed with straw; the facade a product of »charcoaling« wood.



1 Shoes off! Guests may not enter the Stork House wearing outdoor shoes. This is reminiscent of the Asian tradition – and protects the untreated oak planks.

2, 3 Simple wood cement emphasises the cracks, former water veins in the chestnut oak used. The textile pieces come from Angelica Steudel. The kitchen and all furniture inside the Stork House were made by Dominik Petz with the Ecker joinery.

The ›outer skin‹ on the side of the walk-in piece of art, however, is equally as impressive at its interior. Not only the unique pieces of charcoal, which also embellish the living area, or the untreated oak floor in the building invite you to lower your head with humility – this posture is already forced on you: anyone entering the house must first bend down due to the door which is just 1.30 metre high and 40 centimetres wide. Humility in the face of everything built here continues throughout the minimal hotel produced with a budget of 150,000 euro together with the civil engineer, Richard Woschitz – from the brick-lined chimney and no doubt the most modern toilet in the Burgenland, through to the three oak trunks from which the floor was made and of which one, like an antenna, rises up to the ceiling next to the sleeping platform and goes through the roof.

... P.37





VISITING THE STORK HOUSE

Overnight guests tell of their experiences
in what is perhaps the
smallest hotel in the world.

和 合

EDWARD MADRID GOMEZ

Writer – New York

»The Stork House
reminds me of Frank
Lloyd Wright!«

»I like the matter of the Stork House: the creation of guest-houses where artists, designers and architects live. In return they put on concerts or workshops in Raiding. The first guesthouse is the Stork House; the second will be the Hara House by Hiroshi Hara. Hara is well known for his big public buildings, for instance the central station in Kyoto. But back to the Stork House. From the very first sight, visitors recognise what is special about it. In front of the house is an area of grass, whilst wild flowers grow at the back. Even the landscape planning does not come across as European, therefore. Fujimori has planned every detail, from the surfaces and textures of the walls, the fireplace and ladder that leads up to the sleeping area on the mezzanine floor, right down to the shapes and materials of the furnishings. This kind of complete integration of a design theme, where every detail is created by the architect himself, reminds me of Frank Lloyd Wright. He too was known for designing every element of his buildings – down to the lights, the painted windows and the furnishings. Wright was also influenced by Japanese architecture. When you spend time in the Stork House, you feel a sense of tranquillity. The wonderfully hand-finished materials like wood, cast iron elements and the abstract masonry made of small pieces of charcoal, made from scrap wood, are very inspiring. In keeping with this, as an overnight guest I myself had a very vivid dream about my cat and my parents, who all died last year. It was a peaceful, positive dream. I am convinced that the positive and animated feeling came from the meditative atmosphere of the Stork House.«

The former diplomat and designer, Gomez, lives and works as a writer and journalist in New York and Tokyo. He writes for the ›New York Times‹ and the ›San Francisco Chronicle‹ among others.



Photo: Bill Westmoreland



ANGELICA STEUDEL

Designer – Paris

»The Stork House
is a
meditative sanctuary.«

»I first encountered the works of Terunobu Fujimori when I was Art Director at the magazine, AD. The author of the story, Roland Hagenberg, asked me last year if I would like to design the cushions and napkins for the Stork House. He said my design style would suit the reduced Japanese aesthetics well. For me, however, Fujimori's latest construction is not a place of accommodation in the conventional sense. It is a work of art, a meditative sanctuary. Archaic elements such as the fireplace, the smell of fresh timber, the ladder up to the sleeping area are combined with modern home comfort. That makes the dwelling unusual – and naturally the knowledge of the storks that nest above you. I slept there more deep and relaxed than I have for a long time. What I also remember is the perfect interplay of all the design elements: the oak trunk corresponds with the Stork House logo on the matches next to the fireplace. And you notice that you have the right flooring feel here as soon as you take a few steps barefoot.«

Angelica Steudel lives in Paris. The designer has already worked at the magazines ›AD‹, ›Vogue‹ and ›ELLE‹. Among other things she designs fabric patterns for Comme des Garçons. For the Stork House Steudel designed minimalist fabric patterns for cushions and table napkins.

和合

1 The architect lying next to the fireplace: In the morning you can hear the crackling of the living material wood, in the evening it smells of fresh oak.

和合 harmony

床面 ground, floor, surface of the floor



Photo: Philipp Kreidl

»We Japanese feel the environment and the ground.«

... »We Japanese feel the environment and the ground,« Terunobu Fujimori reports today about the project. The architect, who represented Japan at the Biennale back in 2006, is also well known in his home country from his work as a television presenter. »We are directly connected with the floor and grounded by it. Even as a boy I used to creep through orchards – and I have done exactly the same in Raiding too. The farmers know me and laugh when they catch me picking fruit. I know precisely where the best apples, grapes and cherries grow. I do live almost on just fruit and raw vegetables.« On one of his forays through the Burgenland, the architect discovered the three chestnut oak trees, which were then used in the construction. »The tree spoke to me. I instinctively went up to it in the forest,« he says looking back.

... P.40

床面



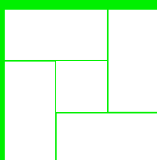
THE TATAMI, THE JAPANESE FLOOR

Sleeping, eating, ceremonies, sport: for the Japanese, the floor is the traditional fundament for all life – whether it serves as a work area, table or bed. The fact that countless human activities have always taken place on one and the same bit of interior space in the ›Land of the rising sun‹ in the course of the day, is down to the late division of rooms for living and sleeping in East Asia, which only started to prevail after the Second World War. Before that, the Japanese were masters of the flexible – and depending on the time of day used to define whether a room was an office, play area or the site of a tea ceremony. The rice straw mats invented 1,300 years ago also bear witness to this: the relatively soft Tatami are just as good for practising martial arts as for spreading out on one's futon. To this day they are an established element of modern Japanese houses and flats – and are even used as a unit of measure.

床 面

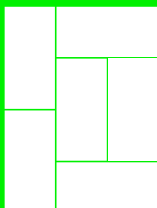
TATAMI ARRANGEMENTS:

4 ½ TATAMI



A tightly bound rice straw middle covered by a rushmat made of igusa grass, held together by cotton tapes sewn on the sides – there is no more to say about the composition of the Tatami. Nevertheless, it has been a symbol of Japan for over a millennium. From emperors' palaces, Zen monasteries and tea houses down to simple dwellings – they all bear witness to the long tradition across all classes of the heat insulating floor, which must never be walked on wearing shoes.

6 TATAMI

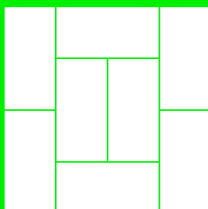


TATAMI – THE ALL-ROUNDER

A MAT AS A SQUARE MEASURE:

Anyone in Japan renting out a flat or a room rarely uses the square metres as a unit of measure, but instead the number of Tatami, called ›jo‹. A Japanese room usually measures six jo (10 square metres), in other words laid out with six large mats, which incidentally also come in half a size.

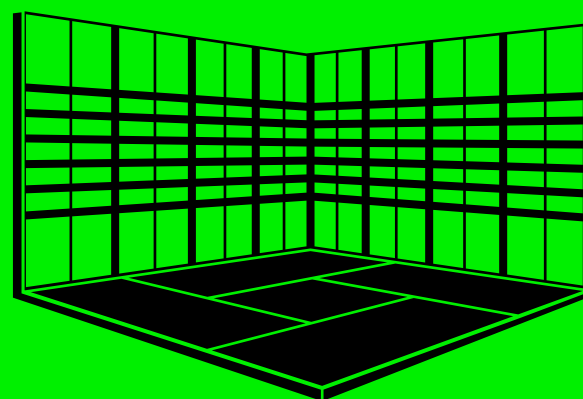
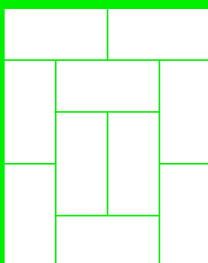
8 TATAMI



BEST AGER

Whilst in our domain an old, worn carpet is seen as unaesthetic, that is precisely what the Japanese appreciate with the Tatami. The slow change of colour from what starts as a greenish mat to a brownish-yellow look is evidence of life and the history of the Tatami and is valued extremely positively in Japan.

10 TATAMI



›AGUDA‹
SITTING CROSS-
LEGGED



›SEIZA‹
SITTING ON HEELS

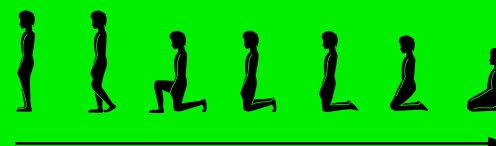


The Aguda is normally reserved for men.

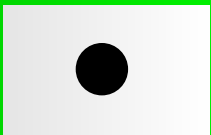
A major reason why the Japanese nearly always sit on the floor is presumably the traditionally cramped conditions in Japanese homes. Here it is simply practical if you can use the space on the Tatami mat, where you have sat and eaten during the day, as a place to sleep after rolling out the futon.



Women, who are not supposed to sit with their legs open, sit down on their heels.



In terms of health, the Japanese sitting tradition thoroughly makes sense: sitting on one's heels, for instance, is one of the most natural seating positions of all.



A BRIEF
TOUR OF
JAPAN
ETIQUETTE
GUIDE

- Giving a tip in restaurants is rather unusual – ›Omotenashi‹, the art of serving, is a highly regarded profession, good waitering a question of honour. A profane tip would unsettle the balance of giving and taking.
- You should burp by all means – by doing so you show that the food tastes good.
- Blowing your nose in public is frowned on. Instead, you can happily snort your nose loudly at any time.
- Japanese people point to their nose when pointing to themselves.
- To point to a person, the whole hand is used, not just a finger.
- For the gesture, ›Come here‹, Japanese people face their palm downwards, whilst their fingers are stretched out tightly together.
- Smoking in Japan is only done inside (the principle of the guests and the host applies here), not outside (the rule here is to be considerate to everyone).
- Before the meal people say ›Itadakimasu‹, after the meal ›Gochisosama deshita‹ – and, if you have come through everything else well: ›Kanpai!‹ for ›Cheers!‹

RITUAL SITTING ON ONE'S HEELS

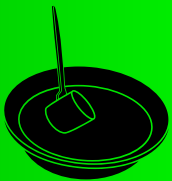
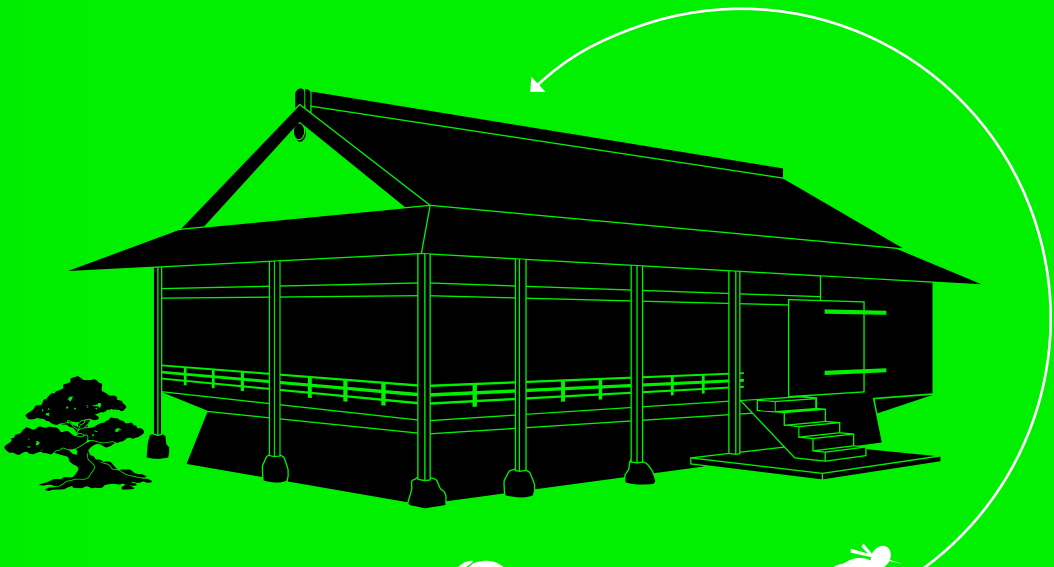
For inner reflection purposes, Japanese people traditionally come together for the tea ritual. For this purpose, the host welcomes his guests in a small tea house; the gathering is very much in keeping with spiritual purity and shedding social differences. This usually begins on a garden path, where the people invited prepare for the ritual. In the tea house garden they are then greeted with water; the symbolic cleaning of the

mouth and hands washing away all the evil. Only now do people enter the tea house: as a sign of humility it is done at a crawl and ends with drinking tea together, whereby the guests and host sit opposite each other on the floor. By the way: subjects from the world outside the tea house are not addressed during the rather taciturn ceremony.

茶室

TEA ROOM
CHASHITSU

As a rule, guests enter the inside of the tea house on their knees as a sign of humility. It is made of wood or bamboo.



水
WATER
MIZU

At the start of the tea ceremony, the guests are greeted with hot water. With fresh water they clean their hands and mouth in order to ›cleanse‹ themselves of the negative connotations of the recent past.

路地

GARDEN PATH
ROJI

Wandering along the garden path, those taking part in the tea ceremony leave everyday concerns behind them – and come a little closer to enlightenment.



茶道

TEA CEREMONY
CHADŌ

Before the main guest drinks, he offers the tea bowl to the person sitting next to him, who in turn asks him to drink first. He then turns the vessel several times in his hand and drinks in a precisely defined number of gulps – whilst seated, of course.



1 Treehouse: directly behind the lodge is a small wild garden.

2, 4 The charcoal sticks look like little ants inside the building.

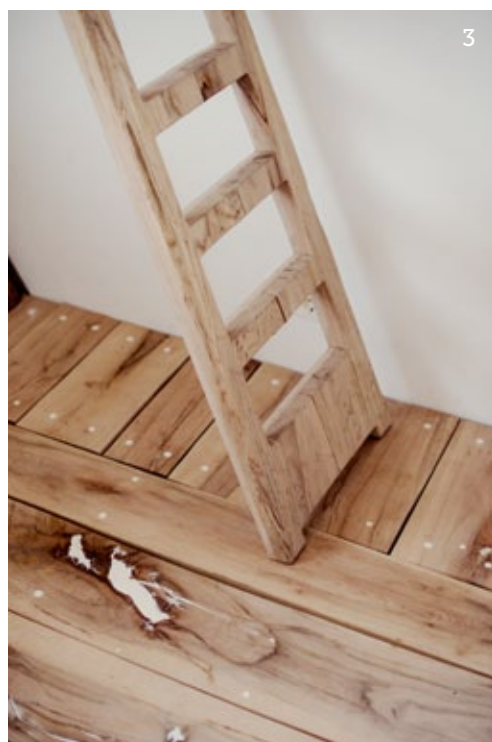
3 The ladder is made of the same wood from the same trees as the floor and the ›antenna‹ of the Stork House.



... At the Zeczelits sawmill there were plenty of strange looks when the craftsmen were expected to work on the three really bent trunks: »Just how can you choose such trees! They should be used as firewood!« the workers there murmured. The chestnut oak also has a poor reputation among joiners. The water veins in its wood clearly stand out, which allows cracks to develop. In Japan, on the other hand, crooked pieces of timber are seen as particularly valuable. As such, the cracks in the planks of the Stork House were also simply filled with wood cement. The intercultural differences in the wood processing sector should continue, however. »A European planing machine generally only cuts the wood straight as a die – that is the culture,« recalls Fujimori. »Whatever is crooked and irregular cannot be good, the old European instinct says. In Japan it is the other way round.« For this reason, when he visited Raiding he brought a planing machine with him that scrapes out irregular troughs. »The people in Raiding were really irritated at first. ›Is the grinding spindle broken?‹, they asked.«

Besides all the differences, Terunobu Fujimori was also able to discover parallels between Austria and Japan. A close affinity to the material, according to East Asian tradition, allows first respect, then clarity of thought to develop – from which, almost automatically, unusual solutions and particularly precise finished pieces emerge. To his astonishment, Fujimori also found this philosophy in the Burgenland. »At first I was surprised when I saw the huge hands of the master carpenter, Gottfried Kogler,« the architect says. »Beams, which can only be carried by three Japanese men, were carried alone on his shoulders.« The fact that the master carpenter combines this raw power with sensitivity and craftsmanship amazed Fujimori just as much as the furniture and kitchen that the architect, Dominik Petz produced with the Ecker joinery. And Eva Fruhstuck? She stands on a meadow slope on the edge of the village and is in her element. »The second small construction is expected to be built on this plot of land, quite soon.« The member of the ›Raiding Foundation‹ considers the land as if it was on a large building site. »The plans were made by Hiroshi Hara, who also designed the railway station in Kyoto. Oh well,« she smiles, »our number of visitors will not be comparable to a Japanese metropolis for a start.« She then takes her leave, the well sorted information about Mr Fujimori, the Stork House and the Foundation under her arm, and among the bends and curves of the Burgenland Eva Fruhstuck gets smaller and smaller, until she looks like one of the wood elements in the Stork House, each a remarkable individual piece in itself and in just the right place where it is located.

End





1

1 In Japan, Terunobu Fujimori is also a celebrity because of his work as a television presenter. The Austrian village of Raiding reminded him above all of his childhood – and of his love of the forest, the nature and fresh fruit.

共時性 synchronicity (word coined by C.G. Jung)

共
時
性

3

»TREES SPOKE TO ME.«

Terunobu Fujimori

»Because architecture is boring without unpredictable elements, I planned something uncontrollable in the Stork House: storks with their own will. In the beginning I had no idea whether the birds would find the house, not to mention live there. Now it has simply happened. You can say that is coincidence – or, as C.G. Jung calls it, »synchronicity«. Whatever you call it, it cannot be explained rationally. And if you ask in this context, whether I communicate with trees, then I say: Yes. For example it is not the case that I picked out the tree trunks that were used in the Stork House. The trees spoke to me, and I instinctively went up to them in the forest. The forester later told me that the oak that supports the storks' nest would probably not have lived much longer anyway. It was not sacrificed therefore – it probably wanted to be taken for this new purpose. Here too we could – as with the storks mentioned at the start – be dealing with the phenomenon of synchronicity.«



TREE AND TIME

Anyone who takes nature as a role model, will not only allow fascinating products to emerge: A trip outdoors with Egon Marin, Operations Manager of the Parador engineered wood flooring plant in Güssing, explains what is unique about the material wood.

The bark on plane trees is always falling on the floor, which leaves behind a mosaic of white and green patches on the trunk. Perhaps the wood technician, Egon Marin, chose the plane as his favourite tree because his life too resembles a mosaic, in which the individual elements ultimately join together to make a whole. This in no way contradicts the appearance of solidity shown by the operating manager of the Parador engineered wood plant. On a rainy late summer's day, Egon Marin gets out of his little car and heads straight to his favourite tree. The 1,000-year old plane tree stands in the Hungarian town of Körmend close to a castle, a 25-minute drive from the engineered wood plant. »Can you see how long the branches are?« Egon Marin points expertly to the twenty metre long branches that protrude in all directions from the splendid trunk; the tree looks a bit like a messenger from a time long gone. »The fact that the roots support the whole structure borders almost on a miracle. It is worth protecting and preserving something like that.« Marin, who discovered the tree by accident during a walk, comes here often. »It is important to remember how small we humans are in the face of such a natural phenomenon – that puts your own challenges back into perspective.« And there are challenges every day.

...

... »I am in contact with my colleagues every day,« says Marin for the record. What is important to him in this regard is that all the employees constantly develop ideas; nobody should be excluded from the responsibility of continually improving. »That concerns new products just as much as the way we think and work.« This will to change is the basis for developing fascinating products at the highest level, Marin continues. »In this respect, I am motivated by the material wood with its tangible warmth. Wood is more complicated in terms of its physical properties than plastic, for example. After all, the natural material continues to change after it has been chopped down. This starts with the drying and storage process, which depending on the wood moisture content has to take place. Energy-saving houses add new challenges – after all, these houses are very dry in winter. There is also a need to react to this development.« Egon Marin can take you down the wood path for hours – talk then turns to his enthusiasm for wood physics, whereby what people already knew hundreds of years ago still applies today. We then learn about his father's joinery, about the Wood Technical Centre in Rosenheim and finally about the most useful solid wood of all, an engineered wood floor with home-grown spruce or fir in the middle layer and a top layer made of oak. »An oak tree grows 100 years before it is felled; a spruce tree 40. So it really is wasteful to use the most valuable of all domestic timbers all the way through, when only the top few millimetres are actually used. It is much more important that the product has a long life span – and that the engineered wood floor really is all wood, even the balancing veneer!« Egon Marin asks himself why engineered wood flooring is not yet valued everywhere as an ecological product. As handicraft and vintage looks with signs of wear are currently in such high demand, and as this demand is increasingly linked with an awareness for sustainable production methods, a new way of thinking has already set in,

he says, in this respect. When Marin talks with such enthusiasm about the resource wood, it shows how much verve the man from southern Germany puts into managing the factory with over 150 employees, in which over two million square metres a year of natural flooring are produced. A prerequisite for this, however, was that Egon Marin decided beforehand to start his new job and thereby rearranged the individual components in his life to a certain extent. When Egon Marin received the offer of the new job over 10 years ago, he was sailing in calm water at his employer at the time. »I was 49, I knew everything and everyone like the back of my hand. With the new position, not only did I have to move from Germany to Austria. There was also the task of building up a completely new team. Friends said I was mad. But entering new territory fascinated me. The fact that we managed it so soon and are today setting standards in the market is down to a team performance.« What is new and innovative in this respect to this day is also the integration of the engineered wood plants with the autonomous energy region of Güssing: sanding dust and sawdust are sent through a high pressure pipe directly to the nearby biomass power station, from which the plant gets its power in return. The site is also made for buying timber directly from the surrounding area, with beneficial consequences for the CO2 footprint of all the Parador engineered wood floors. »I am very happy now to have accepted the challenge,« Marin says about his decision ten years ago. By this he also means the good work climate and the living atmosphere in the Burgenland. And another thing occurs to him, in the shadow of the plane tree. »No matter how good a workplace is – responsibility for people and products always represents a challenge. Such a challenge is best met when you prescribe yourself a good counter-program in your leisure time. Mine consists of bike trips or long distance travel, to Tashkent or on the Pilgrim's Route to Santiago. You just have to always try something out.« Because only when the individual stones in the mosaic are rearranged now and again does the overall picture remain fresh and stable – and makes you look forward to every new day and to the changes that it brings.

End



1, 2 Operations Manager Egon Marin on the way to his favourite tree, a plane tree over 1,000 years old.

2



4

QUESTIONS TO

01

Why do you work with wood at all – conscious decision or a matter of course?

02

What is your favourite type of wood and why?

03

What has surprised you most about Austria?

04

You work with the latest technology. At the same time your products reflect ancient tradition. How does that go together?



TERUNOBU FUJIMORI

01 Terunobu Fujimori: Wood keeps eternally for us Japanese – of course not in the literal sense. One example: for centuries we have been rebuilding the 'Ise Shrine' every 20 years. The old building is pulled down. The wood therefore lives forever. In terms of history, there is also pragmatism behind this concept. We cannot win against typhoons and earthquakes; building with wood is easy, the construction can be quickly rebuilt if it is destroyed. I am a professor of architectural history and that has been written with wood. For that reason too, this construction material is a matter of course for me.

02 Pinewood is fantastic. The smell is intoxicating when freshly cut. More important than the scent for me when building, however, is wild growth. The more bent and peculiar a tree has grown, the more distinct its character.

03 I was surprised how advanced Austria and Germany are in the social security sector: when it comes to old age care and employment law, we Japanese still have a lot to learn. But who knows, perhaps these problems will be solved in future by Japanese robots!

04 Technology is a product of tradition. Precision comes about from behaviour patterns that have established themselves over thousands of years. I do not see any contradiction there – on the contrary: it shows that first class technologies always develop from old tradition. Technology makes our life easier – and we are able to turn to the arts more.



EGON MARIN

01 Egon Marin: In my father's joinery, I found an early affinity with the material wood as a small boy – and then made a conscious decision to work with the material. In this respect I was fascinated from the very start by industrial production: I learnt how wood is processed in a technically advanced way at the Rosenheim Wood Technology Centre.

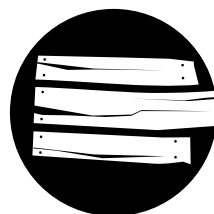
02 As a living tree, I particularly like a plane tree that has been growing for a 1,000 years near our production facility in Güssing. Compared to the tree, which I like to visit, you feel very small as a person – after all, some branches are over twenty metres long and it is hard to believe that it can support the whole structure with its roots. When it comes to floors, I particularly like really old planks that are 200 years old and tell stories.

03 To this day I am amazed by the friendliness of the Burgenland people – after all I moved from Germany to Austria, and I immediately made a direct connection with the people here. Although the inhabitants of this region were always dominated by outsiders – at time the Burgenland was occupied by Turks, at times by Hungary – they are very hospitable. Maybe that is also down to the mild climate. In any case, Güssing is a friendly place with warm-hearted people, who celebrate a wide range of cultural festivals – a summer of culture and two theatre groups in a place with 4,500 inhabitants is certainly not the norm!

04 The trend is increasingly towards individuality – towards technically processed products that take on traditional looks of handicraft and signs of wear. For decades, we wood technicians have been demonstrating that technology and tradition do not contradict each other – on the contrary: even the latest wood technology makes use of the knowledge gained from handicraft and forestry in order to be able to develop innovative products and production methods.

BIG SCAN

Scale
1:1.5



Floor:

CHESTNUT OAK

Age:
1.5 years

The solid wood planks in the Stork House were chosen by the architect Terunobu Fujimori from the forests of the Burgenland and cut to size at the Zeczelits sawmill. Altogether, three whole oak trees were used in the building, whereby the choice fell to the rather seldom used chestnut oak. The timber from chestnut oaks features severe water veins, from which serious cracks can develop. These cracks were filled with wood cement in the Stork House. The untreated planks give the building a fantastic smell inside even years after it was completed. Guests who stay the night in the Stork House usually regard this as a kind of walk-in installation – and consequently treat the floor with particular care. In order to prevent mechanical damage and scratches, it is recommended in highly frequented buildings to impregnate real wood floors with oils or varnishes. In this respect, the different types of surface treatment enhance the radiance of the floor with additional facets and further emphasise its natural exclusive quality. High quality, solvent-free lacquers give the wood a matt and silky gloss finish and thus ideally protect it against dirt and mechanical stress. Treatment with oil reinforces the natural character and the inviting feel of the wood and improves protection against dirt.



*Fold open and see
more of the floor*

51

FLOOR

BIG SCAN

Scale
1:1.5



In the App Store you will find the ›Parador Floor App‹ with more big scans, fascinating features and inspirational Parador products all about the most beautiful home in the world.



Parador engineered wood flooring Eco Balance
Oak basalt natural



Parador laminate flooring Eco Balance
Oak History





THE ARCHITECTURAL ARCHAEO



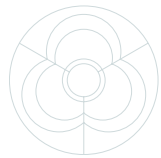
The Masonic villa
owned by
Ingrid Spengler
and
Manfred Wiescholak
is much more
than a
historic building:
the course
of history is
revealed on
its floors –
with all its twists
and turns
and
happy endings.

LOGISTS





Ingrid Spengler and Fredo Wiescholek are standing in the former study of their house, at the desk next to the plans, and are telling the story of the adventure. The adventure has something to do with the Freemasons, with an ambitious business woman and the courage to stay the course. It began 18 years ago – with the stripping back of the neo-Gothic villa built in 1895, which the pair of architects have lived in ever since. »The renovation was like a journey of discovery,« Wiescholek explains. »Let's just take the parquet flooring in the main and adjoining room. It was buried under carpet. We ripped that out and discovered a herringbone parquet floor that is no longer produced in this format these days.« The couple had the 100-year old oak floor sanded down and varnished; only a few of the boards that had to be replaced were made to measure. »We made sure that we got well dried timber to prevent the boards from dishing,« says Wiescholek. No matter whether it involves the floor, walls or ceiling: the two of them always set about the task like archaeologists, examining what is there and what can be retrieved. Not only are they adventurers, but also architectural archaeologists – does patience pay off in this respect?



1 The neo-Gothic arches turn the main room of the Masonic villa into a chapel. To preserve its original character, the walls were treated with coloured pigments.

2 The historic tiles in the working area were made by Villeroy & Boch. They are also known as »Mettlacher Platten«. The previous tenant had bright green tiles laid over them.

»Patience is a form of endurance – but we are not suffering!« replies Ingrid Spengler. »It is more a matter of forbearance. We do not let things overwhelm us.« Fredo Wiescholek looks pensively at signs of ageing on the timber. »A building with signs of use is often much more interesting than one that looks over-designed – for example caused by beauty operations using white granite,« he adds. »For me, the interior of a building is right if it coherently tells its history, if it both keeps the past alive and at the same time points towards the future. To achieve this result, you have to give yourself time.« The role of the architect as an archaeologist is fulfilled in a special way with the Masonic villa adventure. Built at the end of the 19th century by the merchant, Carl Ferdinand Carstens, in what was then the Danish town of Altona, the building was the summerhouse and meeting place for a Hamburg Masonic lodge. The neo-Gothic chapel and what is now the living and dining room are evidence of this, as is a painting in the formerly open loggia. The picture of a woman with a pair of compasses and an owl represents two typical insignia used by the Masons. ...

PAT IEN CE



- 1** The sketches show the first drafts of the Masonic villa; they were probably drawn by the architect. Ingrid Spengler guards them like a treasure map.
- 2** Beware of the trap: the glass door does not lead onto the balcony – but into the depths of the wild garden behind the villa. The mirror far right comes from the estate of a grand hotel.



»We are architectural archaeologists –
and patience does indeed pay off.«

... The villa was presumably expropriated in 1937. In the meantime under ownership of the city – the houses built in the 50s, 60s and 70s had already encroached on the land, replacing the riding area and nursery from the neighbourhood – it was acquired by an ambitious business woman. She crammed ten apartments into the small property near the Elbchaussee, demolished the original staircase, lowered the ceilings, pasted wallpaper over the paintings, got rid of parts of the neo-Gothic archways, had bright green tiles laid on the historic flooring which was produced around 1900 – and brown carpet stuck over the parquet flooring. When a workman finally fell off a ladder towards the end of the building period, the building supervision authorities put a stop to the work – and the business woman had to finance a costly rebuild to make five apartments.

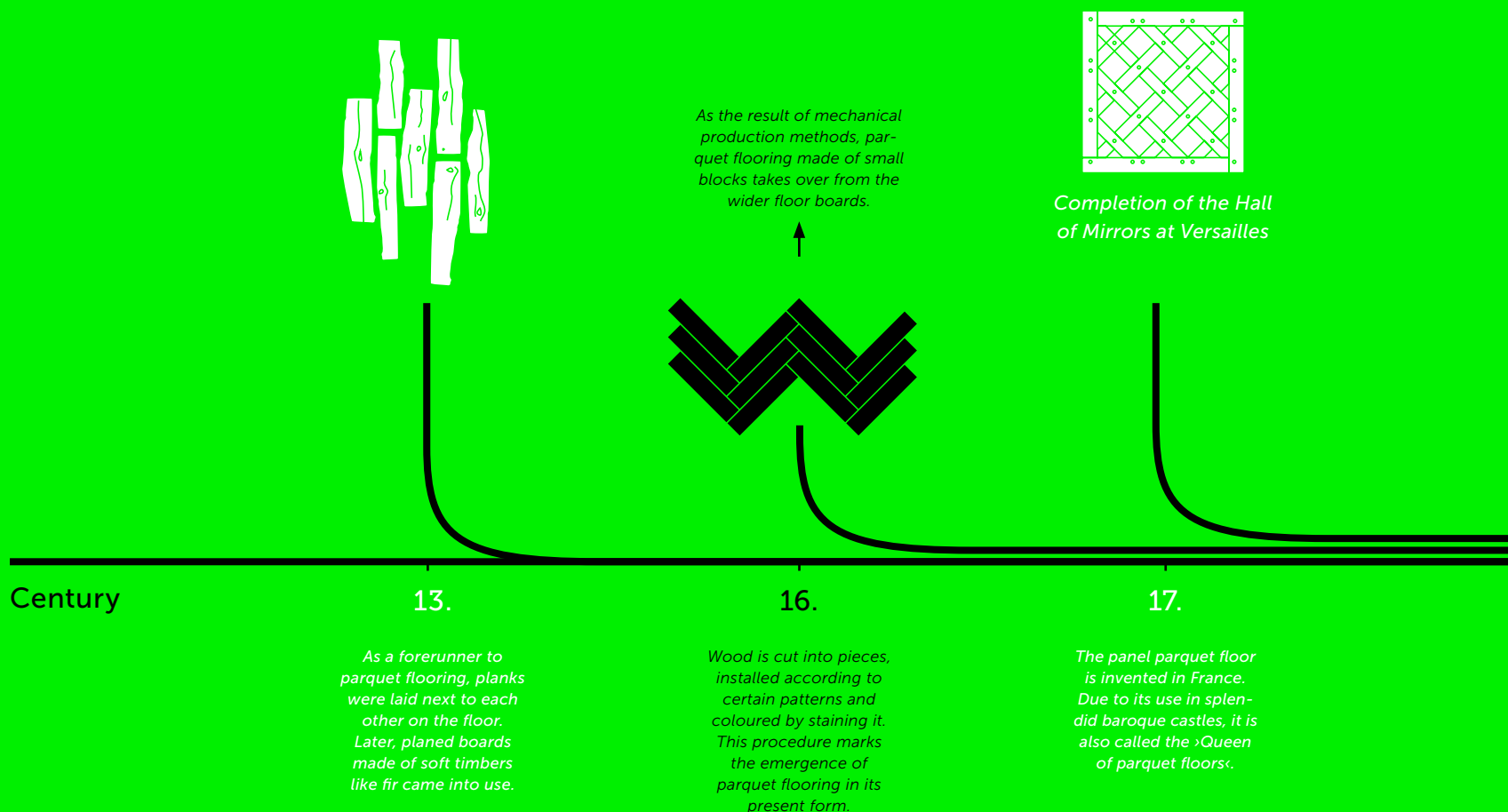
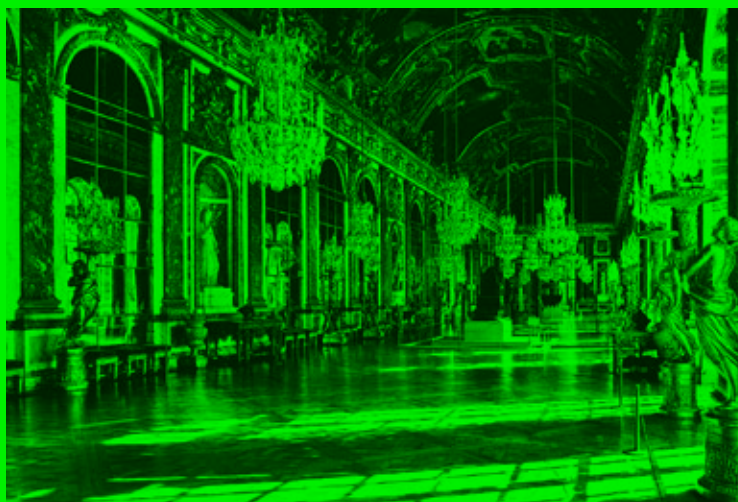
... P.60

SHORT HISTORY OF THE WOOD FLOOR

All-rounders, granters of wishes, making things possible: over 700 years ago, wood floorboards were first laid on the floor in the form of raw planks. What started out as a practical solution for the lower classes advanced in the noble style of the 17th and 18th century to become a status symbol of the ruling classes. Fine panel parquet flooring ultimately came out on top – in the absence of the expensive building material, marble – even in the Hall of Mirrors at Versailles. With the industrial revolution and the blessings of mass production, the wooden floor went into decline: herringbone took hold in the houses of the middle classes. Today more than twelve million square metres

ROYAL PARQUET

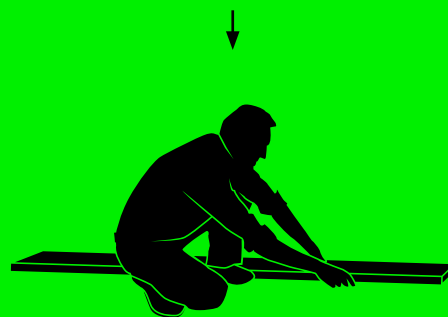
The Versailles Hall of Mirrors, completed in 1684, at 75 metres long and ten metres wide, is the biggest room in the Palace. Not without reason, it acted as an architectural powerhouse, as the centre of the political influence of Louis XIV. A floor made of the finest panel parquet, which had been invented shortly before it was built, is matched by a ceiling consisting of 30 frescos depicting the Sun King. On this royal parquet flooring, people hoped to attract the King's attention whenever he was present; subjects were not allowed to address him directly, however. Louis XIV valued the hall featuring 357 mirrors very highly: if he was at Versailles, he walked through it at least once every day. In later years the Treaty of Versailles was signed here; today the hall is part of the UNESCO world heritage site and is one of the most visited places in the world.



of engineered wood flooring are produced every year – an area covering 9,250 swimming pools – in Germany alone. Do we trample nature under foot with our use of wood as a raw material? Or do we pay it particular respect by asserting it as the basis of life in our homes? No doubt the latter. After all, not only is engineered wood one of the most traditional floors of all. Its resource-friendly production stands for ecological awareness and sustainability – and sends a clear signal. And the fact that wood floors can be found across the whole world shows that they meet a universal need – one for naturalness and warmth, rustic or elegant, in the form of planks or herringbone.

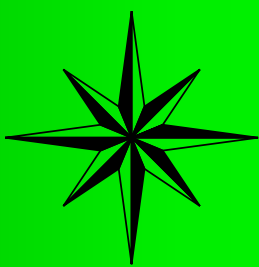
A PROFESSION IS BORN

The huge success of parquet flooring and the continual professionalisation of the trade led to the emergence of the trained occupation of the parquet layer in 1965. Besides cutting the wood floor to size, installing and treating it, the job of a parquet layer also includes making a choice of floors for each room and making suggestions to the customer.



INLAY

Inlay flooring represents a pinnacle of parquet art. Using this decoration technique, different coloured and textured timbers are laid next to or inside each other to create inclusions, yet an even surface is retained. The art form spread across Italy to the whole of Europe and witnessed numerous developments.



TIPS FROM THE PROFESSIONAL

Varnish or impregnation?

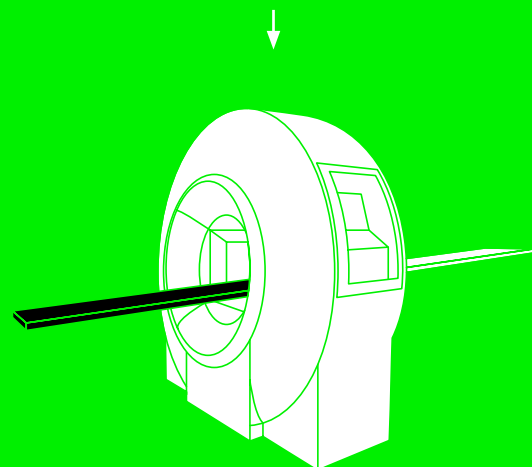
If the floor is supposed to be kept easy to clean, it is worth varnishing it. In this way, for example, dust can be easily wiped off light-coloured maple if it is varnished. The drawback: scratches may not go away. In the case of heavier duty engineered wood flooring, it is therefore recommended to use natural oils that impregnate the timber but do not seal it.

The right way to renovate!

In case of smaller areas of damage to the engineered wood flooring, it is recommended to repair the affected areas by filling them with soft wax. If, however, a complete renovation is necessary, varnished wood floors must usually be sanded down over the whole area, oiled floors only in places, on the other hand.

TAKE AN X-RAY, PLEASE

Did you know that the wood used in a high quality engineered wood flooring has to pass through an X-ray before its final processing? Once it has disappeared in the ›WoodEye‹, as the Swedish wood scanner invention is called, the high-tech appliance weighing over a tonne measures all the sides and ends before delivering important graphic information about the texture, stability and durability of the material. It also picks up on geometric and biological abnormalities, rot, black knots and fissures, which can therefore be sorted out in time.



The ›WoodEye‹

18.

Parquet is turned into an art object: impressively designed inlay floors depict patterns, figurative scenes and ornaments on their surfaces.

The first steam engine built in Germany is put into operation in what is now Saxony-Anhalt. Due to cost-effective processing methods, parquet also becomes affordable for the middle classes.

20.

The ›Programme for the Endorsement of Forest Certification‹ (PEFC) gives rise to an independent institution for safeguarding sustainable forestry. Around two thirds of German forests are PEFC certified.

1987

The wood scanner is launched on the market

The invention of the wood scanner enables the wood processing industry to take a giant leap towards the future.

21.

Planed boards are back. Several hundred years after first appearing, hand-finished boards are witnessing a world-wide renaissance and bringing back memories of times gone by.

... Ingrid Spengler can still clearly remember the day she first viewed the villa. »I had just come from southern Germany to look for a flat in Hamburg and was interested in one of the apartments in the house. The previous tenant was reputedly a tax exile. He had left the country in a mad rush. The frying pan with burnt goulash, which he had placed on the stove, had curiously not been removed before the viewing,« says Spengler. Behind all the rubbish, the bright green tiles and the undulating brown carpet, however, her architect's eyes recognised a gem. »When we started with the rebuilding work, it was as if we were reading in an open book,« says Fredo Wiescholek. »On numerous occasions we were able to uncover original matter, and when it came to opening many a walled-up niche, we could hardly wait to see what was hidden behind it, when we heard crackling and rustling noises. Mostly we only found old newspapers.« When the occupants of the villa, who now run the architecture firm Spengler Wiescholek Architekten in Hamburg, talk about the renovation, it is possible, reading between the lines, to see what kind of rollercoaster ride their rebuilding work was. Indeed, the initial restoration work provided interesting insights into the old building

matter – the uncovering of the Masonic painting (»Our daughters immediately befriended the lady portrayed in the picture!«), the historic mosaic tiles (»Such tiles would be priceless these days!«) and the pitched clay floor in the former smoking room, which is now a walk-in wardrobe in the tiled bedroom (»Which we unfortunately had to cover to prevent curious ants from moving in!«). »For the first six months we still didn't have a working kitchen, which is why we had the opportunity to improvise with cooking in the garden. What is more, the additionally installed windows had no glazing for a while; so as not to freeze, we replaced them with two layers of polystyrene.« At the same time the decision was made to leave the cladded and therefore not particularly attractive staircase made of reddish yellow American pinewood – and to simply scrape off the old cladding, which now makes the steps look like they are limed. »So there are traces of the past all over the house,« Ingrid Spengler explains.

... P.65



1 Ingrid Spengler and Fredo Wiescholek in the main room of the Masonic villa, a former chapel.

2 Accomplished mixture: the painting in the loggia shows the face of a woman beside a pair of compasses and an owl, the insignia of the Freemasons. The side table underneath was originally used in a dentist's practice.

BIG SCAN You can find a close-up of the unusual floor in this picture with plenty of information on Page 66.





SECRET, SILENT AND LODGE

In the beginning, Freemasons' lodges, as the name implies, were made up of free masons. The term is somewhat confusing, however: today we would call them master builders or architects. Their abilities when it came to building fortresses and cathedrals were in such demand that they enjoyed privileges that were denied to other people. They were not subservient to any feudal lords, paid no taxes and could go where they wanted. The Freemasons were first mentioned in English sources dating back to the 13th century. With their knowledge of the laws of statics and design, they were considered to be legitimate successors of the great ancient mathematician, Archimedes. Their skills were their capital, which is why they kept them as secret as possible. The secretiveness later served the Freemasons a good purpose: it was supposed to safeguard the exchange of ideas without having to take restrictions imposed by the church and politics into consideration.

Freedom, equality, fraternity, tolerance and humanity

The Freemasons' principle beliefs read like extracts from the American Declaration of Independence. This is no coincidence: George Washington was a Freemason. He entered aged 20, eventually acting as the ›Worshipful Master‹ at the ›Alexandria No. 39‹ lodge in Virginia. Members of a lodge can go through three ›degrees‹: apprentice, fellow and master. Those who want to become members are called ›seekers‹. To get closer to the aim of freemasonry, achieving ›supreme wisdom‹, the members of a lodge meet once a month to conduct ›temple business‹. The rituals carried out here vary from lodge to lodge and above all are secret – to this day. There are a few references in serious literature, however, to how temple business normally proceeds. A key role in the rituals of a lodge is played by the bijou, French for a piece of jewellery, which symbolises the community and is made of valuable materials such as gold, silver and precious stones. During temple business, Freemasons tend to wear a traditional outfit: dinner jacket, top hat, white gloves and a symbolic Masonic apron around the hips.

Truth or myth

As Freemasons are expressly prohibited from talking about the content of their gatherings or from revealing anything about other (living) Freemasons, the state of information is still somewhat nebulous. The ideal breeding ground for wild prejudices: Freemasons serve dark forces and plot conspiracies, coups and revolutions, drink wine out of skulls, new members are put in a coffin to

start with at their first meeting – there are no limits to people's imagination. In actual fact, the Freemasons' objectives are very honourable. The lodges are seen as the unification of free citizens, who – guided by ethically worthy principles – are convinced that working constantly on oneself makes the individual and, as a whole, the entire world better. Leaving a lodge is as easy as pie and is even welcomed as ›honourable cover‹. Also not unusual are moves from one lodge to another. Although there are different ›degrees‹ among lodge members, this is neither associated with hierarchies nor any other special privileges. Freemasons fundamentally regard each other (and all other people) as equal. Decisions in a lodge are taken democratically. The following symbols are often used: compass and square, the ›Eye of Providence‹ framed by a triangle, a plumb bob or an open book, the visual transcription of enlightenment and the search for wisdom. Not least, this is why Freemasons have always had a healthy sense for public work. Well-known representatives with extraordinary creative opportunities in the past repeatedly took it on themselves to place Masonic symbols in the most unusual places. Mozart integrated them in his performances, even the one-dollar note bears the pyramid on the back, clear references to freemasonry. The Catholic Church and representatives of Islam, incidentally, strictly reject membership of Freemason's lodges for their believers.

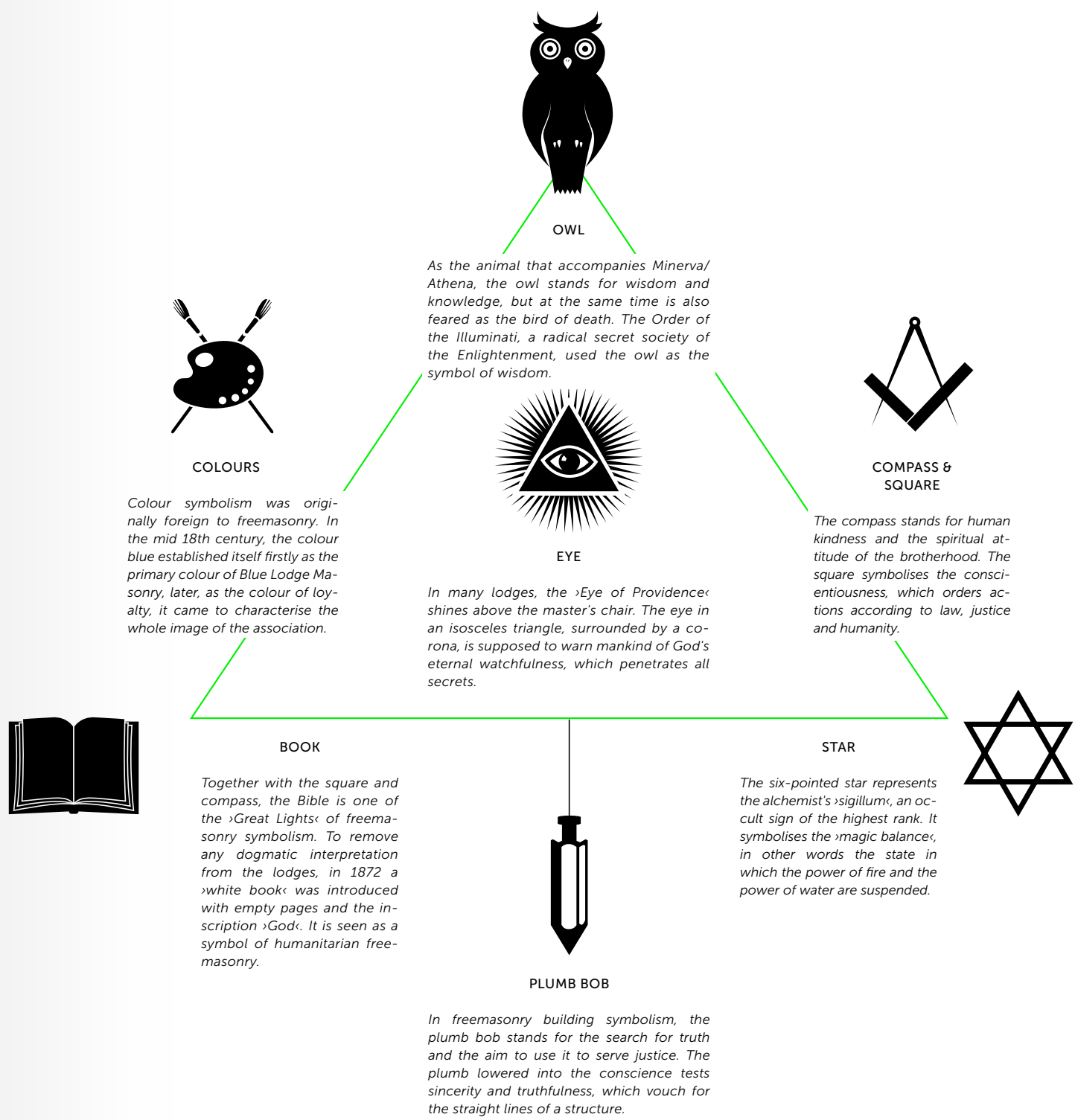
Mens' affairs, womens' affairs

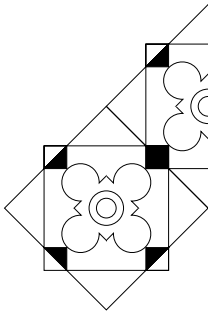
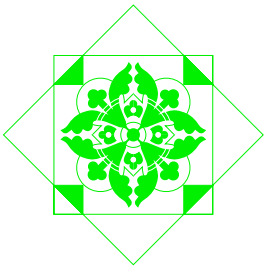
Freemasonry is also called Royal Art. The term goes back to Plato, who considered the love of wisdom – in Greek: philosophy – as the highest form of spiritual exercise. Royal Art can also be taken to mean architecture, however, and hence the two main features of early freemasonry were already described. Another outstanding feature, no doubt, is that no female Freemasons are known of – which above all may be due to the fact that nothing is known about the profession of a mason or stonemason in the Middle Ages. The stonemasons' fraternities therefore turned into a purely male association: ›The persons admitted as Members of a Lodge must be good and true Men, free-born, and of mature and discreet Age, no bond-men, no Women, no immoral or scandalous Men, but of good Report‹, as it was written in the ›Old Charges‹ of 1723. Only in the middle of the last century was ›feminine freemasonry‹ founded – with lodges purely for women like the ›Nouvelle Jérusalem‹ lodge, whose most famous representative was probably Josephine Baker.

FAMOUS
FREEMASONS

Kaiser Franz I. / Friedrich the Great / Kaiser Wilhelm II. / Maximilian I. / Prince Philip / Johann Wolfgang von Goethe / Mozart / George Washington / Theodore Roosevelt / Franklin D. Roosevelt / Harry S. Truman / Caspar David Friedrich / Alfred Brehm / Clark Gable / Marc Chagall / Henry Ford / J. Edgar Hoover / Louis Armstrong / Mustafa Kemal Pascha Atatürk / Sir Joseph Banks / Karlheinz Böhm / Ernest Borgnine / Alfred Edmund Brehm / Sir George Everest / Edward VIII. / Walter Percy Chrysler / Heinrich Heine / Sir Henry Irving / Joseph Haydn / Gustav Stresemann / Nat King Cole / James De Rothschild / Giuseppe Garibaldi / Oscar Wilde / Duke Ellington / Harry S. Truman / George Gershwin / Charles Maurice Talleyrand-Périgord / Harry Houdini / Sir Arthur Duke of Wellington / Benjamin Franklin / Franz Liszt / Charles Lindbergh / Winston Churchill / Ewald Christian von Kleist / Joseph Ignac Guillotine / Johann Gottfried Herder / André Citroen / Karl Gustav Jung / Douglas Fairbanks / Georg Freiherr von Wedekind / John Wayne / Aleister Crowley / William Wyler / Adolph Freiherr von Knigge / Voltaire / Gotthold Ephraim Lessing / Rudyard Kipling / Lovis Corinth / Jonathan Swift / Victor Hugo / Kurt Tucholsky

THE MOST IMPORTANT SYMBOLS
USED BY
THE FREEMASONS





- 1 In the entrance to the house, a provisional ladder leads to the top floor, one of the last major rebuilding projects for the Spengler-Wiescholeks. The picture comes from Hans Peter Reuter.
- 2 Tiles, man! The former smoking room in the Masonic villa today makes way for an unusual bedroom in a tile look.



... The couple's methods are in contrast to their normal work as architects. That said, with the projects carried out by the Spengler Wiescholek Architekten firm, they often make a connection to the historical use of the area they are building on – for example with the ›Falkenried townhouses‹, where they planned 60 townhouses on the site of the former tram depot in Hamburg-Eppendorf. Their personal project, however, was seen by them as a field of experimentation and they also acted this out. This took time. »At least we are not tormenting our clients with our own personal long suffering,« laughs Ingrid Spengler. For instance, the town houses were completed in less adventurous fashion over a period of two years. »Generally speaking, floors are becoming increasingly more important in architecture,« explains Fredo Wiescholek. »We like to work with wood, but we are also not afraid of coming into contact with other materials.« It could make perfect sense, for example, to also work with modern synthetic materials. Both architects find innovative recycled products particularly interesting;

in a student residence designed by them, they had shelves made of recycled plastic bottles, ›resistance to damp and innovative‹ as Fredo Wiescholek is keen to stress. The courage to stay the course is embedded in the personality of the two people, who like to reshuffle the cards in their own constructional environment and in doing so find particularly unusual solutions. »Whereby not only have we discovered the audacity to be stubborn, but also spontaneous and impulsive,« says Ingrid Spengler. »It is fitting that we are sometimes very fast – we do not need five years for every step! We bought our fridge in just ten minutes. Although,« the lady architect tilts her head to one side with a slight grin, »it was nothing either.«

End

BIG SCAN

Scale
1:1.5



Floor:

METTLACHER PLATTEN

Age:
114 years

The tiles in the working area of the Masonic villa on Hamburg's Elbchaussee were produced by the Villeroy & Boch Mosaikfabrik Mettlach around 1900. Referring to the kind of installation, these tiles have been called terrazzo floors. Classic terrazzo floors are created. Classic terrazzo floors are created using marble, limestone or dolomite. They have been known since Ancient Greek and Roman times, went through peak phase in Italy during the Renaissance and came via church building in the Mediterranean to find increasing use in public buildings throughout Europe too. In the first half of the 20th century, terrazzo floors were often used in highly frequented living areas – for example on stairways – before they were pushed out in the 1960s by much cheaper, industrially manufactured products such as ceramic tiles, carpets and PVC. In the Masonic villa too, the terrazzo floor had ›modern‹ materials stuck over it. As the extremely durable floor is always under a certain amount of tension, cracks automatically appear over the decades, as can also be seen on the floor of the architecture couple, Spengler Wiescholek; these cracks are a typical attribute of terrazzo floors, however, and are hardly disturbing to connoisseurs. To this day, producing and installing terrazzo, at a price of around 200 to 400 euro a square metre of tile, is a fairly exclusive affair; craftsmen require special machines that work with diamond cutting technology and of which there are barely a dozen in Germany.



*Fold open and see
more of the floor*

67

FLOOR

BIG SCAN

Scale
1:1.5



In the App Store you will find the »Parador Floor App« with more big scans, fascinating features and inspirational Parador products all about the most beautiful home in the world.



Parador laminate flooring Trendtime 4
Castello



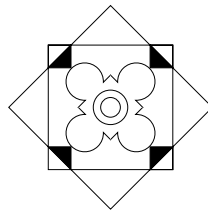
Parador laminate flooring Trendtime 5
Modern Onyx





ATTENTION! THIS IS A FAKE!

What you see here are not real tiles,
but a deceptively real imitation.
How does that work?





Modern Onyx

The stone reproduction transfers the current international furnishing trend towards stone and other natural materials to a high quality laminate floor. The surface with its universal embossed texture is based on modern stone floors. In this way tangible uneven areas can be created, which are reminiscent of real stone in terms of feel too.



Slate grey

The original of the decor ›Slate grey‹ is in a small church in Italy. Signs of wear and colour changes have given the stone its characteristic look over years of its use.

Whether it is the realisation of stone floors from all over Europe, or a tile floor with many variations, whose origins are found in Milan and elsewhere: Parador laminate floors bring the impression of the most varied materials to perfection in a sophisticated manner – with a result that is well worth looking at. In this respect, Parador's skill lies particularly in developing the decor and designing the finish. When it comes to making exclusive laminate flooring products, the decor paper and surface texture play a critical role: only the perfect, correct composition of the individual elements guarantees a harmonious and yet authentic image in the end. Whilst engineered wood flooring lives on its natural, mature impression, in laminate flooring the change plays the decisive role. Here, elements can be removed or added, the colours of the individual planks can be altered, contrasts increased or reduced. This starts with the search and selection of the right templates, continues through the scanning and layout phase, and finishes on the printing machine.

The demand for new, not yet seen designs, coupled with the desire to find genuine, traditional materials does not stop at the floor either. For example, the ›Castello‹ decor is produced by Parador itself in a digital print process registered for patent: ArtPrint enables all conceivable motifs to be depicted as laminate decors – in the highest possible resolution, with an outstanding print quality and in an unsurpassed colour brilliance. Apart from its decor, discerning laminate flooring is also distinguished by a variety of surface textures, which together with their looks enhance the authentic effect of the floor. For instance, the stone texture, in the form of a universal embossing, is based on modern stone floors; it features, just like real stone, uneven patches that can be felt, thus making it a tangible experience too.



Botticino

The genuine look of the ›Botticino‹ decor is underlined by the matching surface texture. Its name came from a community in Lombardy, where natural stone is broken up in numerous quarries.

Castello

Previous page and here: the inspiration for ›Castello‹ were various floor tiles found in Milan. The laminate floor is produced in the digital ArtPrint process patented by Parador and given a particularly smooth Minipearl finish.

PARIS, MO



NAMOUR

The
10th arrondissement
is the home of
change.
How a young
window-dresser found his
home just there -
next to old
tobacconist's shops,
modern fashion designers
and on
monastic flooring.



»PARIS IS MY PARADISE«



Jean-Christophe Aumas

When Jean-Christophe Aumas saw the apartment in the tenth arrondissement for the first time, it was not even really an apartment – it was a flat crammed full of unbelievable amounts of old furniture and quite a lot of walls, located in one of the rather unattractive areas of Paris. The designer and window dresser was on a job in the area, a ›messy corner‹, situated somewhere in the no-man's land between Gare du Nord and Gare de L'Est. »In this neighbourhood without any green spaces, you only walked around if you really had to,« recounts Aumas today. »I was supposed to pick something up here for my employer at the time. Whilst doing so, I saw the sign that said: ›For sale!‹ in a shop window. After a viewing appointment with the estate agent and a meeting with the lady owner at a small café, the flat measuring 95 square metres belonged to me.« Aumas looks thoughtfully at the ceiling, then adds briefly: »At the time I thought: the area is all the same to me, the main thing is the flat is not too expensive. How times have changed!«

The designer got rid of the walls and furniture – and uncovered a floor that is over 300 years old and comes from a period when the building acted as a monastery. Like a hermit in the monastery is also how the first few years in the new flat seemed to Jean-Christophe Aumas: at the start only a few friends visited – something which has fortunately now changed – because his flat, which has since been converted into a small loft, was so off the beaten track. To compensate for this fact, he worked more. »With my little firm ›Voici-Voilà‹, I went self-employed, and new customers were constantly added.« Soon the designer was no longer ›just‹ decorating his employer's flagship store, a luxury goods shop on the Champs-Élysées. With his small company, ›Voici-Voilà‹ (www.voici-voila.com), he also designed glamour-filled scenes for events hosted by fashion designers such as John Galliano or the layout of stores belonging to the Chloé or Lacoste brands – and worldwide at that. »My flat turned more and more into a travel diary. I brought home accessories from markets from my business trips, but also things that I no longer needed for my work and from which I somehow could not bear to be separated.« The apartment consequently became more and more a three-dimensional record of the jobs and trips undertaken by the designer. A record that is well worth looking at – and into which the decorator's experiences with the design of interior scenarios in mostly small shop windows has flowed with great charisma. The flat unshrinkingly exudes the Palm Springs charm of the 1950s, always citing the occupants' two favourite designers, David Hicks and Gio Ponti. Classics bought by auction at flea markets – for instance the famous wooden stool by Ray and Charles Eames or the swan couch by Arne Jacobsen – are combined with the glamorous remains of decorated shop windows – a stuffed deer, a disco ball or some foam balls – and abstract photographs of Aumas in such a way that you believe you are standing in a decoration yourself – one for touching and without a pane of glass, however, whose retro charm has a particularly realistic and friendly effect and of which you immediately notice that is not only for looking and marvelling at, but is also for discussing, cooking and working, to put it briefly: for living. ...





2

1, 2 The disco ball and the balls made of green foam come from the «estate» of an interior design job done by the occupant; the chandelier on the floor is something he found at a flea market in Brussels.

3 Jean-Christophe Aumas bought the small deer in the shop «Nature and Design» in Paris. It is one of the furnishing objects that found a home in the apartment from the very beginning.





At the same time Aumas values things he has made himself: the ceramic tiles in his kitchen, painted by the owner, are proof of this. The wood floor is in keeping: »I was pleasantly surprised when I found the oak herringbone floor in the classic French layout under the carpet laid by the lady tenant before me – you don't necessarily see something like that every day!« the designer says happily ten years after first moving in. He now has the century old floor oiled regularly so that, always reminding you of the building's history, it forms a good counterpoint to the retro-modern pop art colours, which adorn many a picture and occasionally the walls too. »I definitely repaint the walls completely once a year,« says Aumas. »In the beginning I had a penchant for black, but that made the flat feel constricted, even small. Then I tried very prominent colours, for example an ultramarine blue, which is very striking and soon got on my nerves.« Today he is back with classic white – »otherwise it simply gets too much, especially with somewhat smaller flats like my own. But I still change a lot of things.«

... P.80

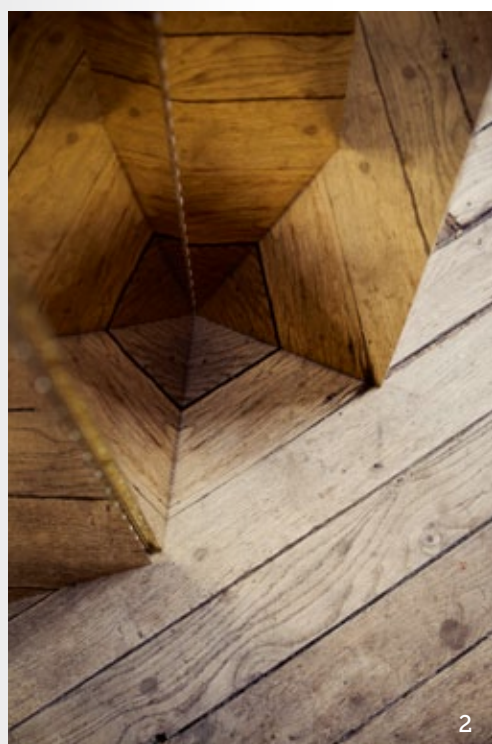


»My flat turned more
and more into a
travel diary.«

Jean-Christophe Aumas



1



2



3

1, 2 Souvenirs of trips give the room, together with the floor, its unique character: the standard lamp comes from a second-hand shop in Berlin, the enormous quartz crystal from California. It once adorned a shop window decorated by Aumas, as did the golden sideboard.

3 360 degree vintage: In this room, really everything comes from jumble. Only in case of a few pieces is the manufacturer known at all.

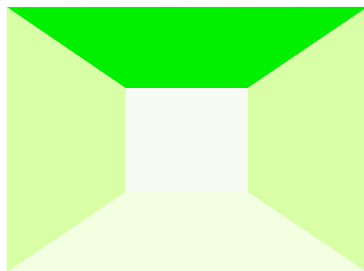
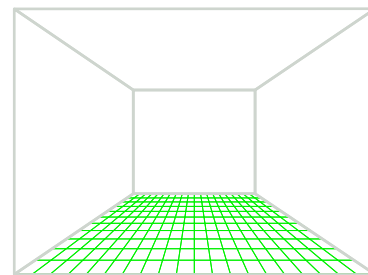
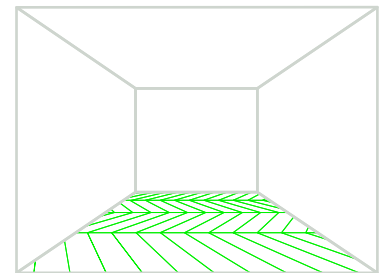
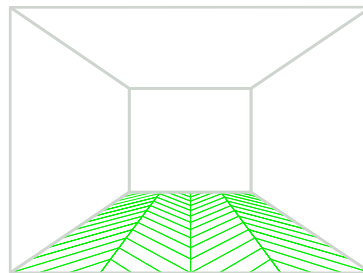
SPACE EFFECT

The designer Jean-Christophe Aumas creates shop windows in the tightest of spaces. Just like him, many people are faced with the challenge of making the most of little – in their flats. Anyone who has to make do with 25 square metres usually learns to develop a sense of minimalism, which does not have to go hand in hand with a loss of quality of life. For instance, flexible tables and chairs that can be folded or pulled out, offer more room to move around. Storage space is created by

making use of ›wasted corners‹. Furniture on higher legs, under which boxes are stored, makes rooms seem tidier, which has effects on the perception of size. Mirrors also make a room appear bigger. It is no different with ›peripheral area lighting‹: it brightens up corners, making flats seem 1/3 bigger. And yes, the floor: a continuous covering in all rooms ensures a generous feeling of space.

POINTING THE WAY

Anyone who says that installation directions of engineered wood flooring is not an exciting topic should not forget two things: on the one hand they can be used to influence the feel of a room. On the other hand – depending on how they are aligned – they can also change the optical effect of rooms significantly: planks or herringbone floors laid lengthways in a room underline the length of a room. If herringbone floors or planks are laid crossways, they deliberately emphasise the width. Checkerboard parquet, waffle or basket weave patterns, on the other hand, create a more neutral effect due to their uniform looks.



COLOURED, NOT COLOURFUL

It is a small but crucial difference: if a room is painted in more than one colour, it is called colourful. If there is a specifically coordinated choice of colours on walls, ceilings and floors, however, the room is not classed as colourful but coloured. The ideal effect can be achieved here just by choosing the right use of colour: a room should ideally have one main colour. With two colours, one of them should be much more dominant. In this respect it is recommended that very bright, garish and contrasting colours are used sparingly. If colours share common ground, they always have a harmonising effect on a room. If a property is flooded with daylight, this can be countered with cooler colours.

FIRST IMPRESSIONS COUNT

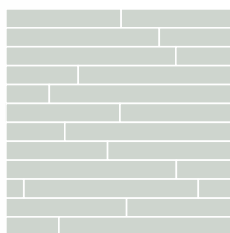
Dark and warm shades optically shorten the depth of space, whilst bright and cool colours make a space look bigger and more open. Furniture painted with light colours, brightened window areas and a minimal use of superfluous decorations can give rooms an impression of size. Vertical stripes optically create more height. What is more, the ceiling should generally be kept in a light colour. In this respect it is always recommended to go lighter from the floor upwards. However, the widely held assumption that a lighter ceiling compared to the walls makes a room look higher, is wrong and scientifically disproved – the contrast alone plays no part apparently. What is critical is that both the ceiling and walls have a light colour – this makes the room appear much higher. Conversely, high ceilings can be ›pulled down‹ optically using dark, warm colours. The colour of the floor, incidentally, plays no part in terms of room height.

FLOOR PATTERNS

Fashion and floors have hardly anything in common at first glance. Clothing trends often last barely six months, whereas it is not uncommon for wood floors to remain intact for 300 years. There are parallels, however: as is the case with clothing, certain combinations of rooms and floors simply work better, as they emphasise particular aspects or conceal them if necessary. And aesthetics play

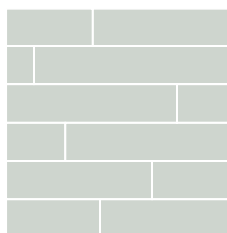
no less an important role in the creative furnishing of a room, such as making a modern statement. With its numerous installation patterns, engineered wood is seen here as the optimal real wood floor that provides the desired look for every room and every taste. We show some of them – from the majestic looking panel parquet to the classic herringbone.

1
BLOCK



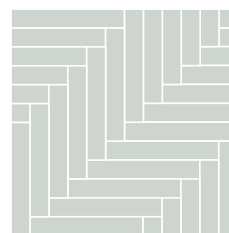
The block installation method resembles the planks of a ship's deck. Here the blocks are laid parallel, yet with offset joints.

2
WIDE PLANK



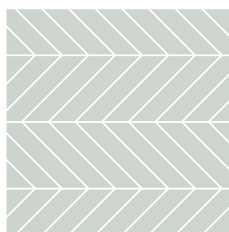
The wide plank is fashionable due to its optical quality and the impression of manual production that it conveys. It can contribute to a lively home atmosphere for generations.

3
HERRINGBONE



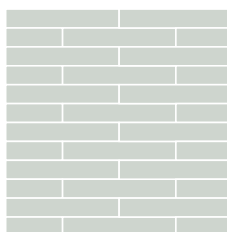
As a classic representative, the herringbone pattern must not be omitted from any list of parquet flooring. The V-shaped type gets its name because it unmistakably resembles the bones of a fish.

4
FRENCH HERRINGBONE



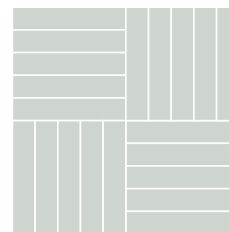
Special form of the classic herringbone is the French version. Here the parquet blocks are chamfered by 30 to 50 degrees the way the rows are joined also creates a continuous head joint.

5
ENGLISH BOND



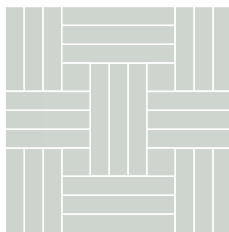
The English bond is one of the best known installation patterns. Although the blocks are laid in rows with this classic method, the blocks on the next row are offset by half or a third.

6
CHEQUERBOARD



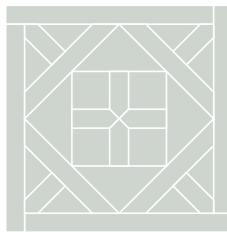
Also called panel pattern, checkerboard sets itself apart by its clear geometric pattern. The individual blocks are square and arranged alternately at 90 degrees to each other.

7
BASKET WEAVE



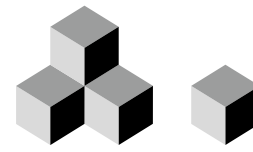
The name of the basket weave pattern also gives away its appearance: two to four blocks are arranged parallel to each other, after which the next blocks are turned at right angles, thus creating a basket weave.

8
PANEL PARQUET



Panel parquet flooring is without doubt a noble representative of wood floor patterns. One of the many reasons why this version – also known as ›French parquet‹ – enjoys a special reputation, is the way it is finished: pieces of wood – sometimes even from different types of trees – are arranged in ornamental or geometric patterns and made into square panels. The result is a high quality floor that allows a number of imaginative compositions. It is no wonder, therefore, that panel parquet can also and particularly be admired in prestigious buildings, for instance in old castles.

... The district where Aumas lives is also marked by change, however. The 10th arrondissement long since ceased being a no-go area, where only a few curious people at most find themselves by mistake after an alternative walk through the neighbouring immigrant district of Belleville. The area around the Canal Saint-Martin has become a popular place to live after its redevelopment; in particular, younger people, students, artists and would-be artists, have settled here because of the formerly cheap rent prices. They give the picturesque side streets around the tree-lined canal with its locks and pleasure boats its own special charm, reminiscent of Kreuzberg. »I feel a bit like I am in Brooklyn,« Aumas describes his surroundings, »many fashion-conscious people live here and try things out that only come to light months later in the established quarters, like Marais or on the Avenue des Champs-Élysées.« For him, not only is the area his home, but at the same time a laboratory, a factory of ideas.



1 Chairs, table and all other lights in this room were spotted at flea markets and antique shops in Paris and Brussels.

2,3 The kitchen furniture was bought by Jean Aumas from a Scandinavian supplier. It originates from the 1950s. The vases and containers on the kitchen counter were discovered in Marais.



W0A

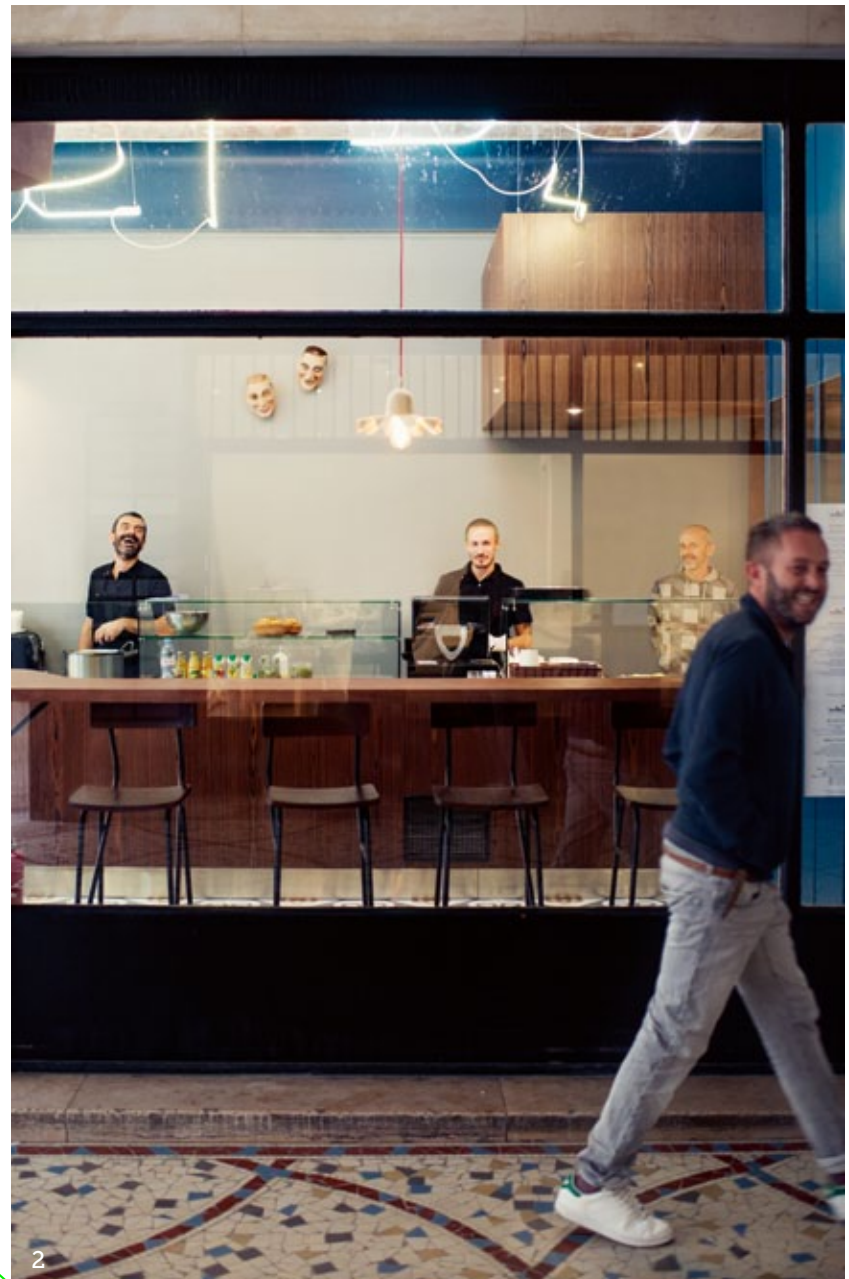
... The eclectic mixture of alternative, unique restaurants, Atari game arcades, unpretentious bars and designer book shops long since beat its path from the canal to the Rue des Petites-Écuries, where Aumas calls home. In the street parallel to this, Rue Paradis, the first visitor accommodation in the neighbourhood opened a few months ago with the ›Paradis Paris‹ hotel, which, with its mixture of low budget prices and design is explicitly aimed at all the future ›hipster visitors‹, for which the district currently seems to be preparing; even fashion designers such as Martin Margiela live on the same street. The prices of land are already increasing considerably; Aumas' apartment bought ten years ago for less than 250,000 Euro is now worth more than four times that figure. ›Gentrification‹ is the name of the process whereby an area with once cheap rents prices is first discovered by ›pioneers‹ like Aumas and appreciates in value due to cultural activities, before the rents rise and the original, financially weaker residents are driven away. »I would rather call it re-urbanisation,« smiles Jean-Christophe

Aumas. His arrondissement is still affordable, according to him. Even if there are a few outlandish shops here now, if people moved here for whom the location's aesthetics plays a part, there is still the traditional infrastructure here: the tobacco shop for older people, the children's nursery directly opposite. »I will be pleased if this mixture remains in place despite all the change,« says Aumas. »I recently furnished a small snack bar next door. The ›Caluc‹ will only survive if every possible passer-by goes in – and not only art students! And there is nothing wrong with that. I really like my home – but only seeing people working at advertising agencies and start-up companies on the street, only self-proclaimed hipsters and people in their early thirties, that would be really terrible,« he says. »If it comes to that, I would no longer feel at home. Then I would have to find a new place to live.«

End

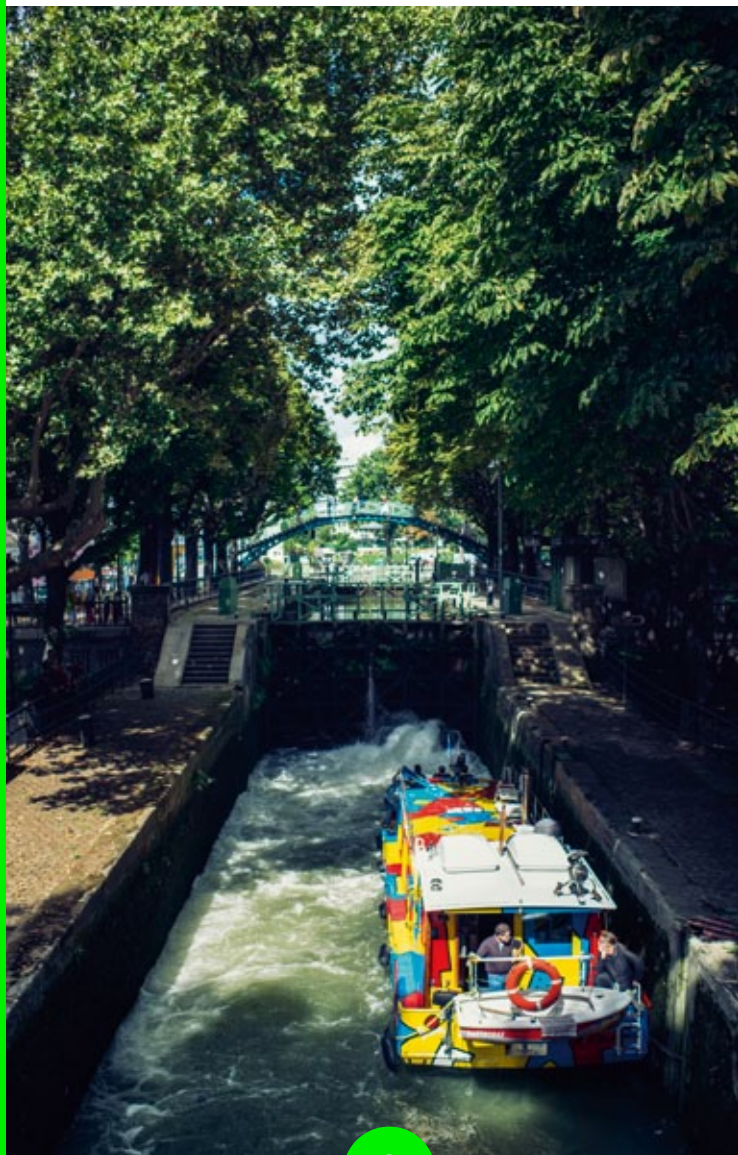
À BIEN TÔT À PARIS

- 1 Welcome to my world:
Jean-Christophe Aumas walking through
his neighbourhood.
- 2 Jean Aumas knows the owners of the
small bar Caluc very well: he designed
the interior of the premises.

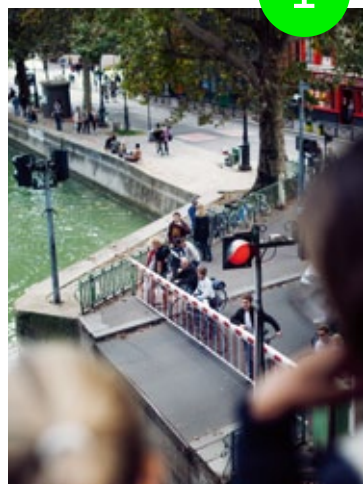


CANAL WITH CHARM

The Promenade des Canal Saint-Martin makes the 10th arrondissement of Paris a popular destination for lovers. Yet fans of hip bars and people desperately looking for a fresh Sunday roast also get their money's worth here – as demonstrated by a look at Jean-Christophe Aumas' favourite places.



1



CANAL SAINT-MARTIN

10. Arrondissement, Paris
Rue de Lancry / Rue des Vinaigriers

Since its redevelopment over ten years ago, the Canal Saint-Martin has seen alternative pleasure boats cruising its length and been marvelled by tourists, albeit not many. The latter regularly wonder why the tree-lined water vein, which winds its way through the 10th arrondissement not far from the Bastille, is still an insider tip – to the joy of newly in love couples, who stroll along the secluded ›paysage urbain pittoresque‹.



2

CALUC

11 rue des Petites Écuries, 75010 Paris
www.caluc.fr

The trendy snack bar run by friends of the designer, Jean-Christophe Aumas, sticks out due to its Spartan-like, outlandish interior design, which consists of harlequins and fluorescent tubes among other things. The people behind the counter are all the more friendly: Xavier and Sebastian have specialised completely on ›galette‹. The pancake which originates from Brittany is served in different varieties and at a price of 9 euro is a comparatively cheap lunchtime dish by Parisian standards.

3



BOUCHERIE DENIS CHAINAY

43 rue du Château d'Eau, 75010 Paris
Telephone: 142396640

Sunday in Paris, and suddenly your future mother-in-law announces she is coming over for lunch? No need to panic: the traditional, multi-award-winning butcher's, Denis Chainay, not only has one of the most attractive shops in the district – it sells fresh roasts at reasonable prices even on Sundays. Queuing up and problems finding a parking space in front of the shop, go without saying.



4

FLEA MARKET

Rue Legouvé / Passage des Marais,
75010 Paris

At the small market, locals sell many a hidden treasure; at the same time, every Sunday is an excellent time for seeing the ›true life‹ of the neighbourhood's residents.

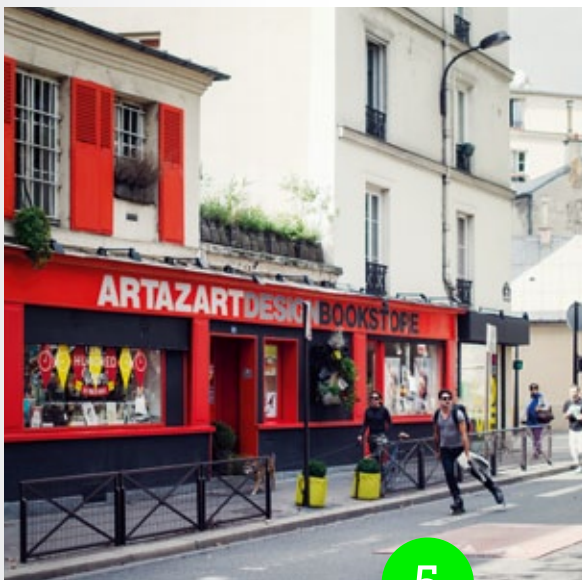


6

BAR LE FANTÔME

36 rue de Paradis, 75010 Paris
Telephone: 0966871120

Up until two o'clock at night, in this mysterious place without a name above the door, you can observe artists, students and part-time models flirting and drinking, whilst the nerds and geeks of the neighbourhood, engrossed on retro computer games like Pac-Man, find their arcades. In keeping with this are furnishings in an 80s design, a futuristic ceiling decoration and a unique herringbone parquet floor, which soon makes one forget about the somewhat snobbish service. A club in the basement is being planned. Warning: at the weekend it may be difficult to find standing room inside the Fantôme bar.



5

DESIGNER BOOK SHOP

83 Quai de Valmy, 75010 Paris
www.artazart.com

One of the leading designer book shops in Paris lies directly on the Canal Saint-Martin and, besides classics of good design, also keeps original souvenirs for those left at home. A must.



7

NANASHI

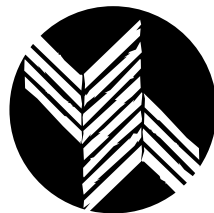
31 rue de Paradis, 75010 Paris
www.nanashi.fr

The Japanese restaurant describes itself as a ›canteen‹ – and especially at lunchtime attracts young and creative people from the ›tenth‹. Delicious!



BIG SCAN

Scale
1:1.5



Floor:

OAK

Age:

approx. 300 years

The oak parquet floor shown here is over 300 years old and was buried for half a century under carpet. The type of installation is called ›French herringbone‹. This involves a regular bond aligned at an angle of 90 degrees, whereby the ends of the blocks are cut at 45 degrees, guaranteeing an excellent distribution of tension over centuries. The type of installation is a clue to how old the floor is, as well as the whole building in which it is located: the former monastery building, with its individual lodgings originally reserved for the monks, dates back to at least 1712. Installing oak flooring is not a matter of course in France; unlike in Germany, the ›classic‹ timber here is chestnut. The type of installation, on the other hand, can be found in various apartments and buildings in the neighbourhood dating back to this era. The new occupant had the floor ›glass blasted‹. With this technique, which, as an alternative to sand blasting or also an alternative to the better known staining process, removes old coats of varnish, the timber is roughened – without the tannic acid in the natural material oxidising, which can cause blue stains. For this purpose, a blower is filled with small glass balls, which are then pelted onto the wood surface with the aid of compressed air. This results in a strengthening and an elastic plastic deformation, which guarantees the robustness and durability of the herringbone parquet flooring. Since then the oak parquet has had a brushed look; afterwards it was also sanded down. It is now oiled on a regular basis.



*Fold open and see
more of the floor*

87

FLOOR

BIG SCAN

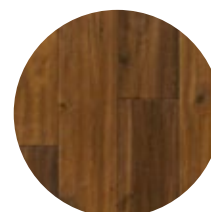
Scale
1:1.5



In the App Store you will find the ›Parador Floor App‹ with more big scans, fascinating features and inspirational Parador products all about the most beautiful home in the world.



Parador Engineered wood flooring Trendtime 6
Oak white vintage texture



Parador Engineered wood flooring Trendtime 8
Oak smoked handscraped brushed

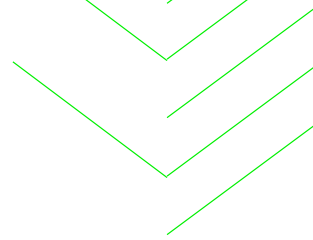


HERRING- BONE 2.0 HADI TEHERANI



Hadi Teherani with design templates for the Parador Edition at his favourite place in his own office: never losing the curiosity to be driven by perfectionism.

The architect and product designer, Hadi Teherani, has developed innovative laminate floors for Parador and reinterpreted the herringbone engineered wood floor almost as an aside. In the exclusive FLOOR interview, the man who now lives in Hamburg, talks about responsibility, the power of good ideas and about tales of the Arabian Nights.



Floor: Living spaces are an expression of our own individual demands and our individual attitude towards life. What part do floors play for you in this respect?

Hadi Teherani: For me floors are the first thing, something existential. He who has nothing and finds himself in a field will always make himself a floor first before starting on the walls and a ceiling. The floor is the platform. It talks with the room, with the walls and ceilings. The one is inconceivable without the other. Whether we have a white floor that reflects light and shadow, a quality floor made of natural stone or a timber with a ship's deck character: it is always about making a statement. What a poet can express with words, an architect can do just the same with materials on the floor, ceiling and walls.

F: As an architect and product designer, you design private apartments and office buildings, exhibition halls and furniture, lights and bikes – and now even innovative laminate and engineered wood floors for Parador. In this respect you are often called a perfectionist. How do you describe your pretension yourself?

HT: Whatever we do, we always try to do people justice. We feel the responsibility to develop sustainable, ecological architecture that gives people pleasure, good work conditions and an identity in the place. In addition: if you handle something, you also have to think it through to the end. If you design a house, go into detail, perfectionism automatically comes into play – particularly if you want to design holistically. In this way, not only do we ask ourselves how the floor should be designed in a house, we also deal with the nature of the objects that will later be placed on top of it. This is what guides us and what brings major benefits to our clients: the holistic way of looking at things. Because whoever can tell the whole and the dependencies of the individual elements from each other, is more predisposed to find solutions.

F: Frank Lloyd Wright is one of the first architects of the last century who developed his buildings down to the last detail of the interior design. Do you see yourself following his tradition?

HT: Wright exemplified that – it was the same in Bauhaus architecture, however, Gropius, Mies van der Rohe, Corbusier saw the whole. They developed building systems born of industrialisation – systems that many architects can no longer conceive these days, because you are always pressed into some pigeonhole and are happy if you fulfil what is asked of you there. It is rare for anyone to really take the time to think about something over at length – and to thus also give more back. Yet it is precisely that which gives you the most fulfilment personally.

F: How does the perspective of the product designer differ from that of the architect in terms of all-round approach?

HT: The job of the architect is more complex. He must concern himself with the place, the culture and the religion – and create the framework that allows the other trades to do their job. The blueprint is already there – you just have to recognise it. Every place provides good ingredients for a design. Interior architecture can follow on from this. The products must be more neutral and apply to many places. They must be able to find their bearings in many places.

F: Your ›New Classics‹ edition combines marble and wood finishes, places oriental ornamentation over classic decors and reinvents herringbone almost as an aside. How do you actually come by your ideas – and what happens in your imagination with the products in the space?

HT: The space becomes a place of desire. The visitor asks himself: ›That looks good – what is that down to?‹ Then he sees that actually only the formats are put together differently. If you just move a few things, you suddenly create a different level, which draws the eye again in a very different way.

F: Wood especially is a material that is always very individual due to its specific cracks, textures and grains. Did that influence your work on your ›New Classics‹ engineered wood floors?

HT: Real things are often the most beautiful. In top quality architecture, facades are now structured so that disorders are introduced to the mathematical order – whether it is a cloud, a retreat that reminds you of something natural meaning that something living arises from the mathematical. In this context, wood plays a very crucial role.

F: For architects, ›good‹ products are usually those that are comprehensible, if not absolutely natural. When it comes to laminate flooring, you are working with ›fictitious‹ surfaces. Is that a problem for you?

HT: A wood floor should be a wood floor, and nobody wants to knock on a natural stone wall and see that it is actually made of cardboard. But it is precisely this question that we asked ourselves: how do we make a laminate that can produce the warmth, the interior feeling of a wood floor – and from which you can tell at the same time that it is not a wood floor? Maybe the day will come when timbers are no longer available at all. What is there then that has this radiance, the positive properties that we are looking for? Then we need something that you can rely on. In the case of laminate we are working with things that can be recycled – laminate is print on paper. From this point of view we have a tool kit that offers a variety of ideas. ...



1



2

- 1 *Man with perspective: The view from Hadi Teherani's office looks out on the no less spectacular office building, Dockland Hamburg, which the architect also designed.*
- 2 *Sketches from the hand of the master hang throughout the building. Many are not allowed to be photographed – trade secret!*
- 3 *Translating the special value, which the floor traditionally has in many cultures, in a team in contemporary design: Teherani, staff from the department for product design.*

... F: Some of the new Edition floors are heavily influenced by oriental ornamentation. What is your own personal relationship with this design language?

HT: Many of these patterns were conceived in Iran. The floor plays a special role there; in particular the floor coverings too. Persian carpets can never be beaten in the way they are produced and in terms of their ornamentation. That is a wealth of riches that is actually priceless. Generally speaking, the way that the floor is held in such esteem in Iran goes back to the nomads. They used to camp anywhere, had to set up a tent and needed a floor area. A carpet was easy to transport in this respect. We know this from films, from the ›Tales of the Arabian Nights‹: you can create worlds in the desert that can barely be beaten in terms of riches. The floor is a sign of wealth there: those who could afford it owned more elaborate carpets.

F: How do you manage, during the design process, to transfer what start out as two-dimensional views of the products and the atmosphere that subsequently emerges in the third dimension?

HT: By thinking about the whole space and not just the square metres that we are working on at the time. How does a floor react under artificial lighting, or in the morning when a ray of light falls on it? To answer these questions, when I imagine the floor, I also add the walls and ceiling. Then you know whether something interferes – or whether it adds more value. A space depends on many things.

F: Going back to herringbone again: besides the ability to combine various sizes with each other here, you now also bring different colour schemes into play. Can you tell us what your inspiration is for this idea?

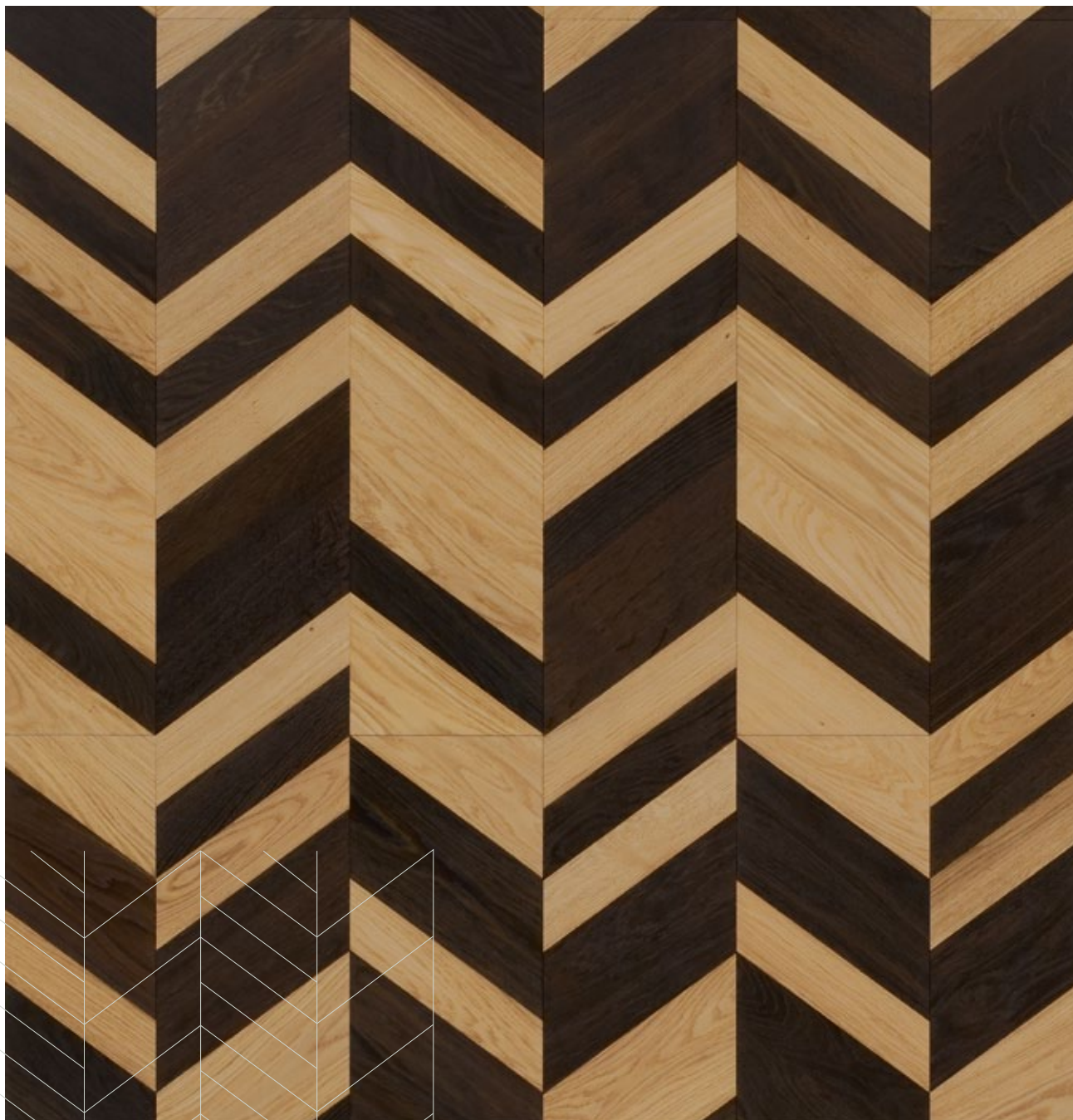
HT: It comes from men's fashion, where there are traditionally herringbone suits that combine light and dark ›bones‹. Incidentally, I started with fashion in 1990, at the same time as I did with architecture. That was a coincidence: when I opened my first architect firm, it was on the first floor – underneath it there was a vacant shop space. I was scared that something would come in there that I didn't like – and thought: ›I will rent that too!‹ That is where I started with fashion. I always thought: Bauhaus, they did so many things – you can do that too. By the way, I got my first order – a showroom for Rolls Royce and Aston Martin – through the fashion business as well. The general rule when designing is to push boundaries. Most of the time, different paths lead to your destination. You just have to take things that are actually already there and combine them, think about them in a new way and ask: ›What can you make it into now?‹ That is what has always driven me: really I don't stop at anything that stimulates the senses.

F: It sounds like entrepreneurial courage when you say that you simply rented the ground floor underneath as well – probably without a secure financial basis at first.

HT: I am brave and prepared to take risks. When it comes to ideas whose success seems logical to me, I immediately go with them. That also applied to my first own firm. Back then I had only been working for four years and I did not even have the financial scope that was really necessary.

...





Engineered wood flooring French Oak nature/barrique

»Here we have a herringbone pattern that I love very much personally. With reference to textiles, we simply rethought this very lively texture in a more playful way. People know herringbone as being symmetrical; we changed the formats and worked with dark and light. This suddenly creates quite different patterns. The simple ideas often produce the best results. Innovations, behind which the question lurks: Why didn't we always do it like that, are mostly obvious in retrospect.«

... I taught as a lecturer to earn a bit of money. I used this money to keep my head above water and to set up the firm. What I didn't know about at all, however, was how I was supposed to come by clients – after all I was new to the city. With the platform of a fashion business, I had the ideal multiplier at my disposal, a lever. I was suddenly surrounded by great people who wanted to buy men's fashion. My label was called ›Herrenhaus – Made by architects‹. Even back then, born from the feeling of doing things right, I thought in terms of branding.

F: Why is brand communication so important for you?

HT: You want to send people a message. If this message comes to the point and is precise, if it is received really well and can be read, your own name automatically becomes a brand. Just take Giorgio Armani. In actual fact it is a normal

name, like Federico Pazolini, for example. Only through his work was the name Armani underpinned, it became a brand that stands for something. At first I had misgivings about using my own name – Hadi Teherani, back then it didn't sound like something nice. It sounded like a country where there had just been a revolution, and not necessarily like Tales of the Arabian Nights. But people didn't look at it that way. My clients do not associate the name with a country, but with the work that I did. Brand names and company names stand for products, and that gives customers security. Just take Parador. In the case of products from this company, you also know what sort of floor you are buying – and not just any import from China.

F: Mr Teherani, we would like to thank you for this interview.

End

Laminate flooring Ornamental Oak

»In the case of laminate flooring, we wanted to make it clear that it is a modern, innovative floor, which in terms of the decor we have developed from the elements of engineered wood flooring. Based on geometric structures of panel parquet, we applied white, transparent glazes, which in one decor are inspired by the ornamental art of the orient, in the other by the geometry of parallelograms. Due to the exclusive impression, but also to the obvious overlapping of different printed layers, no onlooker would say we have imitated wood. Everyone will see that ›New Classics‹ is something that has been newly conceived: an image of overlapping, a special moment where a light has fallen on the floor. We have frozen this moment; when you walk across this floor, you get the feeling of interacting with something living. It is not a dead area.«



You can find all the Edition floors designed by Hadi Teherani in the App Store in our Parador Floor app.



How a Dutch fashion dealer turned a former church into a home that provides space for good business, tailor-made planks and a cycling school for three daughters.

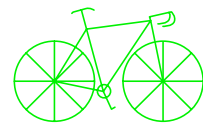


OH MY GOD!

Making the place useable again without hiding its former function: the Amsterdam church home designed by the architect, Jaap van Dijkman.

»I LEARNT TO RIDE A BIKE INDOORS, NOT OUTSIDE.«

*Zoë Cohen, daughter of Fons
Cohen*



Fons Cohen is sitting in his living room, a former nave belonging to the Dutch Reformed Church of Amsterdam, and is looking forward to dinner: the fashion dealer is a keen amateur chef. Before that, however, there is the question of finding out how the Dutchman with no religious beliefs came by the House of God in the first place. Cohen has therefore made himself comfortable on a mid-century couch, which is long enough not just for him but also his wife, Katja de Jong, and his three daughters, Zoë, Lévi and Cécé, and recounts. »The origin of this sofa is no different to the whole premises here,« the paterfamilias explains. »It was simply lying there in a big shop for second-hand furniture. We immediately knew that it was made for us. That is exactly how we came by the church as well.« When he saw the empty building with its nave at a height of 14 metres and covering 250 square metres for the first time, Cohen immediately decided to buy it: »We were just looking for a new house for the whole family. The former church immediately appealed to me. And from the very first moment I said Yes.« Katja de Jong adds: »What is important, above all else, is that the surroundings where you reside, invite you to live and to use them – and do not come across as cool or repelling. That is the case with our former church. Even our furnishings, the whole interior design down to the parquet floor is so warm, lively and robust that it is perfectly suited to a family with three daughters.«

... S.100

SHOWROOM





1

- 1 The flagship store of the children's fashion company ›Imps & Elfs‹ is situated just a few minutes' walk from the church – in a former converted garage.
- 2 Fashionable clothing for children – tailored so that it is liked by those who wear it and not necessarily by those who pay for it.
- 3 The new collections are presented on the chalkboard at the headquarters.



2



3

- 4 Modern family: Fons Cohen and Katja de Jong with their daughters Zoë, Lévi and Cécé. The large cabinet in the background comes from a Spanish antique shop.

... Before buying the property, Fons Cohen used to mainly live in Hong Kong, where he worked as the head buyer for several large textile clothing companies in the children's fashion sector. »The cheaper we were expected to buy textiles, the worse the working conditions became: factories without windows, freezing seamstresses, child labour. It is just a joke that fashion of all things, in which our children are supposed to look good, is produced in such a way that other children suffer by it! I wanted to learn from that and wanted to do it better myself.« When his wife became pregnant in the mid 1990s and the conditions at his job at the time got increasingly rough, Cohen returned to his home town of Amsterdam. Not only did he move into the chapel, built in 1939 in the style of a shed in the south-west of Amsterdam: he also founded his own first company here, an alternative children's fashion label. »Our collection was called ›Angels & Demons‹. We didn't have any success with it financially – nobody was interested in designs

in jet black sailcloth.« Following on from that, new strengths were developed: with the designer, Jacqueline Streng, and under the name ›Imps & Elfs‹, the firm managed to establish new designs. Since then, the brand has been emphasising the typical proportions of babies and small children – for instance their nappy-clad bottom, the long body and their round belly, instead of concealing these features. And whereas many manufacturers ›cutify‹ young children with lots of rhinestones, bows and zips, ›Imps & Elfs‹ makes do without the otherwise pervasive amount of pink and pale blue. »Our fashion is fit for the playground and yet chic,« says Katja de Jong. »Above all, however, the ›Track-and-trace‹ process allows us to keep track of where the cotton, which was used in production, was harvested by whom and how it was processed from thereon.« ... P.106

IMPS & ELFS



ALL GOOD THINGS ...

... come in threes: Throughout Europe, people are thinking about the balance between economy, ecology and social aspects – about sustainability. Floor presents three especially innovative projects.

Since November 2011, Parador has been supporting the student initiative ›Plant-for-the-Planet‹ – and, together with the children, has planted a tree for every pack sold from the Eco Balance range. Since then, a total of 99,998 trees have been planted.



**STOP TALKING
START PLANTING**



01

›PLANT-FOR-THE-
PLANET‹

The country of Germany & the world
That is what climate protection is about

Children from all over the world have come together to form a global network under the umbrella of the children's and young people's initiative ›Plant-for-the-Planet‹ - with an ambitious target: ending the climate crisis. Parador supports the initiative, which sends a signal for climate justice world-wide through tree-planting actions. The company will be sponsoring children's academies in 2014 too, where young participants are trained to become ambassadors for climate protection – an idea with a great effect that started with a presentation by a school boy. Whilst other 9-year olds were attached to their Playstation, in 2007 Felix Finkbeiner was pondering about how he could improve the world. And started with a presentation about his vision of planting a million trees in every country on earth. Today Felix is 16 years old – and across the world over 100,000 children actively support ›Plant-for-the-Planet‹; over 12 billion trees have already been planted in 193 countries. To turn his objective into reality, Felix Finkbeiner has recruited many prominent co-campaigners - for instance the initiative is supported by Harrison Ford and Gisele Bündchen among others. Another important building block for ›Plant-for-the-Planet‹ remains the collaboration with Parador. What started with planting almost 100,000 trees together is being continued to this day in the arrangement of academies, where children get other children interested in the topics of climate crisis and global justice. »I am pleased if we are able to positively influence how people think and act,« says Volkmar Halbe, managing director of Parador, on this subject. Consequently, the 6th children's academy is taking place in Coesfeld, where the participants learn how to give presentations and organise planting parties - in keeping with the young founder's slogan: »Stop Talking. Start Planting.«

www.plant-for-the-planet.org

02

THE SELF-SUFFICIENT VILLAGE
OF LAKABE

The country of Spain
That is what living in the country is about

Around 3,000 villages in Spain are unpopulated. That could soon change: an increasing number of people are following the example set by Lakabe. A dozen or so people, without a cent in their pockets, moved into one of the many empty houses in the country here a few years ago. They lived in one of the houses, repaired it and ate what the land provided them with. Today Lakabe is a beautiful place, which looks like it came from another world. The villagers live from selling produce from their organic bakery and have even built an independent energy supply system. They now want to encourage other people to set up more ›Ecoaldeas‹ in Spain – with success: in the meantime, many such village communities have sprung up throughout Spain, whilst others are in planning.

www.faircompanies.com



Copyright Senior Design Factory

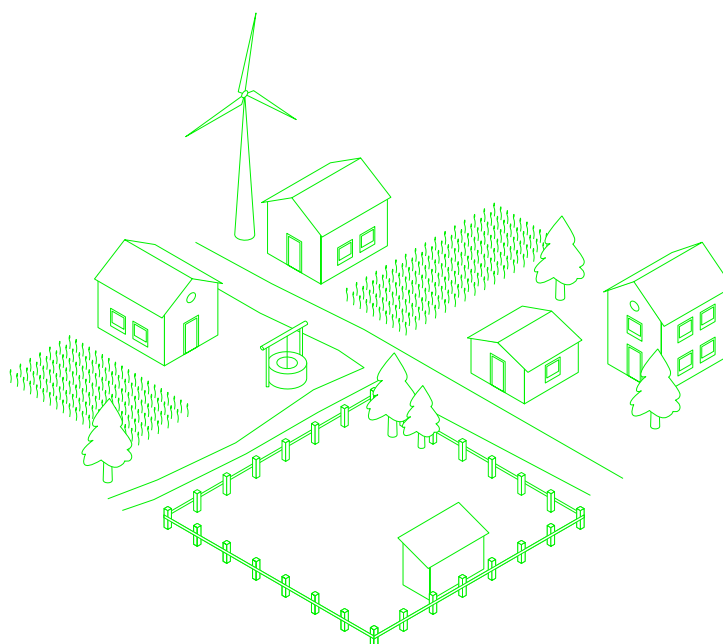
03

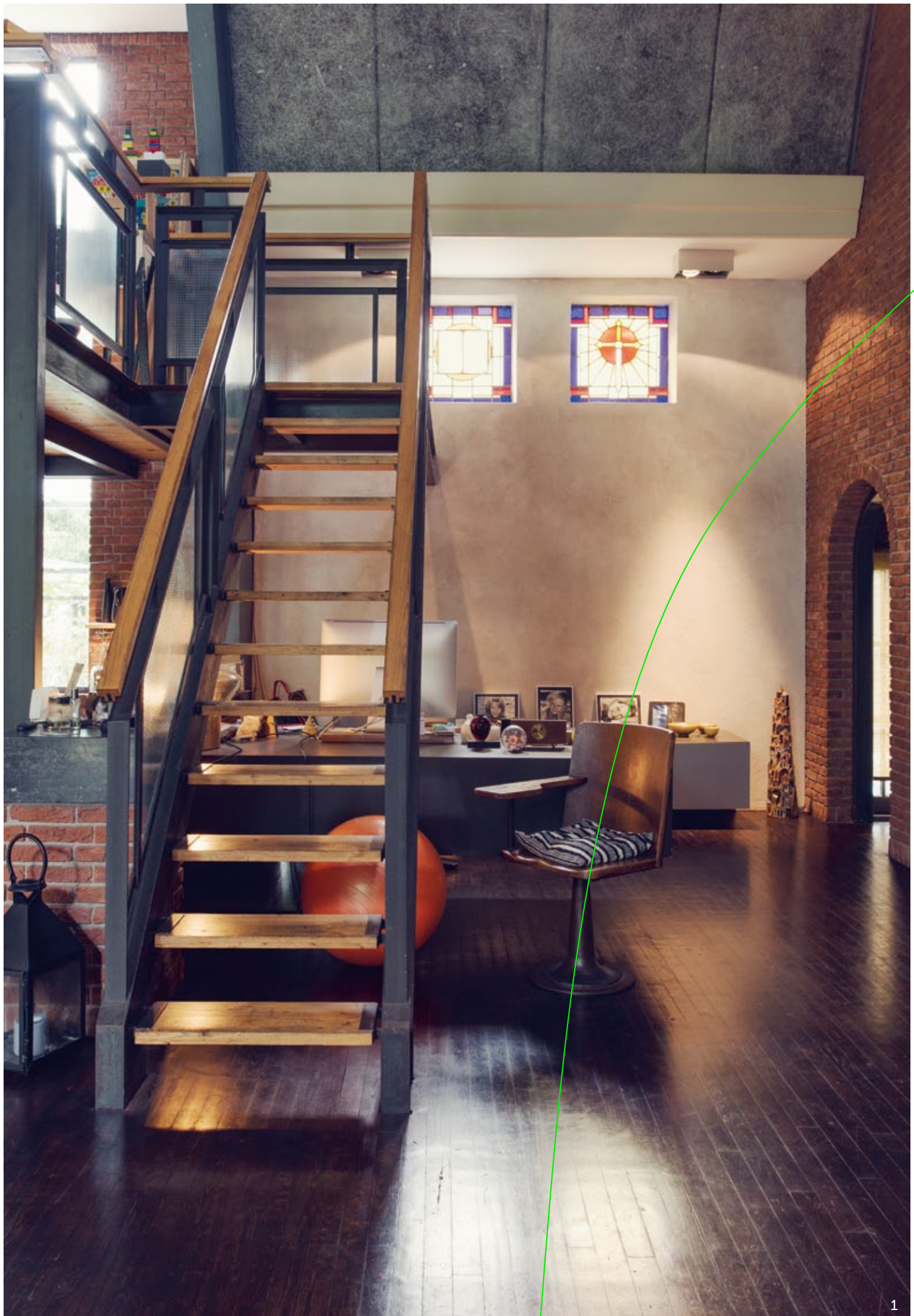
SENIOR DESIGN FACTORY

The country of Switzerland
That is what communication between the young
and old is about

The Zurich-based ›Senior Design Factory‹ founded by Debora Biffi and Benjamin Moser has impressively proved that sustainability also means generational equity. Senior citizens at the successful business produce simply wonderful design objects that are worthy of awards – and initiate in this context, by the by, communication between the generations. The senior citizens, who are aged up to 90, pass on their design and craft knowledge to a growing clientele in workshops – for which the founders of the organisation have even won the ›Swiss Design Prize‹; the initiative was also nominated for a ›German Design Award‹. Emulating this is recommended!

www.senior-design.ch







2

1 The floor in the main room of the chapel was much lighter to start with; it got its dark appearance from staining. The stairs lead to the gallery – and to possibly the biggest Playmobil collection in Amsterdam.

2 The furnishings with their homely emphasis made up of vintage and mid-century furniture were completely discovered in second-hand shops and at antique dealers.

... The idea for a children's fashion label, which places value on fairness at all stages of its production chain, was quite unusual at the start. »We like unconventional ideas,« recalls Cohen. »It is no different with our house. When I first came to look at the property, it was pitch black in the building – and bright daylight outside. Back then a few windows were broken, it didn't look particularly homely. I latched onto it straight away – I liked the idea of living in a house where you always know what is happening at the other end.« Cohen commissioned the architect, Jaap Dijkman, who planned the conversion of the church without hiding its former purpose. »By this time he had already planned many large buildings – restaurants for example – and was not afraid of areas with size.« The latter became a basic precondition for the rededication of the church building, which could now be reconverted into a living room and study with integrated kitchen; a counter over ten metres long gives the space its slim shape despite its dimensions. »The original floor had ugly scratches. Due to wear and tear, the old parquet floor could no longer be used unfortunately,« continues Cohen. »That is why – and also because we had to raise the floor to a new height – we completely replaced it.« In an unusual form: Dijkman had the new chestnut floor made by a specialist from Poland, especially for the former church – plank for plank a unique specimen. The originally very light planks were made darker by treatment with dye, until the floor pattern visible today emerged. This not necessarily everyday kind of floor treatment retains a certain degree of flexibility: »At the moment I like the floor as it is,« says Katja de Jong. »If that changes, we can simply make it a bit lighter colour.« ...



1 »You want some muesli too?« Cécé Cohen is happy with the early finish to the school day.

2 The kitchen counter is over 10 metres long; it was made to measure. Behind the windows lies the small house garden, where the Cohens grow fruit and vegetables.





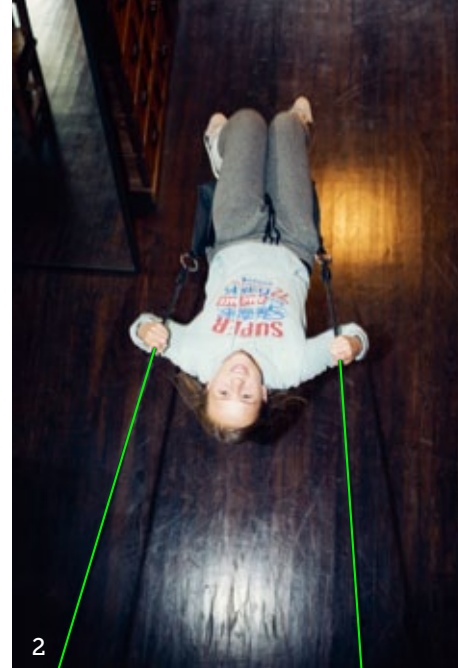
VINYL – TRIUMPH OF A ROBUST STAR

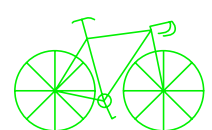
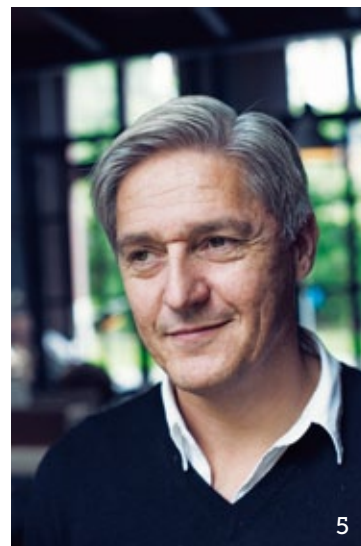
The real wood floor in the rededicated church in Amsterdam was sealed using varnish, which makes it particularly resistant. Besides engineered wood, however, in recent years a whole series of new, particularly flexible floors has established itself, which also suit spaces with a heavy duty use. Innovations like cast resin, which are used in bigger lofts, and metal panels, which impress by their robust nature, are fairly rare, however – in contrast to vinyl, a floor covering that is becoming

increasingly popular. The material was in fact invented back in 1835, but for a long time was only used to produce music records. Only during the last few decades have vinyl floors been used in offices and retail premises – and more recently also in homes. The reason: the high quality plastic vinyl withstands heavy duty use – and at the same time is quiet, resistant and water-repellent. Nowadays, thanks to tried and tested click connections, it can be installed very easily. 1835-2014: Sometimes it takes a while for a new invention to catch on – even if it is really good.

... It is by no means gloomy in the Amsterdam church house. Fresh colour accents are also provided by the two showrooms on the first floor, whose clothing is assessed with curiosity in the main room often enough. »In our house, friends, dealers and customers come together – but also the neighbours and our daughters' playmates,« Cohen puts on record. The latter use the gallery above the former church nave as an exhibition area for »probably the biggest Playmobil collection in the world,« says Zoë, the oldest daughter, with a radiant smile. She has nothing against living in a former church: »No, that is just great – a bit like an adventure playground. I learnt to ride a bike indoors, not outside,« Zoë goes on to say. Scratches on the chestnut parquet floor are removed using a method that belongs to the closely guarded family secrets and about which Katja de Jong will only reveal that it is called ›Wash and shine‹. The exact company balance sheet also remains a secret: 30 people are employed by ›Imps & Elfs‹ in the meantime, generating an annual turnover of over 10 million euro in more than 20 countries. ...

- 1 Lévi
- 2 Cécé
- 3 Zoë
- 4 Katja
- 5 Fons

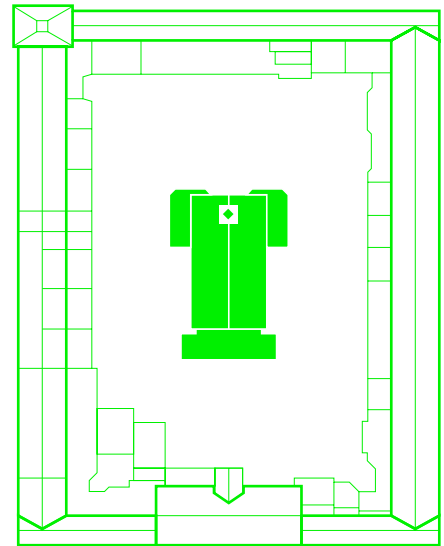








- 1 Where the altar used to stand is now a large fireplace. The lights come from the church built in 1939; they have simply been hung lower.
- 2 The church was built in the style of a shed among an existing residential area; it is only separated from the other buildings by a narrow strip of garden.



... The collections belonging to the label are just as unfussy and composed as the interior design of the house, which is largely composed of vintage furniture and interior items left behind from the old church; its old lights were adopted, for example, and simply hung lower. »We like practical things,« says Fons Cohen. »The fact that clothing or furniture come from a particular designer, that they feature a logo or are endowed with a certain status, is not important for us. What counts is that they were developed from life, that they are consciously used and are fun – just like a floor with all its marks, which tells stories and remains interesting because we can always change it.« Then Fons Cohen bids a friendly farewell in order to apply himself to his favourite occupation. »For me cooking is a bit like architecture and home living,« he says, »it is an experiment, and you have to try a few things out until a result emerges to everyone's satisfaction.« He then disappears between bowls, aubergines and salad – and with an élan that is appropriate for people who, after smaller setbacks and major successes, have never lost the sense for the practical.

End

CULTURAL OFFENSIVE

Hardly any European metropolis has undergone such an impressive change of course in recent years as Amsterdam.

Today the capital of the Netherlands is seen as design Mecca among designers and city travellers.

Yet the change is no coincidence.

The walk from Amsterdam's main station towards Nieuwmarkt, the busy square in the centre of the Dutch city of canals, may well take many tourists by surprise. At least visitors who have not been in the city on the IJsselmeer for some years – and who first and foremost expect to see houses with pointed gables, countless canals and a huge number of bicycles. Of course, the canals are still there. There are also bicycles – the city's 750,000 residents reputedly own 600,000 two-wheelers. Yet even on Zeedijk, the street that meets the ›De Wallen‹ district, Amsterdam reveals itself to be a modernistic design Mecca. Grand masters of ›Dutch Design‹ like Marcel Wanders with his ›Moooi Gallery‹ on Westerstraat have contributed to the city's reputation as a stronghold of design just as much as the city leaders, who recently modernised the Van Gogh Museum and the Rijksmuseum for around a hundred million euro. The latter, with the new exhibition wing by Kisho Kurosawa, makes design statements just as much as the designer, Wanders, who invented an iconographic piece of furniture with his ›Knotted Chair‹, which consists only of hardened threads. The spirit of adventure displayed by the Dutch for rethinking things from scratch can be felt, however, throughout the city with its artist districts, galleries, studios, design hotels and modern neighbourhoods; the avant-garde homes in the north, like the man-made islands ›Borneo‹ and ›Java-Eiland‹, appear to be more inspired by the residential and living areas of Williamsburg than by a city where not even a million people live in the centre. There are all kinds of architectural masterpieces, like the futuristically curved ›Arcam‹ architecture centre and also impressive museums like the ›Nemo‹ by Renzo Piano – and at the same time fit into the traditional cityscape, whereby they lend the metropolis, which was once built on Black Forest and Franconian piles, an extra fresh and modern impression. It is precisely this juxtaposition of house boats, clogs and bike trains and the latest industrial design that gives the city its unique face. The reason why creative artists open in neighbourhoods like Zeedijk and De Pijp, Jordaan and the Spiegelkwartier (Mirror Quarter), galleries, design offices and museums like the ›Huis Marseille‹ or ›Foam‹, is not just the city's liberal spirit, however. Under the leadership of the mayor, Eberhard van der Laan, the city administration contributed around 50 million euro to the design-heavy makeover, with an equally high share borne by private investors. Not only locals will confirm that the new face of Amsterdam looks outstanding, but newcomers too.

2, 3 The ›Foam‹ is more than ›just‹ a contemporary museum for photography: four exhibitions on topics such as photojournalism, art and fashion photography, besides constantly changing exhibitions by young artists, form the basis of the inspirational exchange.

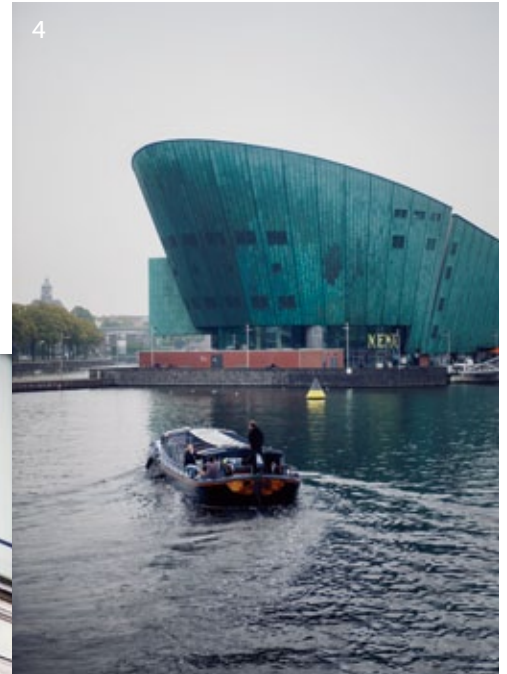


1 Nieuwe Spiegelstraat is the centre of the traditional Amsterdam artists quarter, the ›Mirror Quarter‹.



2

4 The Nemo technology museum designed by Renzo Piano looks half like a Ufo, half like a ship. Its exhibition area is located in an underground tunnel. 300,000 visitors come to look at the exhibits every year; taking a picnic on the roof is allowed.



4



3

BIG SCAN

Scale
1:1.5



Floor:

CHESTNUT

Age:
16 years

The wood planks in the church built in 1939 were newly installed 16 years ago, as the original floor was already showing severe signs of wear. The new real wood floor is made out of chestnut timbers from Eastern European forests, which a small manufacturer made to measure and were then stained by the owner himself. Dyeing and staining are the most common methods used to change the appearance of real wood floors. Whilst dyeing is understood to be the mechanical penetration of dye into the wood's capillaries, staining describes the use of a substance with a particularly acid or alkaline effect on timber. Admittedly, dyeing cannot be separated from staining, as the dye compounds are usually reinforced by chemical means and, vice versa, stains can be intensified using dyes. In the case of dye staining, which was applied here, powdered or liquid pigments are used, which are applied to the wood in a solution. As the harder parts of the wood absorb less dye, its grain later appears like a kind of negative. The chemical staining process, on the other hand, retains the original grain, as the stains react here with the tannins in the wood. This form of staining is particularly used with oak floors that contain tannic acid. Generally speaking, all forms of colouring are currently enjoying great popularity, as they enable colours that are not found every day to be produced with comparatively little effort. Real wood floors are facing competition, particularly in spaces with high usage, from the new member in the sector, vinyl: high quality plastics are particularly water resistant and therefore ideally suitable for the kitchen and bathroom, whilst their finishes resemble the look and feel of natural materials such as wood. At the same time, vinyl floors are antibacterial and have excellent properties in terms of impact noise insulation; especially for large families, they represent a genuine alternative to all other flooring ranges.



*Fold open and see
more of the floor*

BIG SCAN

Scale
1:1.5



In the App Store you will find the ›Parador Floor App‹ with more big scans, fascinating features and inspirational Parador products all about the most beautiful home in the world.



Parador Vinyl HDF Classic 2030
Boxwood Vintage



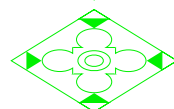
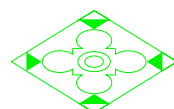
Parador Solid Vinyl Classic 2050
Oak Royal natural-bleached

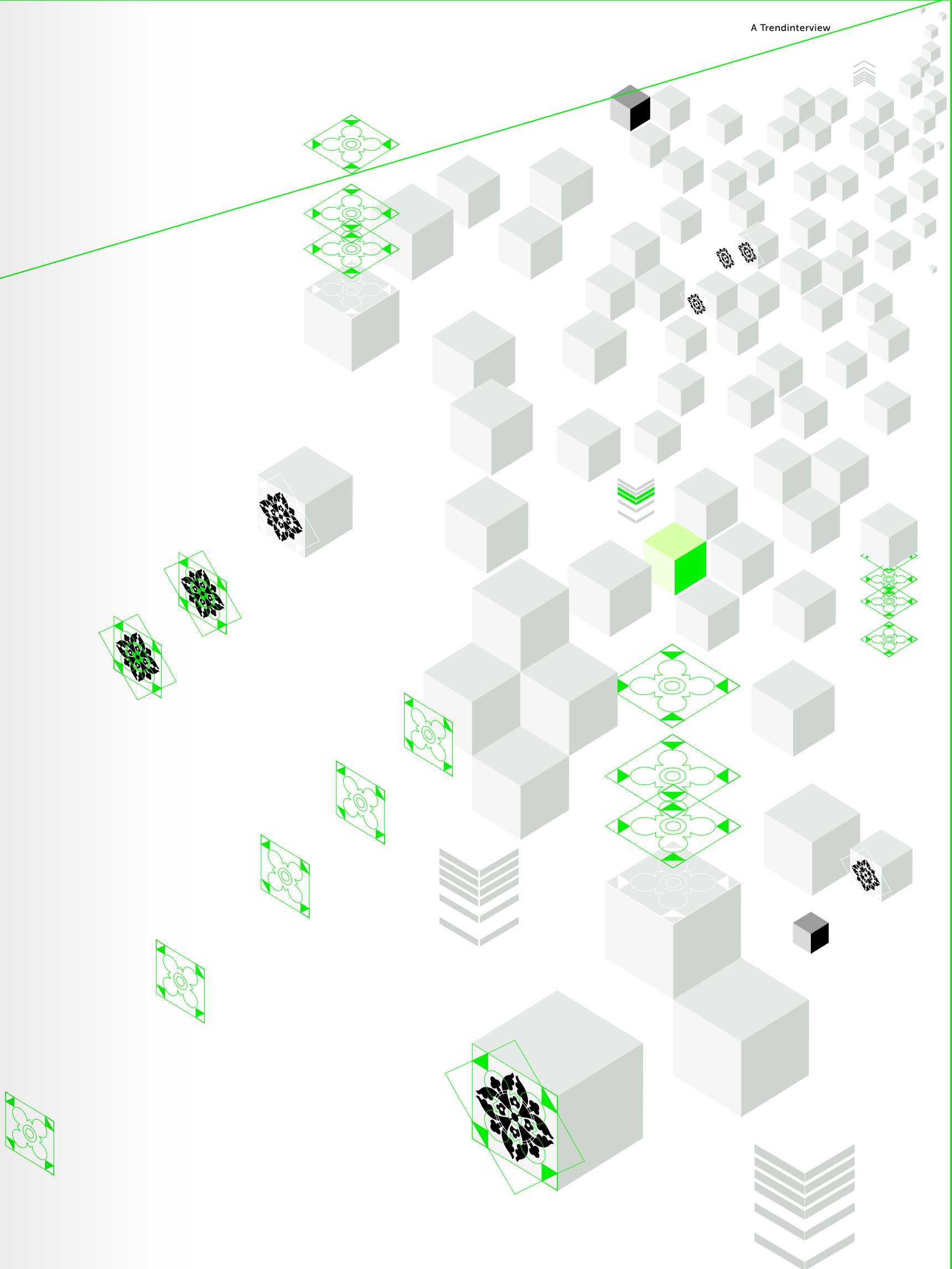


»THE FLOOR IS A
STRONG
SYMBOL!«

—

A TREND
INTERVIEW





Markus Schlegel researches home and social trends at the International Trendscouting Institute HAWK Hildesheim. In the ›Floor‹ interview the scientist talks about smart technologies, the value of the original – and about the Italian shoe industry as a role model.



Floor: The interior life of an apartment in a former ›messy corner‹ of Paris looks like it was personally devised by the star designers David Hicks and Gio Ponti – and yet combines lots of discarded articles with bric-a-brac from foreign countries. A rededicated church in the heart of Amsterdam provides space for a family, a small organic garden and the showroom of a label for sustainable children's fashion. A star Japanese architect builds a minimalistic Zen hotel in the Austrian provinces – for a pair of storks and a human couple. Are you surprised by the ›Most beautiful homes in the world‹, which we have selected for our magazine, Professor Schlegel?

Markus Schlegel: In these, as in many other types of homes, various developments in our society are reflected and overlap, which my institute has been observing for some time now. Let's take the apartment in Paris that you mentioned. Living in a small space is a scenario that we have been witnessing for a long time due to the rapid population influx to the cities. In turn, the tendency towards individualisation is expressed above all in especially personal or outlandish furnishing styles – or in new types of use. We have seen the trend of turning churches into places to live for some time now. It has by no means established itself as much as originally predicted.

F: So does the conversion of old buildings not belong to the future?

MS: Refurbishment will be something that we continue to see over the next few years. The suburbs are only interesting for families now. The singles are moving in, whilst families are leaving the inner cities. We have to watch out that our cities do not suffer from an imbalance because of this. It is precisely the mixture that makes neighbourhoods interesting – families, students and artists from all areas move in because of cheap rent prices and make a neighbourhood seem colourful and worth living in. If they are pushed out by high rent prices and the establishment of commercial spaces, the residential area also becomes deserted. Mono-cultures neither make sense nor are particularly viable for the future here.

F: What types of home are fashionable at the moment?

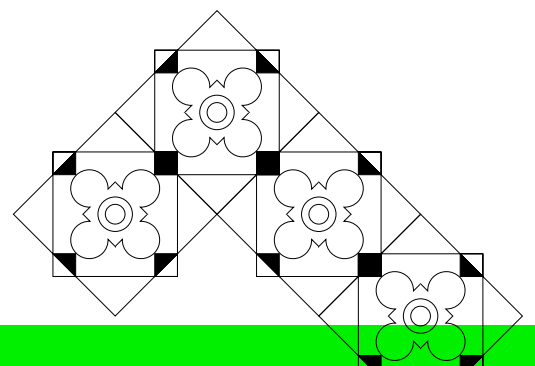
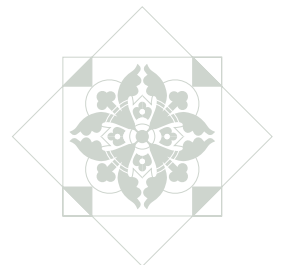
MS: What you can say here, for example, is that the classic division of space will dissolve. Instead of the kitchen, dining room, and sleeping area, there will be more and more individual zones – for media use, for relaxing, for personal hygiene. In future these zones will no longer be clearly distinguishable from each other. Architecture will focus more on the actual use, on the functions of these zones than on classic, traditional kinds of space division.

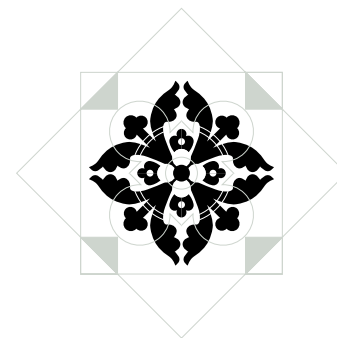
F: Many a tenant or owner these days sees the interior design of their home as a kind of personal travel diary. What part does this trend towards individualisation play in your studies?

MS: It is generally difficult to talk about trends in broad terms. We know above all from the automotive sector, however, that the market increasingly calls for more specialised, more flexible products from suppliers. The same applies to interior design – for places and living spaces, for all design elements.

F: Interior spaces are supposed to become more individual, yet at the same time customised products are dying out. How does that go together?

MS: A lot of people want cottage industry and handmade products – and the manufacturers are incorporating a production stage that really makes the product a unique item. What is important, above all, is that you end up with an original. Just take the cabinet that you bought at the Indiennehaus: it may be made of Indonesian ship planks. What is unclear, however, is whether it exists in a slightly modified form five times or five million times. But would the latter really be so bad? Nevertheless, this trend towards individualisation has another, positive result: small designers are gaining in importance. Cottage industries are setting up, and not only in places





MS: Vinyl is a floor that in optical terms can hardly be distinguished from natural materials any longer, even by the designers. Besides the fact that you can incorporate all different colours in a vinyl floor these days, for instance the warm feel of wood, it also has a high degree of walking comfort and is simply very comfortable. But you cannot forget about laminate flooring as a wood substitute either.

F: Is there actually a trend towards certain colours too – and does this also reflect social developments? According to a modern myth, there is a high demand for white cars in times of economic boom, whilst black cars sell better in a recession.

MS: First of all it has only been possible for five or six years to produce completely white cars. Secondly, the white hype of recent years is clearly a logical consequence of the wave of colour that preceded it. But the car is indeed – just like the floor – a powerful symbol in Germany: Whether it is marble or wood, with big or small checks, it always says something about who we are and what signals we want to send. The closer one is to a product, the more important its meaning becomes. At the same time, it is naturally true that in times of crisis, the basic needs have to be covered first; only when we are better off can we also afford to make a real statement with the choice of our floor. You also have to take into account the personal interests and preferences and the background of every individual – students from the design department live quite differently to mechanical engineering students, believe me!

F: Professor Schlegel, we would like to thank you for this interview.

where everyone is looking, but also in the provinces. For example, the Italian shoe industry is currently rediscovering Italy's villages and trying out new forms of collaboration with the small companies there. Besides the personal relationship of customers to the products they buy, there is greater demand for products to be sourced locally. These trends also play a part in the design of floors.

F: What current trends did you identify in the process?

MS: On the one hand a kind of modern city nomadic behaviour, which we call ›Culture Tramp«. By this we mean people who like to experiment by combining colours, patterns and shapes. For them, the original achieves a very new esteem. The result is a mixture of culture, cottage industry and handicraft, which stands for quality and a new awareness of tradition. On the other hand we found out that recycling, even as regards floors, is slowly becoming a noble pursuit. Conscious actions lead to treating sustainability in a design-oriented manner; recycling stands for serious, extraordinary styles made from special materials – and not at all for ›cheap« any more. As far as future developments are concerned, reduction, technology made of intelligent materials and aimed at people form a third key focus – smart technologies and smart sustainability, which give off a sense of warmth and create an interface between the artificial and the natural, between the inside and outside.

F: Which floors belong to the future?

MS: Here too I would rather not proclaim broad trends. Society cannot simply be divided into a few types. On the other hand, the tendency mentioned at the start towards more personal products can clearly be recognised. This includes, for example, wood floors that emphasise their individuality by some kind of treatment such as filling – or because a very particular Moroccan tattoo is applied to them, of which there is only one of its kind. In the premium segment, individual timber types and installation patterns are gaining in importance; individualisation and sustainability themes will be increasingly combined.

F: Vinyl floors are currently enjoying great popularity. Will this trend be further reinforced?



Markus Schlegel is the Educational Deacon in the faculty for design at the University of Applied Science and Art in Hildesheim. On behalf of Parador he regularly carries out trend studies on the subject of flooring.



FROM INSPIRATION TO THE FLOOR

From the Vendée to Hamburg, from Amsterdam to the Burgenland: the search for the most beautiful home and the most beautiful floors took Parador right across Europe. We found a host of different ways of life, architectural styles and interior designs. They all have one thing in common, however: they make the new desire for a variety of special floors in one's own living space a reality – for floors that fascinate us with their beauty. A claim that we at Parador practise every day – for your most beautiful home.

Laminate flooring Quality with system

Laminate flooring has long since emancipated itself from its natural predecessor, engineered wood flooring – it does indeed provide a wealth of specific product features, which make opting for this assortment an easy decision. Various wear classes guarantee a durability level to suit the use of the space, whilst swell-resistant core boards and all-round edge impregnation ensure reliable swell protection. The Safe-Lock profile patented by Parador enables secure and easy installation. Our great experience with wood and the latest technical expertise means we are able to produce authentic interpretations of high quality timbers and also to implement materials like stone and concrete in laminate true to nature. The unique ArtPrint process creates new possibilities with graphic motifs through to the implementation of fascinating designs, which are developed both by Parador and also in cooperation with reputable designers. Different formats and joint patterns round off the options of Parador laminate flooring. With a wood content of 99 % in the laminate flooring, the assortment also meets the ideas of sustainability practised by Parador. Laminate flooring from Parador has long since been a floor in its own class with special properties: high performance, sophisticated and authentic.



Discover this and other
laminate floors in the
Parador Floor App!



Painted black
Trendtime 4 (1254822)



Botticino
Basic 500 (1467178)



Oak Serenissima
Basic 400 (1474397)



Oak light-grey
Basic 400 (1426530)



Oak silver
Classic 1050 (1518079)



Zinc 30
Trendtime 5 (1473978)



Slate anthracite
Basic 500 (1467176)



Wine & Fruits black
Trendtime 2 (1473828)



Oak Versailles antique limed
Trendtime 8 (1474077)



Slate grey
Basic 500 (1467175)



Concrete
Trendtime 4 (1174127)



Antique grey
Basic 500 (1467174)



Crude steel
Trendtime 4 (1174126)



Globetrotter urban nature
Trendtime 1 (1473921)



Ash aged natural
Trendtime 1 (1473903)



Oak basalt-grey
Basic 600 (1467205)



Oak crosscut limed
Classic 1050 (1475582)



Oak light-grey
Trendtime 6 (1357370)



Slate agate-grey
Trendtime 5 (1473982)



Oak Castell smoked
Trendtime 6 (1371174)



Walnut Loft
Trendtime 6 (1254828)



Oak Colonial
Basic 400 (1474401)



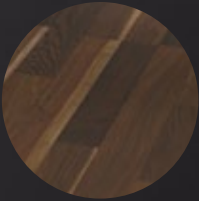
Beech
Classic 1050 (1475605)



Maple natural
Basic 200 (1426411)



Oak anthracite
Basic 400 (1474399)



Smoked oak
Classic 1050 (1475594)



Thermo Oak
Trendtime 2 (1473964)



Walnut
Basic 200 (1426416)



Pine Country
Basic 400 (1440987)



Oak Country
Classic 1050 (1475607)



Oak barrique
Trendtime 6 (1254824)



Walnut natural
Classic 1050 (1517689)



Walnut
Trendtime 2 (1473829)



Oak Millennium
Basic 600 (1467202)



Beech
Basic 200 (1440984)



Oak Tradition natural
Trendtime 1 (1473920)



Oak Goldpore
Trendtime 1 (1473917)



Oak crosscut smoked
Classic 1050 (1475590)



Walnut
Basic 200 (1426419)



Oak cognac
Trendtime 6 (1254825)



Apple bernstein
Basic 400 (1426505)



Oak crosscut natural
Classic 1050 (1518083)

Laminate flooring

› Individual design options: brilliant decors, a wide range of surface textures and different joint designs in five select product collections from Basic to Edition

› Edge swell protection: swell-resistant core boards and all-round edge impregnation for outstanding edge swell protection

› Safe-Lock: the planks are joined together quickly and easily thanks to the patented click mechanism with Safe-Lock profile

› Micro-scratch resistance: protection against damage and guarantee for a long service life

› Suitable for underfloor heating: Parador laminate floors can be combined with hot water underfloor heating systems without hesitation.

› Increased antistatic: Due to the outstanding conductivity, electrostatic charge from the floor is considerably reduced.

› Health in the home: Parador laminate floors are low on emissions and allergens. During their production, only materials that are healthy for the home are used.

› Tested quality: LGA and Blue Angel guarantee independently tested quality and health protection.

› Made in Germany



Oak Atlantic
Basic 600 (1467201)



Oak Versailles natural
Trendtime 8 (1474076)



Ocean-Teak
Classic 1050 (1475583)



Oak Mix light-grey
Classic 1050 (1474074)



Oak Chalet naturally light
Trendtime 6 (1473987)



Oak sanded
Basic 400 (1426462)



Oak Century soaped
Trendtime 1 (1473912)



Ash sanded
Basic 200 (1426399)



Oak natural
Basic 400 (1440988)



Oak Montmartre
Basic 600 (1467204)



Oak Tradition limed
Trendtime 1 (1473919)



Baltic Pine
Basic 400 (1426510)



Oak Tradition natural
Trendtime 2 (1473963)



Oak sand
Trendtime 6 (1298164)



Ash tropic
Classic 1050 (1475591)



Scientific
Trendtime 4 (1473976)



Lumberjack oak
Trendtime 6 (1371177)



Oak Castell white varnished
Trendtime 6 (1473985)



Oak patina white
Basic 200 (1426413)



Limestone beige
Trendtime 5 (1473981)



Oak sand
Basic 400 (1474398)



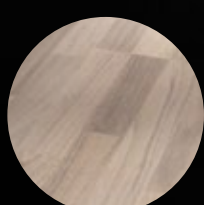
Acacia grey
Basic 200 (1426414)



Oak limed white oiled
Basic 600 (1467203)



Antique white
Basic 500 (1467173)



Ocean-Teak
Basic 400 (1426506)



Timber
Trendtime 6 (1473988)



Painted white
Trendtime 4 (1254821)



Oak crystal-white
Basic 400 (1474400)



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Vinyl Functionality of format

As a particularly contemporary material, vinyl is ringing in a new era on the floor. The high quality floor covering is the ideal choice for people with a pronounced standard of quality and a feeling for modern interior design. Extremely high durability and style, combined with the perfect imitation of natural materials in the surface design, characterise the vinyl floors from Parador. Due to its pleasant, easy-care properties and resistance to damp and chemical substances, the modern floor covering always looks its best in the bathroom and kitchen too. Due to a special surface layer, Parador vinyl floors are particularly well suited to allergy sufferers. Featuring the product lines Basic, Classic and Trendtime, the range is clearly structured – and thus meets the individual requirements of demanding customers.



Discover this and other
vinyl floors in the
Parador Floor App!





Slate midnight black
Basic 5.50 (1513448)



Concrete moon-grey
Trendtime 5.50 (1513569)



Oak light-grey
Classic 2030 (1442053)



Oak pastel-grey
Basic 30 (1513441)



Oak Memory soaped
Classic 2030 (1513462)



Oak Royal white limed
Classic 2030 (1513465)



Slate midnight black
Trendtime 5.50 (1513570)



Slate grey
Basic 5.50 (1513447)



Oak light-grey
Basic 50 (1442884)



Oak pastel-grey
Basic 50 (1513445)



Oak Memory soaped
Classic 2050 (1513561)



Oak Royal white limed
Classic 2050 (1513564)



Slate black
Trendtime 5.30 (1442080)



Slate grey
Trendtime 5.30 (1442079)



Oak Memory natural
Basic 50 (1513442)



Oak Royal natural-limed
Classic 2050 (1513563)



Oak sanded
Classic 2030 (1442052)



Oak Royal light-limed
Basic 30 (1513429)



Boxwood Vintage brown
Classic 2050 (1513567)



Oak grey limed
Classic 2050 (1442059)



Oak Memory natural
Basic 30 (1513428)



Oak Royal natural-limed
Classic 2030 (1513464)



Oak sanded
Classic 2050 (1442063)



Oak Royal light-limed
Basic 50 (1513443)



Boxwood Vintage brown
Classic 2030 (1513468)



Oak grey limed
Trendtime 6.30 (1442078)



Oak Memory natural
Trendtime 6.30 (1513573)



Oak Variant natural
Basic 30 (1513430)



Oak natural
Basic 30 (1442047)



Pine white oiled
Classic 2050 (1442057)



Oak dark-limed
Classic 2050 (1442058)



Pine rustic-brown
Basic 50 (1513446)



Oak Memory antique
Classic 2050 (1513562)



Oak Variant natural
Basic 50 (1513444)



Oak natural
Basic 50 (1442882)



Oak natural
Trendtime 6.30 (1442076)



Walnut
Basic 30 (1442048)



Pine rustic-brown
Classic 2030 (1513461)



Oak Memory antique
Classic 2030 (1513463)

Vinyl



Oak Variant grey
Classic 2050 (1513566)



Wild apple bleached
Basic 30 (1442049)



Oak Variant grey
Classic 2030 (1513467)



Sandstone pastel-beige
Trendtime 5.30 (1513469)



Desert grey
Trendtime 5.50 (1513571)



Sandstone pastel-beige
Trendtime 5.50 (1513568)



Oak Royal white limed
Trendtime 6.30 (1513574)



Old wood whitewashed
Trendtime 6.30 (1513572)



Oak antique white
Classic 2030 (1442051)



Old wood whitewashed
Classic 2050 (1513565)



Oak antique white
Classic 2050 (1442062)



Old wood whitewashed
Classic 2030 (1513466)

› One product – two systems: Parador vinyl floors are flexible and stylish. They come with an HDF core board or made of solid material – for everyday use, robust and easy to clean. Solid vinyl in particular is suitable for damp rooms and can therefore be used without restriction in the bathroom and kitchen.

› Surface design: different surface textures emphasise the authentic look and feel of the floor.

› Health in the home: all Parador vinyl floors are quiet, warm to the feet and non-slip; they contribute to a high degree of health in the home.

› Simple installation: due to the patented click mechanism with Safe-Lock profile or Comfort-Click, the planks snap into place without any problem and can be joined together quickly and easily.

› Suitable for underfloor heating: Parador vinyl floors can be combined with hot water underfloor heating without hesitation and thus keep heating costs to a minimum.

› Impact sound insulation: thanks to a cork layer as a backing under the HDF core board, impact noise is insulated; with vinyl made of solid material, Akustik-Protect underlays guarantee optimal values for ambient and impact noise.

› Antibacterial: a special surface treatment keeps dirt and bacteria away from vinyl floors and increases the hygiene level.

› Tested quality: the high quality of vinyl products is regularly confirmed at the production site of Coesfeld by independent, external test institutes. Parador vinyl floors therefore have DIBt building approval, for example.

› Made in Germany



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Visit us on the Internet and find out more about our wide range.

Engineered wood flooring is an attitude

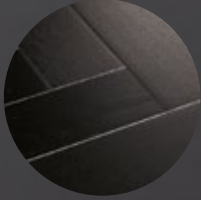
Engineered wood flooring enhances the value of living spaces in a tangible manner. The natural living material wood gives any room lively warmth and homeliness and provides the perfect foundation for tasteful and stylish furnishing. Parador real wood floors give you many more ways of practising a discerning, individual furnishing style right from the floor. With the product collections Basic, Classic, Trendtime, Eco Balance and Edition, ideas of timeless elegance can be turned into reality just as much as a preference for modern, design-oriented furnishing. Numerous select timbers, various installation types, plank formats and assortments open up a unique spectrum for exclusive flooring design with engineered wood flooring. High quality surface treatments contribute to a natural radiance and protect against wear. Selected products with brushed, sawn and hand-finished surface textures underline the authentic character of the natural material wood. Whether traditional or fashion-conscious – all Parador real wood floors are timeless in their quality standard.



Discover this and other
engineered wood floors
in the Parador Floor App!



Oak noir sawn texture Living
Trendtime 6 (1518233)



Oak black Natur
Trendtime 3 (1144760)



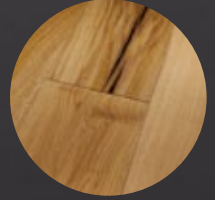
Oak smoked handscraped
brushed Classic Trendtime 8
(1441843)



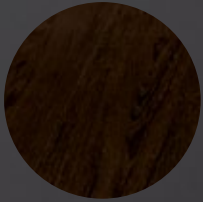
Oak patina grey Rustikal
Classic 3060 (1518220)



Thermo Oak medium
brushed Living Classic 3060
(1475320)



Oak History Rustikal
Trendtime 6 (1368982)



Oak smoked Natur
Classic 3060 (1518242)



Oak barrique Rustikal
Trendtime 4 (1257372)



Oak nightgrey brushed
Living Classic 3060
(1475330)



Oak basalt Old Block
pattern brushed Trendtime 9
(1518312)



Oak elephant skin
Classic Trendtime 8
(1441844)



Oak basket weave Natur
Trendtime 9 (1475195)



Oak noir silver Select
Trendtime 1 (1518195)



Oak anthracite brushed
Living Trendtime 4 (1475218)



Oak grey limed brushed
Living Trendtime 4 (1475217)



Oak metallic brushed Living
Trendtime 4 (1475219)



American cherry Natur
Trendtime 4 (1257371)



Knotty oak Rustikal
Basic 11-5 (1518245)



Oak smoked Living
Classic 3060 (1518113)



Walnut Fineline pattern
Natur Classic 3060
(1518120)



American walnut Natur
Classic 3060 (1518117)



American walnut
Rustikal Basic 11-5
(1366067)



European cherry steamed
Living Classic 3060
(1518116)



Oak handscraped brushed
Classic Trendtime 8
(1441320)



Oak smoked Rustikal
Classic 3060 (1518243)



Lignia Brasilica Natur
Trendtime 1 (1518198)



Thermo Oak medium
brushed Living Classic 3060
(1475319)



European cherry steamed
Natur Classic 3060 (1518115)



Oak tree plank Classic
Trendtime 8 (1475331)



Oak Château Rustikal
Trendtime 4 (1368900)



American walnut Antique
Living Trendtime 4 (1518200)



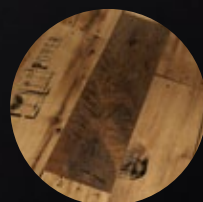
Oak smoked elephant
skin Classic Trendtime 8
(1441845)



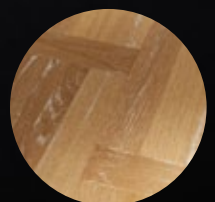
Oak smoked handscraped
brushed Classic Trendtime 8
(1441842)



Lignia Tuscany Natur
Trendtime 1 (1518199)



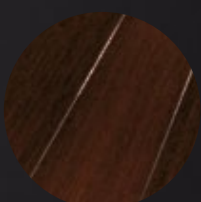
Seaport Oak Classic
Trendtime 8 (1475350)



Oak white Vintage basket
weave Natur Trendtime 9
(1518311)



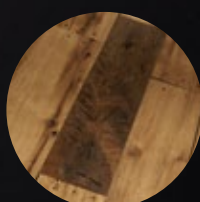
Oak smoked tree plank
Classic Trendtime 8
(1475345)



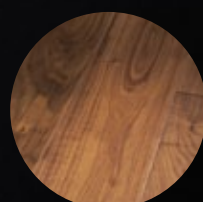
Bamboo chocolate Natur
Trendtime 1 (1144697)



Oak Tabacco Rustikal
Basic 11-5 (1366062)



Seaport Oak II Classic
Trendtime 8 (1518241)



American walnut Natur
Trendtime 4 (1257369)



Oak Living
Trendtime 3 (1144766)

Engineered wood flooring

› Unique spectrum: five product collections with different thicknesses, assortments, formats and installation patterns, from block and wide plank to herringbone

› Dimensionally stable product composition: the three-layer product composition made of 100 % wood is the basis for high dimensional stability, whilst the top layer made of high quality solid wood guarantees a long life span and high value retention.

› Swell protection: the impregnation of the lamellas, top layers and the individual plank edges guarantees optimal swell protection.

› Simple installation: the patented Automatic Click system with long and end edge locking and the innovative all-round click system (for herringbone) make awkward tools redundant, reduce the time required and ensure a perfect installation pattern, as a floating installation or completely glued.

› Tested quality: LGA, PEFC, Blue Angel and Real Wood guarantee environmental sustainability and responsible management of the forests.

› Finishes: various types of finish enhance the radiance of the floor. High quality varnishes give the wood a matt or shiny surface; treatment with oil reinforces the natural character of the wood.

› Made in Austria



Oak checkerboard Living
Trendtime 9 (1475197)



Oak Finline pattern Natur
Classic 3060 (1518112)



Oak sand mini checkerboard
pattern Natur Trendtime 9
(1518313)



Canadian maple Natur
Basic 11-5 (1366069)



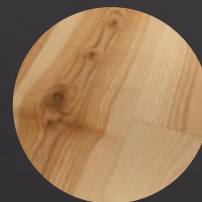
Oak wavescraped Natur
Trendtime 6 (1518235)



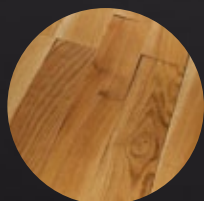
Oak Rustikal
Classic 3060 (1288415)



Oak sand Natur
Classic 3060 (1518127)



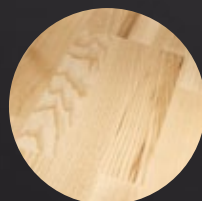
Ash Living
Classic 3060 (1475328)



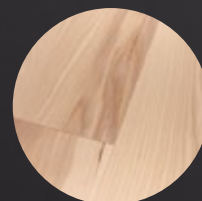
Oak Old Block pattern
brushed Living Trendtime 9
(1475200)



Oak Classic
Basic 11-5 (1518262)



Ash Living
Classic 3060 (1518114)



Ash Living
Classic 3060 (1475329)



Oak pure silver Select
Trendtime 1 (1518192)



Oak sand wavescraped
Natur Trendtime 6 (1518236)



Oak Rustikal
Classic 3060 (1501312)



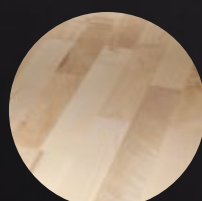
Oak Rustikal
Basic 11-5 (1518250)



Oak limed sawn texture
Natur Trendtime 6 (1518232)



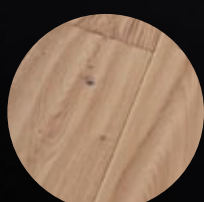
Oak stone brushed Living
Classic 3060 (1368981)



European maple Rustikal
Basic 11-5 (1366065)



Oak Beach Select
Trendtime 1 (1518197)



Oak handscraped brushed
Classic Trendtime 8
(1441841)



Oak Natur
Classic 3060 (1518125)



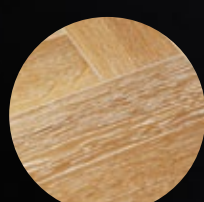
Oak Arktis Living
Trendtime 4 (1386875)



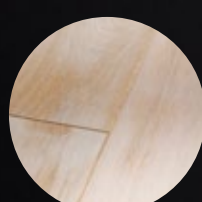
Ash Finline pattern Natur
Classic 3060 (1518121)



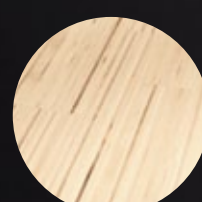
Bamboo limed Natur
Trendtime 1 (1257351)



Oak limed Natur
Trendtime 3 (1144767)



Oak white Vintage Living
Trendtime 6 (1518234)



Maple Finline pattern Natur
Classic 3060 (1518119)

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Eight good reasons for choosing Parador

01 PHILOSOPHY

We have developed a value compass that guides us through all our decisions. It determines how Parador acts and gives what we do a sense of reliability. This applies to our company and our products, through which our inner attitude is expressed: we live for products that make any home the most beautiful home in the world. Attention to detail, inventiveness and a willingness to develop go hand in hand with our products. We work every day to delight demanding customers.



02 INSPIRATION

Many people love and feel the inspiration behind products. That is why we expand energy and commitment to create new possibilities and realise convincing products. Developments from architecture and interior design that provide impetus, a feel for trends, stimuli from lifestyle, handcraft and art repeatedly inspire our product developers and designers to come up with new ideas. This is how creative design, installation patterns and finishes emerge, which allow our products to become trendsetters in flooring design.

04 QUALITY

Parador offers premium quality »Made in Germany and Austria«. Our many years of experience provides the foundation for this combined with the relentless drive to further develop our expertise in all relevant areas. Our customers can tell the quality of our floors by the brilliance of the decors as well as by the particularly good anti-swelling behaviour, the perfect click connections and last but not least by the selection of timbers used for our engineered wood floors.

06 MATERIALITY

Our products are made of high quality and recyclable materials. Laminate, for example: together with the high density wood fibreboards, the decor papers with organic dyes enable different looks to be interpreted authentically. Resilient vinyl floors are either made completely of durable material –or of a support layer that is applied to a chipboard panel and a layer of cork. For our engineered wood flooring finally, in the middle layer we use upright spruce/fir trees, which are specially processed so that only standing annual rings can be found to withstand the highest stresses.

03 DESIGN

For us, design is an expression of personality: it places the focus on individualism and independent ideas. Imaginative graphic motifs and decors open up an unlimited scope for creativity with uncompromising production perfection. Our internal design team and the collaboration with outstanding personalities from the international design scene are a guarantee of this scope. The result is convincing and unusual products that underline Parador's claim as a creative leader.

05 TECHNOLOGY

Parador products are distinguished by a functional composition and intelligent technology. Special click mechanisms make awkward tools redundant and the floor installation particularly easy and stable. The lamella and top layer impregnation carried out at the factory protects against damp and our vinyl made of solid material can even be used in bathrooms without hesitation. All Parador products are suitable for underfloor heating systems. Various utility classes in the vinyl and laminate flooring ranges show that the floors also suit spaces with heavy duty use.

07 HEALTH IN THE HOME

The production of environmentally friendly and healthy products is a key issue of the corporate philosophy at Parador. We live up to this responsibility during the manufacture of all the ranges. Parador products are low on emissions and allergens and ensure a pleasant indoor climate. We demonstrate this by only using materials that are healthy for the home.

08 SUSTAINABILITY

As a traditional wood processing company, we hold our environment in the highest esteem. For us, living with a certain quality standard in the present must go hand in hand with responsibility to conserve the planet for future generations. We stand up to this responsibility with products that set standards in terms of ecology with the materials used and their processing, production, packaging and also logistics. What is more, we have been actively committed to conserving the environment for years. Parador's collaboration with the ›Plant-for-the-Planet‹ initiative also bears witness to the latter.

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