

# MAKE — THE — DIFFERENCE

CEILING ARCHITECTURE << \

activeceilings®

ROCKWOOL  
**Rockfon**®  
ACTIVATE YOUR CEILING

activeceilings®

ROCKWOOL  
**Rockfon**®  
ACTIVATE YOUR CEILING

CEILINGS MATTER!

A clear sky in winter can lift your mood — a well-designed ceiling can contribute significantly to your wellbeing, too.

Ceilings represent a large proportion of the surfaces in a building and yet are often only considered as a functional surface. This book demonstrates how functional ceilings can blend easily with the latest architectural trends.

The case studies shown illustrate how industry-leading architects found inspired and courageous solutions to this duality.

Enjoy.  
— Herman Voortman  
Rockfon CEO

www.rockfon.com



00:

TABLE OF CONTENTS

A. P. Møller School  
Schleswig, DE . . . . . 02

Beekdal Lyceum  
Arnhem, NL . . . . . 12

Court of Justice  
Ghent, BE . . . . . 20

Fiberline  
Middelfart, DK . . . . . 28

Gateway Academy  
Thurrock, UK . . . . . 40

GeoCenter Møns Klint  
Møns Klint, DK . . . . . 52

Hof van Saksen  
Nooitgedacht, NL . . . . . 62

Le Monde  
Paris, FR . . . . . 74

Mobalpa Showroom  
Paris, FR . . . . . 80

Peace Palace  
The Hague, NL . . . . . 90

Post Office  
Apeldoorn, NL . . . . . 100

Swedish Environmental  
Protection Agency  
Stockholm, SE . . . . . 106

The Post Headquarters  
Stockholm, SE . . . . . 116

University Medical Centre  
Groningen, NL . . . . . 124

University Medical Centre  
Education Building  
Groningen, NL . . . . . 132





The A.P. Møller School is a gift of the A.P. Møller and Chastine McKinney Møller Foundation of Danish shipping magnate Maersk McKinney Møller to the Danish-speaking minority of Schleswig-Holstein in northern Germany. Danish Queen Margrethe inaugurated the school on September 1, 2008. The school is the second Danish-language school across the Danish border in Germany.

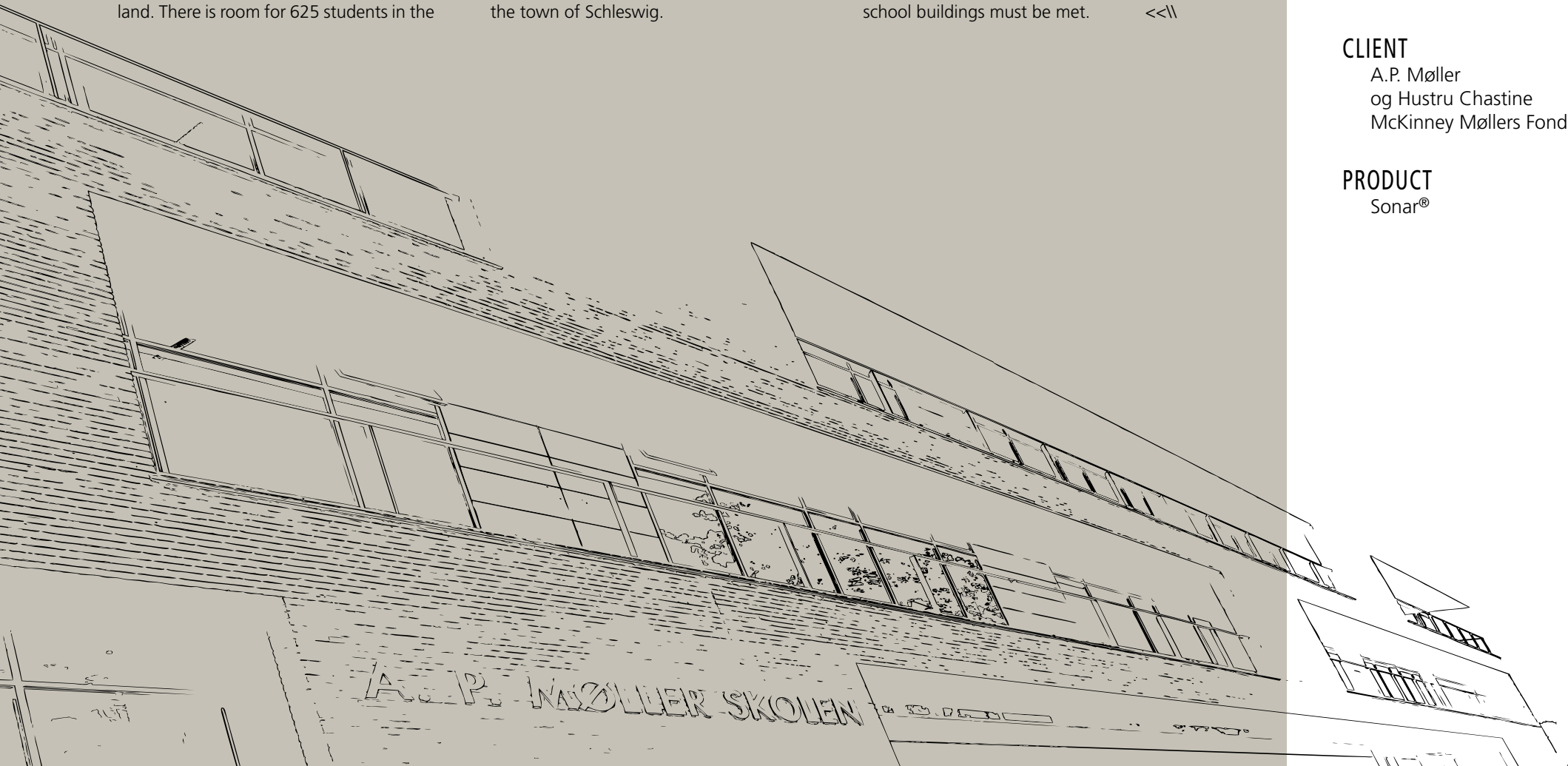
The A.P. Møller School is a Danish secondary school (7-10th grades) and a gymnasium constructed on former military land. There is room for 625 students in the

14,600-square-metre school. The three-storey building is built around two large, central spatial elements – one containing common areas with a canteen, reception hall and knowledge centre, the other with a large sports and multi-purpose hall with three arenas. The sloping roof connects these two spatial elements with yellow-brick masonry.

The building, with its slanting copper roof, is beautifully-situated in a lovely natural area with a view of Silen fjord and the copper towers of the Slesvig cathedral in the town of Schleswig.

The ceilings in the school support the simplicity of the school's design. To add to the feeling of calm and simplicity, the architect firm C.F. Møller developed a lighting strip for the ceilings which contains both lighting and ventilation in the same band, contributing to the orderly feeling of the ceilings.

In many places, the ceilings are mounted as island solutions. The sound absorption qualities of these ceilings are excellent since the extremely stringent requirements for acoustics and sound absorption in school buildings must be met.



# 01:

**PROJECT**  
A.P. Møller School

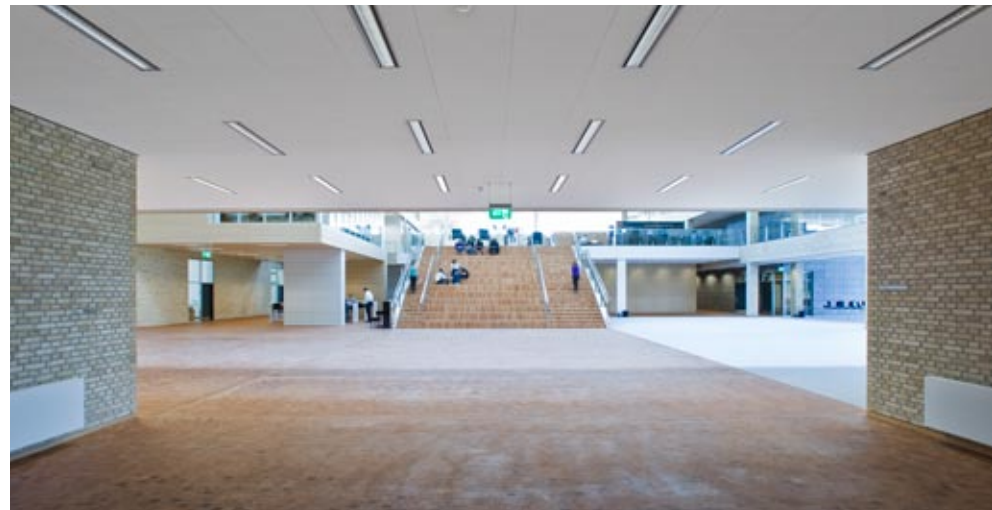
**LOCATION**  
Schleswig, Germany

**ARCHITECT**  
C.F. Møller  
Århus, Denmark

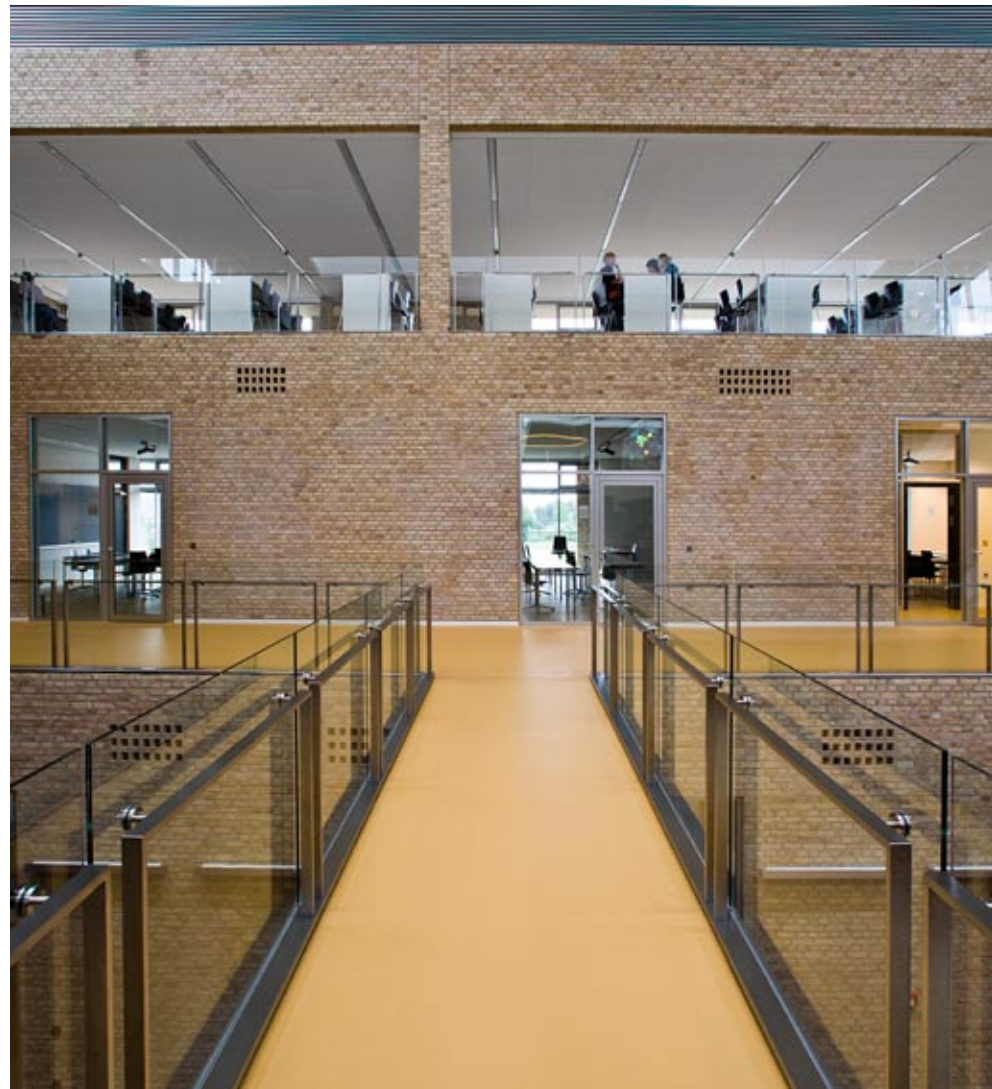
**CLIENT**  
A.P. Møller  
og Hustru Chastine  
McKinney Møllers Fond

**PRODUCT**  
Sonar®







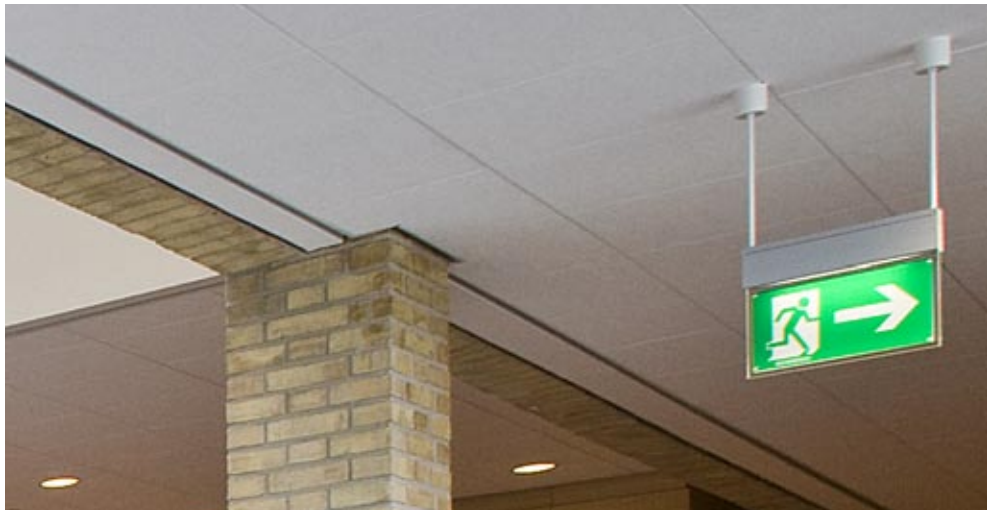
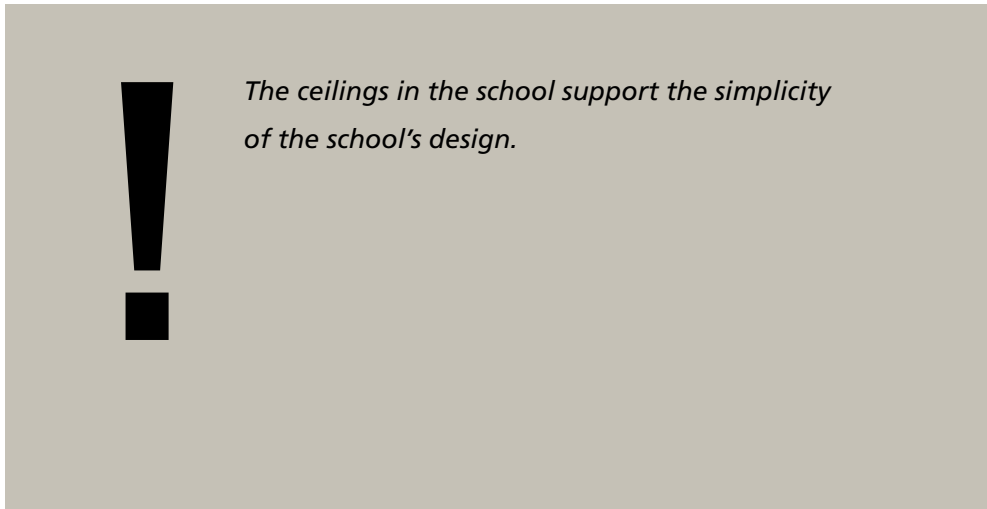


*To add to the feeling of calm and simplicity, the architect firm C.F. Møller developed a lighting strip for the ceilings which contains both lighting and ventilation in the same band, contributing to the orderly feeling of the ceilings.*













Anyone who looks at the new Beekdal Lyceum in Arnhem will see that it delivers more than just professional work. The combination of modern architecture and sophisticated interior design has created a unique building in which students and teaching staff find a modern, comfortable and attractive atmosphere in which to live and work. The Beekdal Lyceum has a special character thanks to its elite sport and dance training. The founders wanted to have this expressed in the appearance of the school.

Fire safety, acoustics and hygiene are important aspects that are subject to a variety of requirements when it comes to installing a good ceiling. However, schools also attach great importance to aesthetic values. The Beekdal Lyceum has a relatively low-hanging ceiling which tends to give the space a dark appearance. The use of colourful ceiling panels avoids this and creates a unique and pleasant atmosphere within the school. Interior architect Ruud Jan Kokke made use of reflective effects between

floor and ceiling in his school design. This effect makes the visitor feel less lost in the space, which also contributes to the positive feeling that the school wants to radiate. The designer himself particularly utilises Rockfon products and applications in this modern school building. The 6,000-square-metre school is largely fitted with Rockfon ceiling panels in various colours. Naturally, many of them are white, while the use of playful colours contributes to the unique atmosphere that characterises Beekdal Lyceum. >>

# 02:

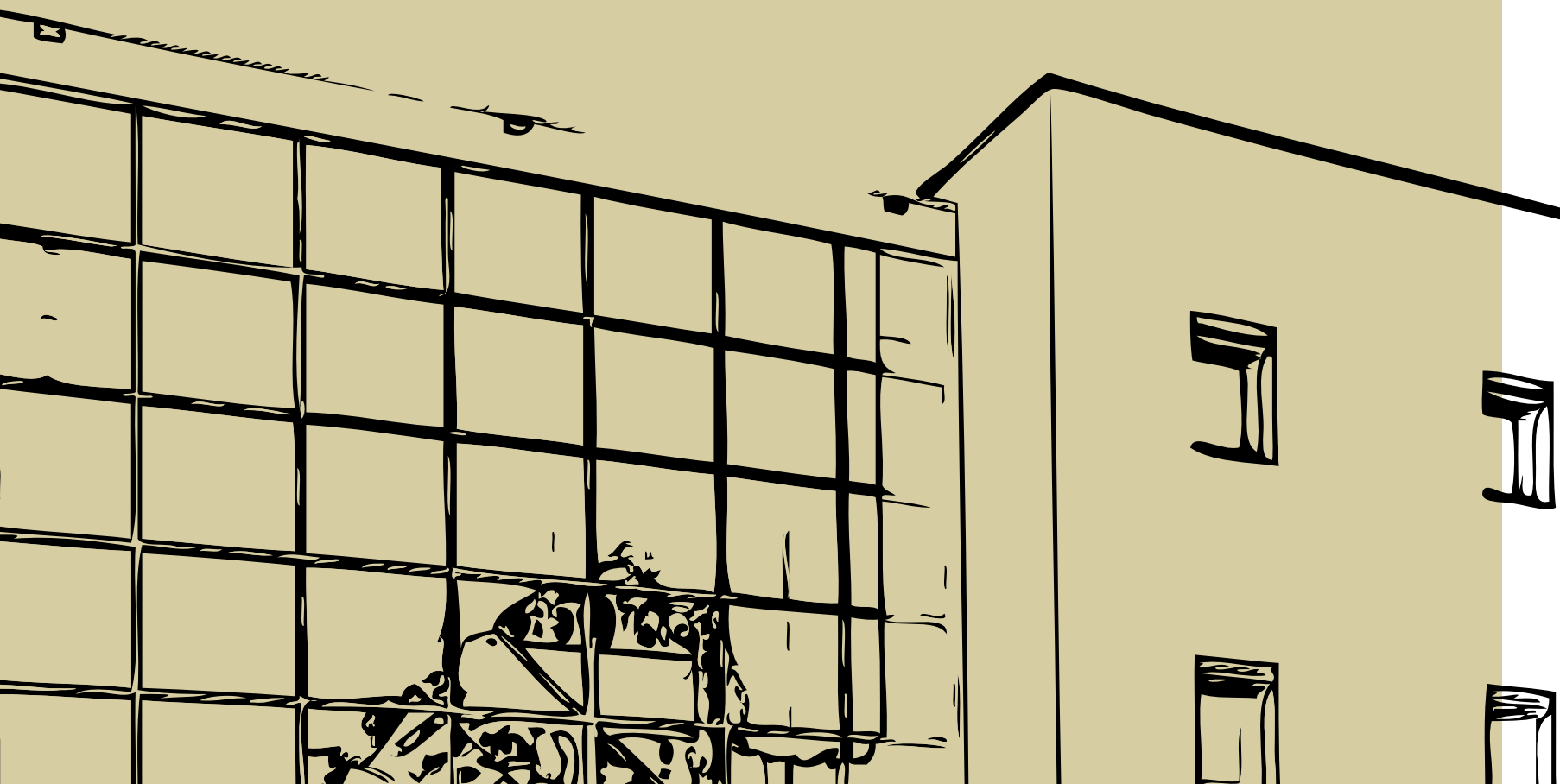
**PROJECT**  
Beekdal Lyceum

**LOCATION**  
Arnhem, Netherlands

**ARCHITECT**  
A.P.M. van den Bosch,  
Nuland

**INTERIOR ARCHITECT**  
Kokke Designer,  
Oosterbeek

**PRODUCT**  
Polar  
Polar Colour  
Ligna (Light Beech)  
Krios  
Olympia





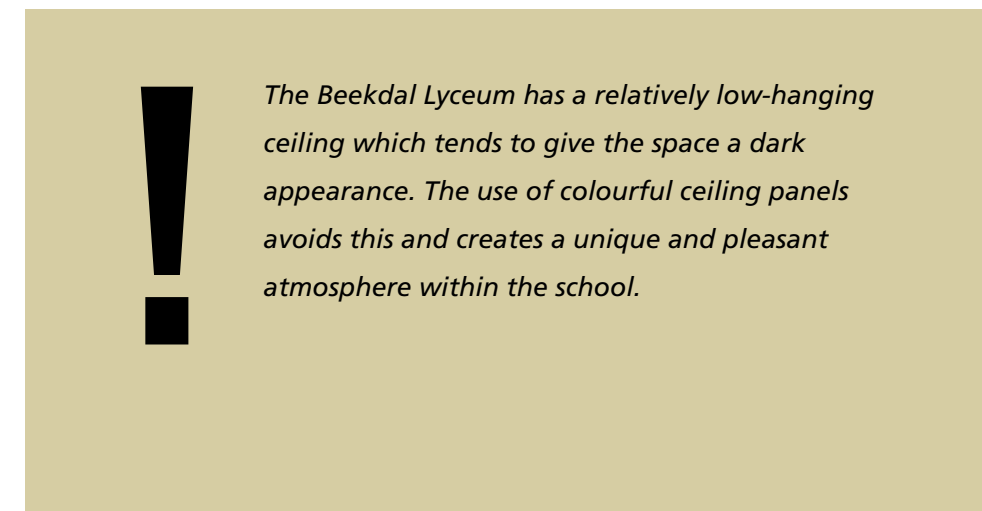
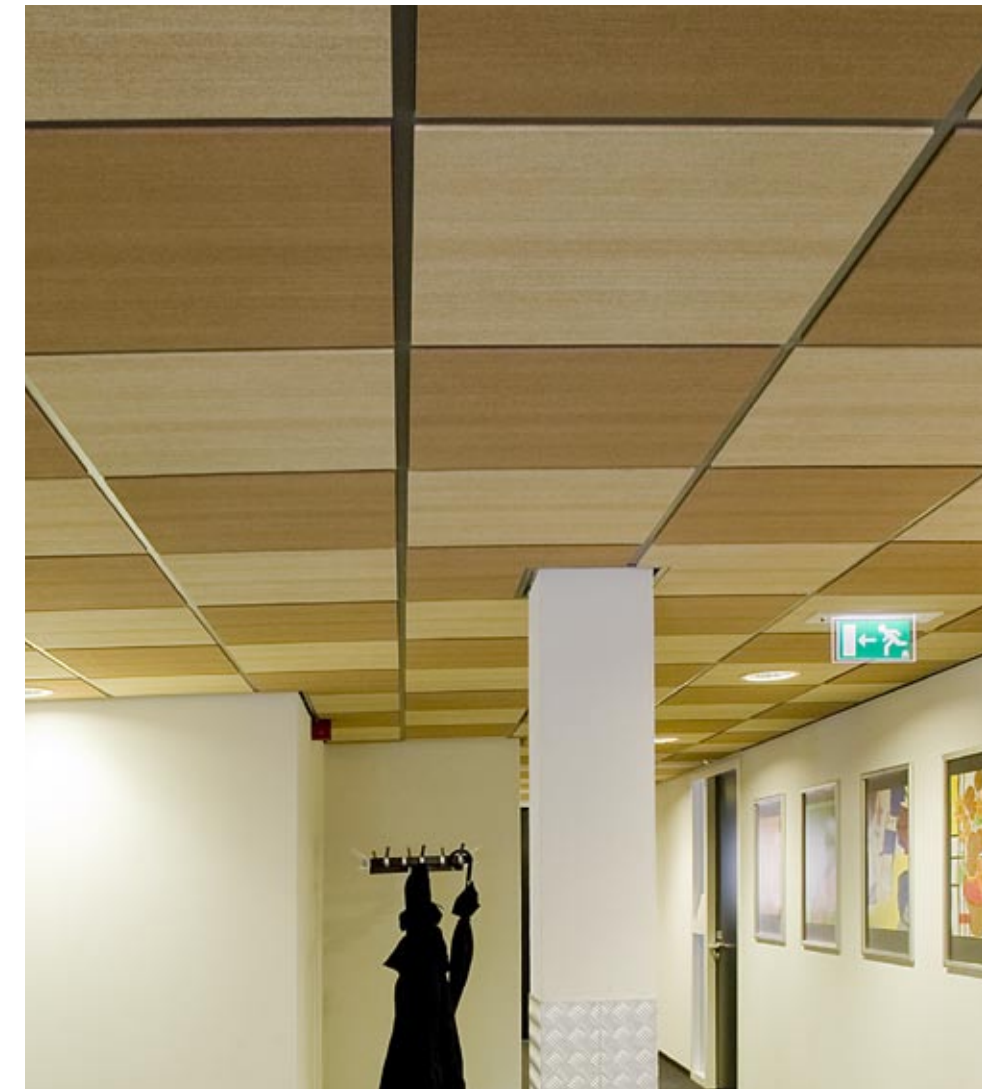


Of course, the school is not just concerned about displaying a positive appearance. It is essential that requirements such as fire safety, acoustics and hygiene are ideally combined in the ceiling panels. As in every public building, the rules for fire safety in schools have increased in recent years. Rockfon ceilings offer fire resistance of 60 minutes which gives everyone inside time to evacuate the building safely.

The Beekdal Lyceum won the School Prize 2007 for the overall design of the building. According to the jury, the furnishings, architecture and coloured surfaces used in the ceiling produced a refreshing and light effect that resulted in this special prize being awarded to the school. <<\







*The Beekdal Lyceum has a relatively low-hanging ceiling which tends to give the space a dark appearance. The use of colourful ceiling panels avoids this and creates a unique and pleasant atmosphere within the school.*





The Beekdal Lyceum won the School Prize 2007 for the overall design of the building. According to the jury, the furnishings, architecture and coloured surfaces used in the ceiling produced a refreshing and light effect that resulted in this special prize being awarded to the school.







For architect Stéphane Beel, the age of “depressing palaces of justice as they used to be built” was over when he designed the court building for Kortrijk and Ghent. In this 21st century, in which justice wants to stand out more, a court building must be open and accessible. The new court building along Opgeëistenlaan in Ghent can be gazed at in wonder: a transparent building without excessive frills with a clear and functional layout; the same applies to the ceiling. Thanks to the high level of fire safety and good acoustic performance of Mono Acoustic, the court building offers everyone who enters it safe and comfortable surroundings.

With its plain, sober appearance, the white Mono Acoustic ceiling forms a balanced whole. Rockfon ceilings are well known and provide the reassurance that acoustics are perfectly regulated and combined with a high level of fire safety. The latter is an absolute requirement of the fire service, which has to be able to get into the building in the event of a fire and therefore insists that the ceiling comply with a fire resistance rating of at least 30 minutes.

The architect was apparently against the use of a modular ceiling because of the unavoidable profiles and joints between the panels. However, Rockfon solved this

‘problem’ by proposing Mono Acoustic – a seamless acoustic ceiling.

The Mono Acoustic system comprises a suspended system to which Rockfon ceiling panels are secured using screw plates. The joints are concealed with a filler and then sanded. Once the ceiling is completely smooth, it is finished with a spray plaster which creates the seamless appearance.

<<\

# 03:

**PROJECT**  
Court of Justice

**LOCATION**  
Ghent, Belgium

**ARCHITECT**  
Stéphane Beel,  
Ghent

**PRODUCT**  
Mono® Acoustic








*In this 21st century, in which justice wants to stand out more, a court building must also be open and accessible. The layout is clear and functional; the same applies to the ceiling.*



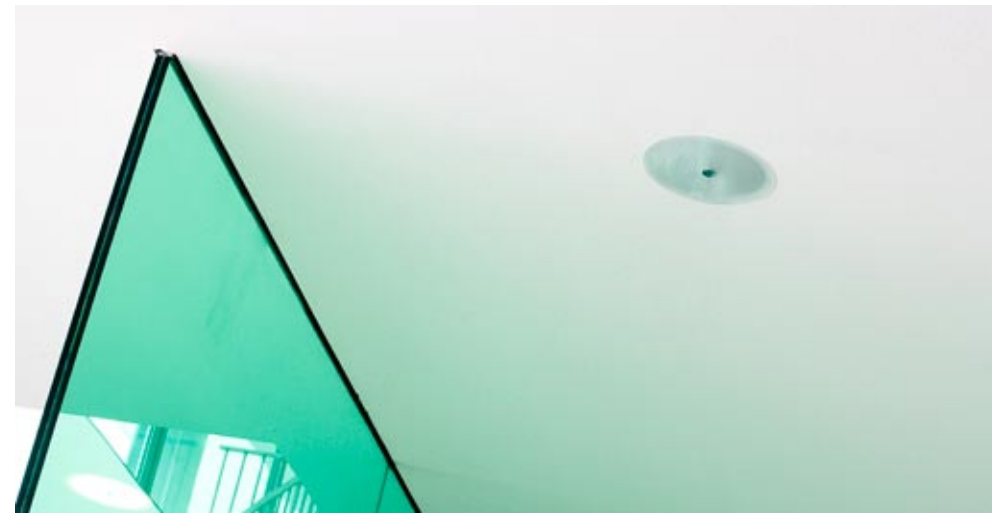





 The Mono Acoustic system comprises a suspended system to which Rockfon ceiling panels are secured using screw plates. The joints are concealed with a filler and then sanded. Once the ceiling is completely smooth, it is finished with a spray plaster which creates the seamless appearance.







*The architect was apparently against the use of a modular ceiling because of the unavoidable profiles and joints between the panels. However, Rockfon solved this 'problem' by proposing Mono Acoustic – a seamless acoustic ceiling.*





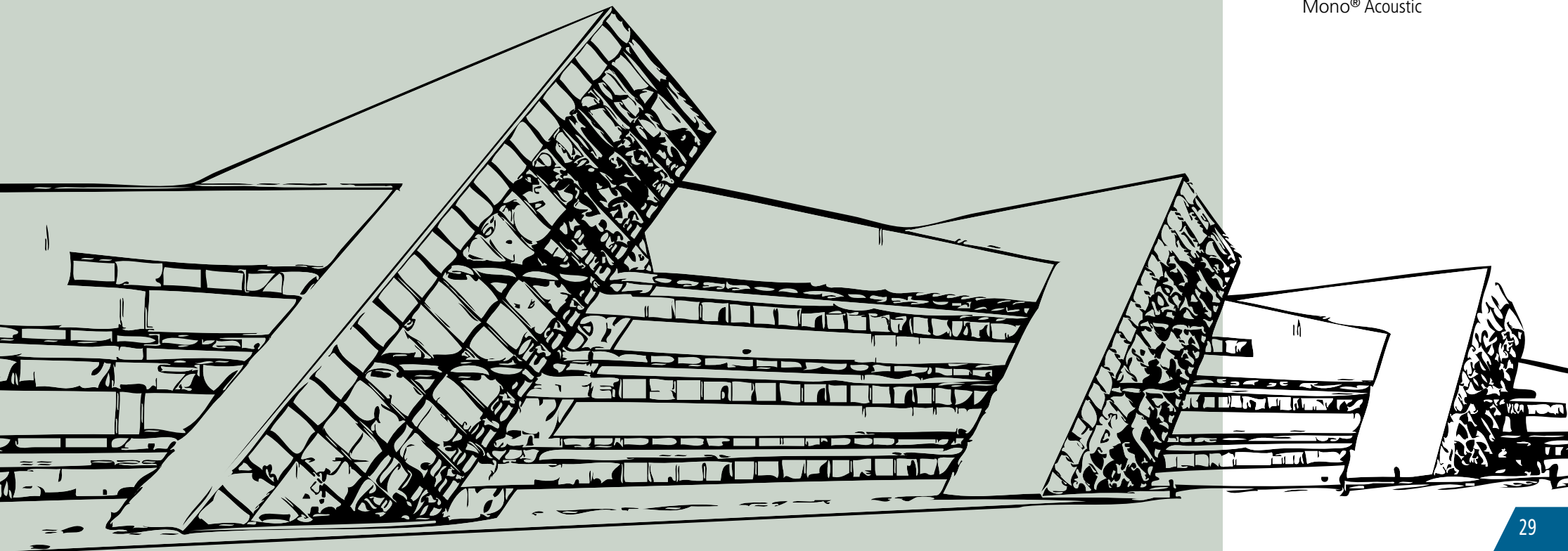
The Fiberline building looks more like a piece of landscape art than a Danish composite factory, but that's what it is. The Fiberline Composite factory is located near the town of Middelfart close to one of Denmark's main motorways. This spectacular and unusual building recently won the European Steel Design Award 2007 for its groundbreaking design. The building rises sculpturally out of the Danish landscape and is in fact a 330-metre-long hill that brings together production, product development, administration and logistics all in one unbroken open space.

KHR Architects and the Fiberline building were also nominated for the European Union Prize for Contemporary Architecture, also called Mies van der Rohe Prize, in 2007. The prize is given to acknowledge and reward quality architectural production in Europe.

The building is a very precise form laid in the landscape that contains everything belonging to the Fiberline universe – the factory itself, the parking places, the loading and unloading bays, the warehouse, the offices and administration – everything is placed in this one building.

There are no external parking lots with cars anywhere. The whole building is a continuation of the landscape, and the high back of the building completely follows the landscape.

With a total of 20,000 square metres, Fiberline is Denmark's largest workspace. At the heart of the building is Fiberline's open-plan workspace which is 100 metres wide by 200 metres long. This is the composite factory itself, and up above and all around the production facilities are the long galleries of office space with people working. Rockfon ceilings were used here to give the office space exactly the right amount of reverberation. >>



# 04:

## PROJECT

Fiberline

## LOCATION

Middelfart, Denmark

## CLIENT

Fiberline Composites

## ARCHITECT

KHR Arkitekter  
Copenhagen, Denmark

## PRODUCT

Fusion®  
Mono® Acoustic





“

*“So I thought, ‘could I take a knife and cut three large flaps in the landscape, and then lift them up and put light into them?’ And that’s exactly what we did.”*

*It is definitely landscape art. No doubt about that. The Fiberline building is so distinctive and unusual that it’s already won several prizes, not least the European Steel Design Award 2007.*







AS A SURFACE,  
CEILINGS BRING  
EVERYTHING  
TOGETHER.

— JAN SØNDERGAARD,  
ARCHITECT

A starship that just landed from outer space? Or a lost movie set from Star Wars? That's what comes to mind the first time one sees this astonishing piece of *land-art*. Of course, it's not a spaceship—but a Danish composite factory situated right next to one of Denmark's busiest motorways just outside the town of Middelfart.

Even though it's not a spaceship, it is definitely landscape art. No doubt about that. The Fiberline building is so distinctive and unusual that it's already won several prizes, not least the European Steel Design Award 2007.

The jury awarded the Danish architect and Copenhagen University professor Jan Søndergaard and his architect firm KHR the European Steel Design Award 2007 for the Fiberline building because of its groundbreaking design and the way in which the building rises so magnificently out of the Danish landscape. And for the way he created a 330-metre-long hill that brings together production, product development, administration and logistics all in one unbroken open space. The jury wrote: "Fiberline is an exceptional example of the potential of steel to create slim, light constructions that are at the same time very competitive. The Fiberline building shows

how functionality, aesthetics and values can be brought together in a higher unity."

The Fiberline building was also nominated for the prestigious European Union Prize for Contemporary Architecture, also called Mies van der Rohe Prize, in 2007. The prize is given to acknowledge and reward quality architectural production in Europe.

Rockfon spoke to Jan Søndergaard, the man behind this amazing piece of landscape art.

Søndergaard says he is very inspired by landscapes and wants to let his buildings become a part of the landscape. "I'm very inspired by the Scandinavian universe which is bound by the generations and our relationship to the land and the landscape. And by the light, and the special way the air moves between the mountains when

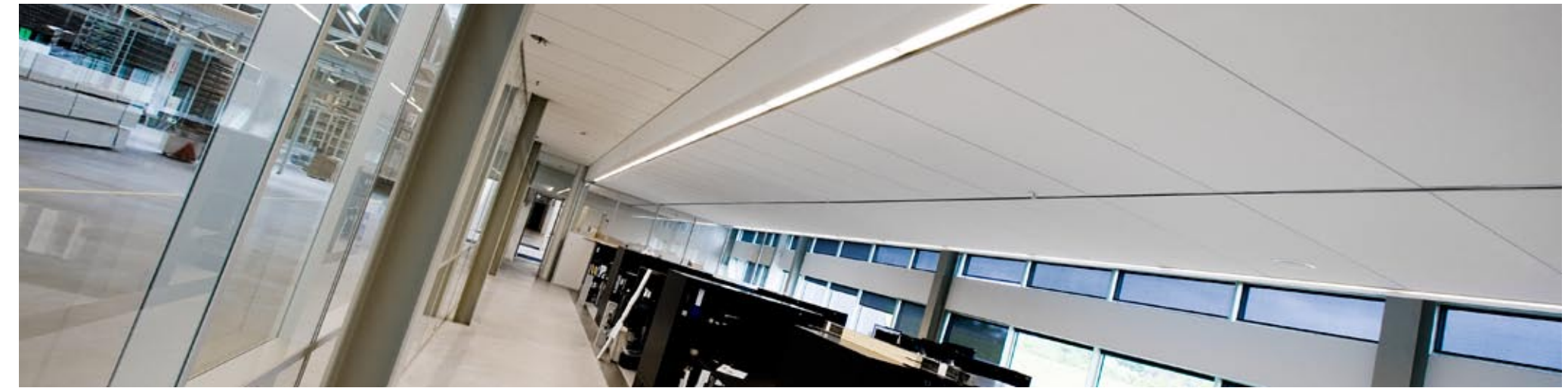


one sails up the fjords. As far as Fiberline is concerned, I was very inspired by the old Viking fortresses with their circular walls such as *Trelleborg* outside Slagelse and *Aggersborg* by Limfjorden. Both fortresses were built around 980 AD.

So when it came to Fiberline, I asked myself, 'is it possible to place a factory and a workplace *in* the landscape? Could we do that?' So I thought, 'could I take a knife and cut three large flaps in the landscape, and then lift them up and put light into them?' And that's exactly what we did. It's a big and very precise form we've laid in the landscape which actually contains everything that belongs to the Fiberline universe. The factory itself, the parking places, the loading and unloading landings, the warehouse – everything is placed in the design itself. It's all one form that contains everything and holds





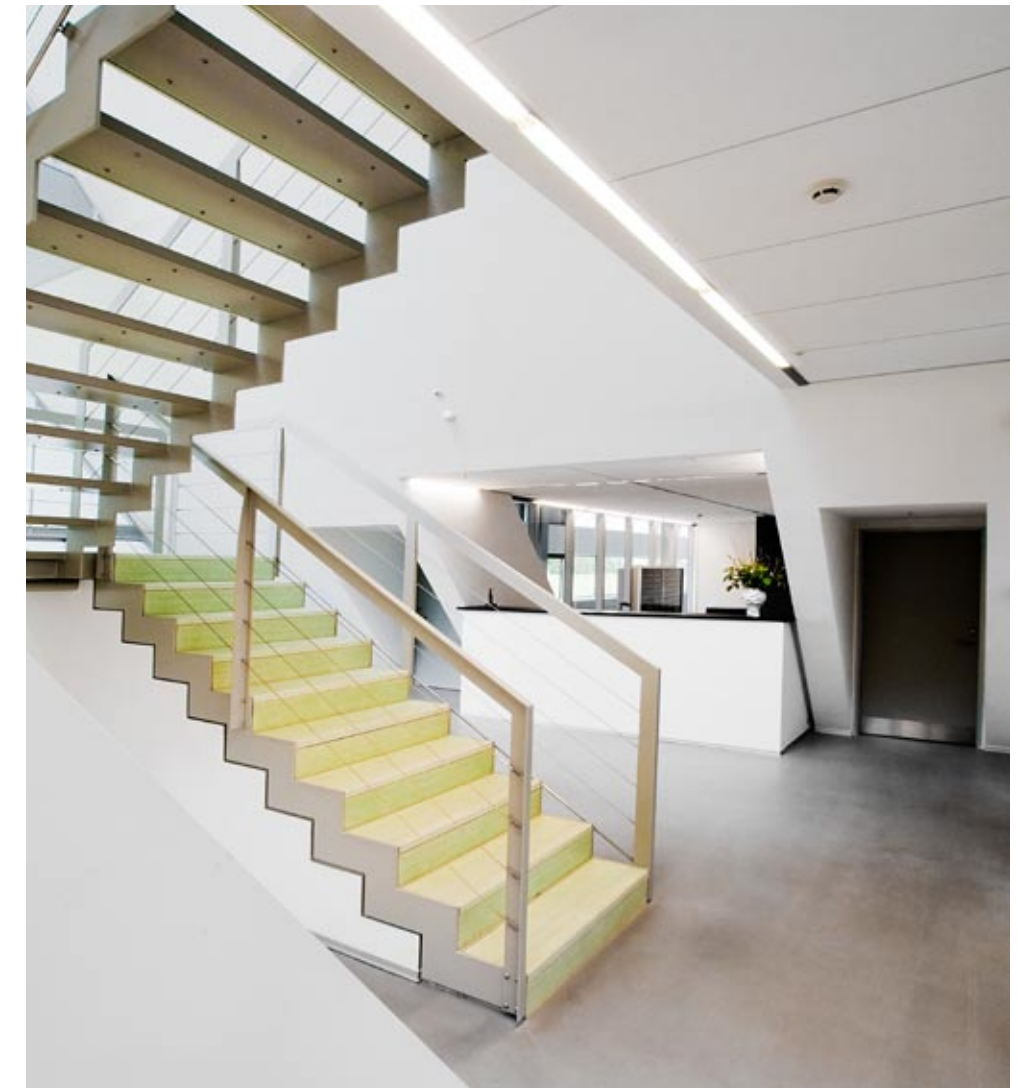


everything. There are no external parking lots with cars anywhere... so it is like a spaceship. You drive in, and everything's *in* it. The whole building is a continuation of the landscape, and the high back of the building completely follows the landscape.

So the building is like three large cuts, and in here are the production facilities which are like a spinning mill. Since Fiberline makes composites – which are artificial materials made from combining raw materials – their products are hanging from the ceilings like threads. And then around all this, there are people sitting and working on the third level overlooking the production facilities. So it's all one big open room with the offices, labs, administration, and everything else overlooking the production facilities. Everyone can see everything, but no one is bothered by any noise."

With a total of 20,000 square metres, Fiberline is Denmark's largest workspace. "It's a question of creating 'identities'," says Søndergaard who started his career working for B&O. "I believe that when we are working with putting rooms together, there arises a joint understanding of one's identity as a company. The building influences the way people feel about their workplace." Fiberline's open workspace is 100 metres wide by 200 metres long – and the whole building is 300 metres long.

"Visually, it's as if the meeting rooms are hanging outside the building, but they are a part of the building," says Søndergaard. "And the stairways are all open – so when you go upstairs, it's as if you are swinging in the air. The people down on the production floor really enjoy having people upstairs and around them, because





all they see are silhouettes working above and around them.”

According to Søndergaard, acoustics weren’t the biggest problem in creating such a large workspace, but fire safety regulations were because you simply aren’t allowed to make such big rooms without guaranteeing them. “So at Fiberline, we had to make some divisions, and we also

have sprinklers in the big windows to meet fire regulations. And these windows also help the soundproofing in the big production room. But in the long galleries where people are sitting upstairs, we had to find the right balance when it comes to sound. You don’t want to make a room that is completely ‘dead’ in terms of sound because then it’s not inspiring to work in. People are inspired by each other, so the

indoor climate is important – and this is where we used Rockfon ceilings.

The people who are actually sitting in this space are really satisfied with the result because the space has exactly the amount of reverberation they wanted. But the ceilings really get to work hard in this building – and they are up to the challenge. And the result is a space that’s very comfortable to sit in and which provides the inspiration that comes from sitting with other people.”

Originally Søndergaard was against lowered ceilings, and in his previous works such as the much acclaimed Pihl headquarters in Copenhagen, everything was visible, even the sprinkler systems. And in the big workspace at Fiberline, it’s the same. But Søndergaard used Rockfon Fusion ceilings in the offices because he wanted a completely-controlled look in the office space. “And it really is a beautiful look. We put lights, electrical installations and the tracks all into the Rockfon Fusion system, and the result is really beautiful. It’s a very good solution to use Rockfon system ceilings because it gives a freedom in terms of managing the technical installation while creating ceilings that aesthetically are beautiful to look at. The ideal ceilings should appear as if they have

a controlling effect. In other words, they should bring together everything we’re doing. You should be able to read from the ceiling that a building is clarified and well thought through. And that everything is integrated by means of the ceilings.

We also used Mono Acoustic in the meeting rooms, and here we decided to experiment – and use Rockfon’s Mono Acoustic on the walls because we wanted the rendered and plastered surface as a contrast to the rest of the surfaces.

We’ve been happy to use Rockfon system ceilings at Fiberline because they clearly support the whole idea that Fiberline’s products are composites made of different products. So we wanted to tell that story – and we’re very happy with the ceilings because everything is built into the ceilings (ventilation, lights etc.). And we’ve tried to break or penetrate the ceilings as little as possible. The only things you can actually see are the fire detectors (they were the only things we couldn’t hide). Everything else is hidden. We selected Rockfon ceilings mostly because of appearance, not so much because of fire safety, because we think it’s a beautiful product.” <<\

“

*Søndergaard used Rockfon Fusion ceilings in the offices because he wanted a completely-controlled look in the office space.  
“We put lights, electrical installations and the tracks all into the Rockfon Fusion system, and the result is really beautiful.”*

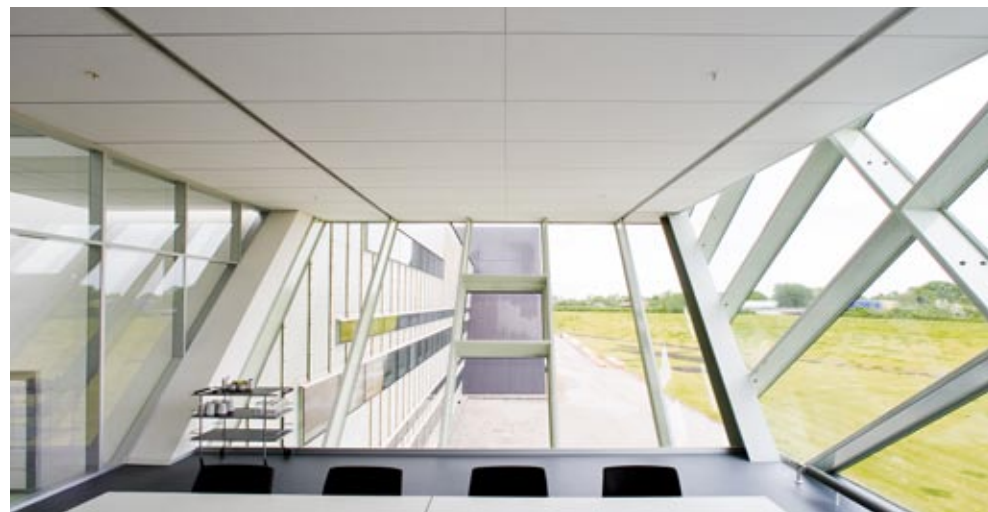






“

*“The people who are actually sitting in this space are really satisfied with the result because the space has exactly the amount of reverberation they wanted. But the ceilings really get to work hard in this building – and they are up to the challenge. And the result is a space that’s very comfortable to sit in and which provides the inspiration that comes from sitting with other people.”*







Gateway Academy in Thurrock has now been completed with an impressive final construction value of £24 million. Over 15,000 square metres of Rockfon ceiling tiles were specified for use throughout the entire school. The state-of-the-art ‘doughnut’ shaped building has been developed for the forthcoming merger of two under-capacity secondary schools within the town, becoming host to 1,800 students.

Lianne Toothill of Lyster, Grillet & Harding Architects, who have specified Rockfon in the past, comments on the project: “Rockfon were specified as they were the only ceiling tile on the market that had 100% humidity resistance. They were unmatched in terms of their fire resistance properties and after using them in the past we had no hesitation in using them again.”

Six Rockfon products were specified for this project: Koral, Sonar, Polar Colour, Sonar Silence and Hygienic. Adrian Warne,

Partner at LGH, noted: “All areas within the school have different requirements, and many with gentle curves. The project has Rockfon suspended ceilings throughout as these fitted the bill perfectly with a range that fulfilled the various design parameters. The ability to have a one-stop shop was really beneficial and cost efficient.”

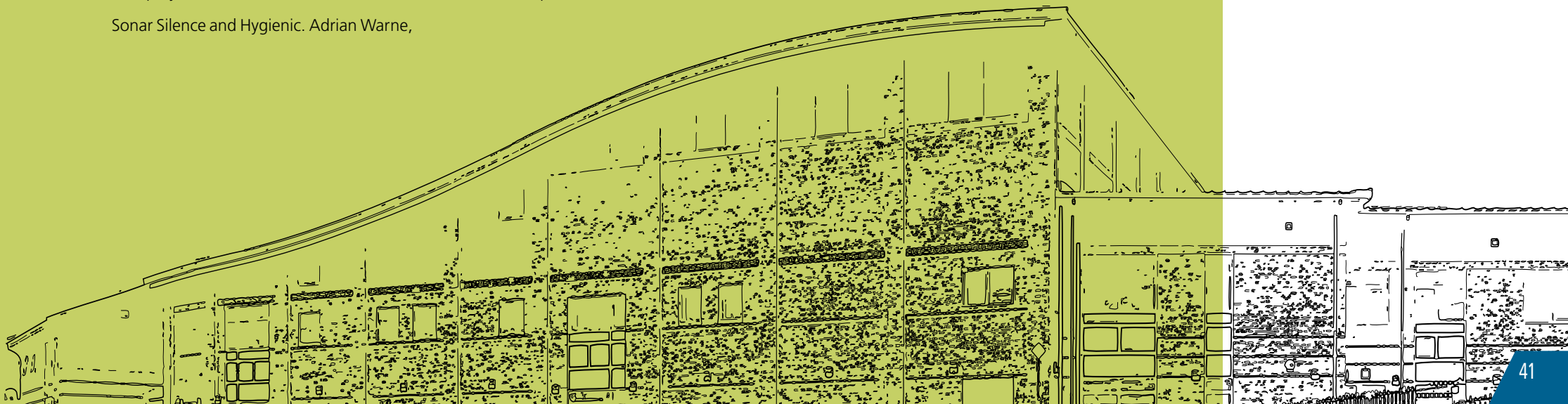
The Sonar tile is ideally suited for use in classrooms due to its compliance with sound absorption requirement AD.E.E3. It is available in various module sizes and edge details to suit differing design options and installation needs.

Polar Colour tiles can make a dramatic difference to the impression of any room due to the variety of colours available. For this specific project, Night Blue was chosen, as Lianne explains: “The Polar Colour tile was chosen because of the colour range as it was necessary to provide Drama rooms with the option of a blackout.”

Koral is a white, micro-textured tile that delivers extremely well in a number of performance areas and ensures a high level of sound absorption. It was specified for this project due to its acoustic properties and in a regular format for aesthetic reasons.

For enhanced room-to-room insulation, Sonar Silence with its specially-applied backing material was installed, while its white and slightly-textured surface helped to create a truly elegant ceiling expression.

With all schools there are areas such as kitchens and food technology rooms that require a high level of cleanliness. The Hygienic tile was specified because it fully complies with the most stringent demands for hygiene and ease of cleaning. They are durable and covered in a white surface paint incorporating fungicide to enhance resistance to any micro-organisms that may develop in environments such as this. >>



# 05:

**PROJECT**  
Gateway Academy

**LOCATION**  
Thurrock, United Kingdom

**ARCHITECT**  
Lyster, Grillett & Harding

**PRODUCT**  
Koral  
Sonar®  
Polar Colour  
Sonar® Silence  
Hygienic









I TRULY BELIEVE  
THAT DESIGN  
CAN TRANSFORM  
THE QUALITY OF  
LEARNING.  
— ADRIAN WARNE,  
ARCHITECT

Stunningly different and ground-breakingly contemporary, the appearance of the Gateway Academy in Thurrock truly defies convention and challenges the traditional design of educational establishments everywhere. The Academy is a unique £24-million development arranged in the shape of a doughnut and viewed as a massive G-shaped structure from above. The design was the brainchild of Lyster, Grillet and Harding Architects, a medium-sized practice that specialises in innovative and contemporary design for the education sector, with 95% of the work undertaken concentrated on this market.

The design pushes the boundaries of academic representation, and the design team faced many challenges. The new super academy is the merger of two separate schools, one in Grays and one in Tilbury, both of which were performing under capacity. The architects were approached in 2002 by Thurrock Council to undertake a feasibility study for a new secondary school which would eventually house 1,800 students. The gauntlet was accepted by the architects whose creativity was only limited by the boundaries of their imagination.

The result: A design evolved from the experiences and vision of Adrian Warne,

partner at LGH, who combined his interest in the environment with his skill in spatial design to develop a blueprint for the new school that would fit in with the stringent requirements of the local environment and the needs of the local communities. The unification of the structure had to reflect functionality, practicality and contextual impression – both externally and internally – as Adrian explains: “The arrangement of

the principle blocks are closely-linked and enclose a large attractive landscaped court. The school is very high-profile and highly-visible in a flat marshland site, and we had to deal with this content in the design and appearance of where it sits between the communities it serves. We have provided a building that significantly improves the education provision for pupils, teachers and the local community. The central courtyard







has provided secure, usable outside space, and the variety of teaching spaces located around the court for various academic disciplines work very well. So too, does the internal street design, linking to the core block which incorporates a wide range of communal facilities including café, library, hall and gym.”

It is this continuity and flow that transfers to the interior, and the innovative and clever use of the ceiling space is a noticeable and creative feature of the building. “The school has been designed with a lot of non-rectangular rooms, many with gently curving ceilings,” continues Adrian, whose work has been inspired by some of the most pioneering architects of modern times. Adrian saw the aesthetic benefits of using the ceiling space as a visible and eye-catching feature of the overall design – and by using specialist Rockfon ceiling products, other considerations such as fire, acoustic and noise control could be easily accommodated.

Adrian’s inspiration comes from a very well respected source, having trained at Leicester School of Architecture under Ted Cullinan, a significant architect of the time. Throughout his career he has been influenced by some of the most farsighted

architects, in particular Richard Rogers, Charles Renee Macintosh and Frank Lloyd Wright. His first significant project was the design of the Percy Rugg Design and Technology Centre at the Leys School, Cambridge in 1986, which won an RIBA regional Award. This has been followed by many projects in schools, colleges and academies in and surrounding the county of Cambridgeshire. But the Gateway Academy in Thurrock is his most imaginative to date.

“The project has Rockfon suspended ceilings throughout, as these fitted the bill perfectly, with a range that fulfilled the various design parameters,” continues Adrian. “I truly believe that design can transform the quality of learning, and utilising every available space – including the roof area – can be hugely beneficial in terms of visual appeal and practicality. And this is what we have achieved at the Gateway Academy.”

Six Rockfon products were specified – Koral, Sonar, Polar, Sonar Silence, Hygienic and Rocklink 24 Grid. The Sonar tile is ideally suited for use in classrooms due to its compliance with the sound absorption requirement AD.E.E3. Available in various module sizes and edge details to suit

“*“I truly believe that design can transform the quality of learning, and utilising every available space – including the roof area – can be hugely beneficial in terms of visual appeal and practicality. And this is what we have achieved at the Gateway Academy.”*







**!** Colour played a major role in the specification of the Polar Colour tiles, which can make a dramatic difference to the impression of any room due to the variety of colours available.

differing design options and installation needs, Sonar is flexible and adaptable.

Colour played a major role in the specification of the Polar Colour tiles, which can make a dramatic difference to the impression of any room due to the variety of colours available. For this specific project, Night Blue was chosen because of the colour range as it was necessary to provide specialised areas such as the drama rooms with the option of a blackout.

Koral is a white, micro-textured tile that performs extremely well in a number of key areas and ensures a high level of sound absorption. Its acoustic properties and tegular format were perfect for the application for aesthetic reasons. For enhanced room-to-room insulation, Sonar Silence with its specially-applied backing material was installed, while its white slightly-textured surface helped to create a truly elegant ceiling expression.

The Hygienic tile was specified because it fully complies with the most stringent demands for hygiene and ease of cleaning. For the new school, this was very important as the kitchens and food technology rooms required the highest levels of cleanliness. They

are durable and covered in a white surface paint incorporating fungicide to enhance resistance to any micro-organisms that may develop in environments such as this.

The response to this futuristic and stunningly-visual school has been phenomenal and meets with Adrian's desire to fulfil his clients' needs. "Understanding their detailed requirements, subsequently providing what they wanted, and then adding what they didn't realise they could have is the backbone of excellent architecture," he comments. "We have created an exciting and vibrant forum for learning – the architectural design of the academy is original, the materials used combine high performance with aesthetics and the school stands as a beacon in the local area."

<<\\





“

*“The project has Rockfon suspended ceilings throughout, as these fitted the bill perfectly, with a range that fulfilled the various design parameters.”*







GeoCenter Møns Klint is a Danish geological and nature centre located on the picturesque cliffs of Møn in southeastern Denmark. Some 300,000 people a year visit the exhibition centre which tells the story of Denmark's geological history and of the flora and fauna of this beautifully-preserved natural area. The centre is located close to the edge of the largest cliff which is some 100 metres high. Danish Queen Margrethe inaugurated the nature centre in 2007.

The World Architecture Festival considers GeoCenter Møns Klint one of the most beautiful buildings in the world and shortlisted the centre in its Nature category at the World Architecture Festival in Barcelona in October 2008. The centre was designed by the Danish architect firm PLH Architects of Copenhagen.

The unusual thing about the centre is that the architects decided to put most of the building underground. Out of respect for nature, the visible, above-ground part of the centre takes up as little space as possible – while the large exhibition area is totally underground. This also harmonizes well with the centre's purpose, which is to tell the story of Denmark's underground.

The actual flow of the building is very simple: Guests enter and go underground to see the exhibition, then come up to the hall where there's a restaurant and beautiful terrace that is very close to the actual cliff.

Choice of materials for the building was also based on the natural environment. Everything is white, like the cliffs: The building is made of white concrete, the floors are white cement plaster, the indoor walls are white rendered plasterboard and the ceilings in the hall and restaurant are white Mono Acoustic spray-rendered ceilings. Underground, in the exhibition space, everything is black – especially the ceilings which are Rockfon's Industrial Ceiling Panel Black, chosen because of its excellent sound absorption qualities. >>

# 06:

**PROJECT**  
GeoCenter Møns Klint

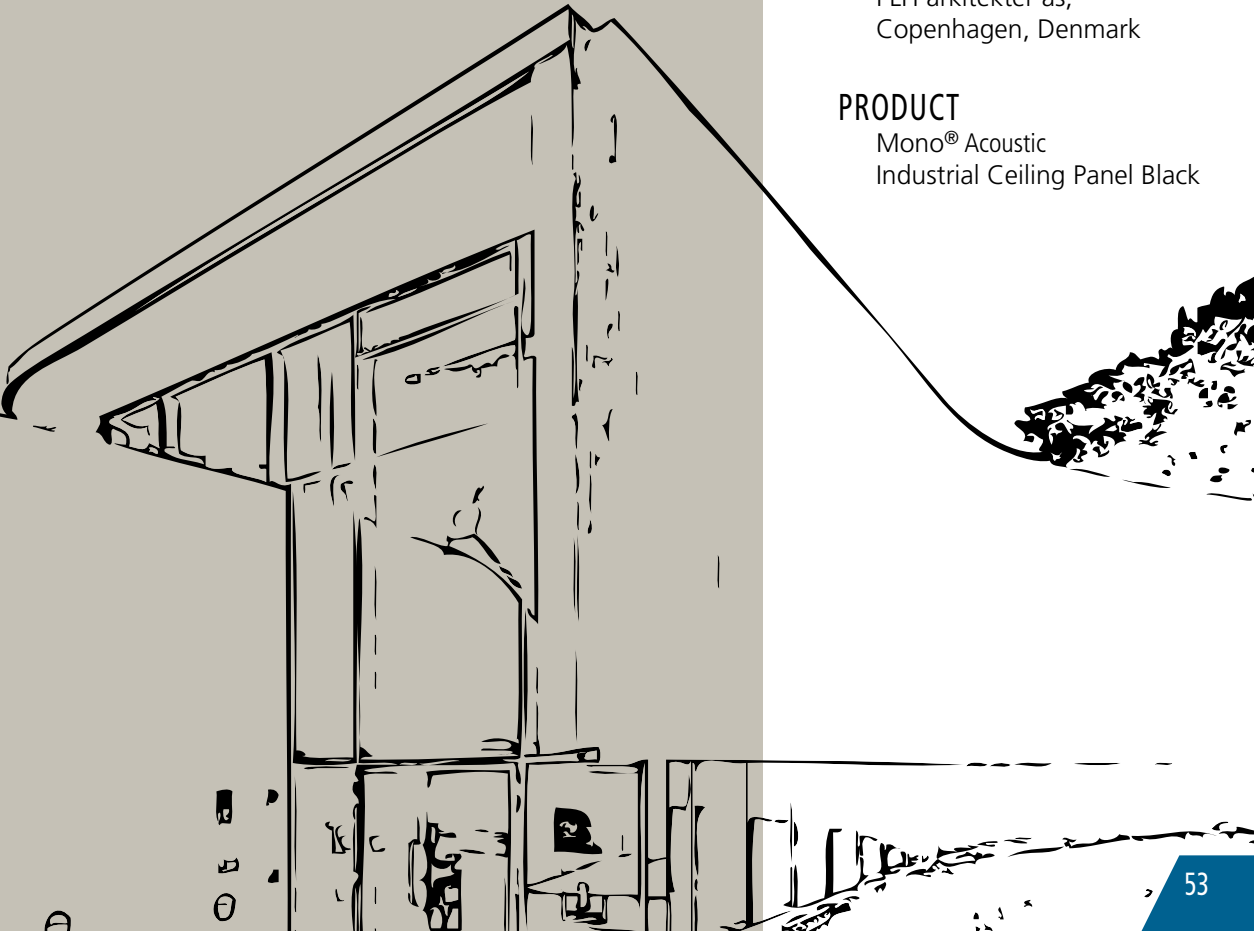
**LOCATION**  
Møns Klint, Denmark

**CLIENT**  
Fonden GeoCenter  
Møns Klint

**ARCHITECT**  
PLH arkitekter as,  
Copenhagen, Denmark

**PRODUCT**  
Mono® Acoustic  
Industrial Ceiling Panel Black

Oplev Danmarks fødsel







“

*“We chose Mono Acoustic for the hall and the restaurant because we didn’t want to have any directional lines in the ceilings since the building itself is curved. Traditional lowered ceilings have joints, but we didn’t want any straight lines because they would disturb the soft curvature of the building.”*







SOMETIMES  
THINGS JUST ARISE  
NATURALLY – AND  
THAT’S USUALLY  
WHEN IT BECOMES  
REALLY INTERESTING!

— SØREN MØLBAK,  
ARCHITECT

GeoCenter Møns Klint is a Danish geological and nature centre located on the picturesque cliffs of Møn in southeastern Denmark. The exhibition centre offers a stunning glimpse of Denmark’s geological history as well as the flora and fauna of this beautifully-preserved natural area. The centre is located close to the edge of the largest cliff which is some 100 metres high. Queen Margrethe inaugurated the nature centre in 2007. Roughly 300,000 people visit the centre each year.

The World Architecture Festival considers GeoCenter Møns Klint one of the most beautiful buildings in the world. As a result, GeoCenter Møns Klint was one of the nine shortlisted entries in the Nature category at the World Architecture Festival in Barcelona in October 2008. There were 700 entries from some 63 countries.

The centre was designed by the Danish architect firm PLH Architects of Copenhagen. Rockfon talked to Søren Mølbak, one of the partners, about this stunning and unusual natural museum.

“We started working on the centre in 2002 when PLH won an open international architect competition with 300 entries for the project. But it’s taken a long time to



*The World Architecture Festival considers GeoCenter Møns Klint one of the most beautiful buildings in the world. As a result, GeoCenter Møns Klint was one of the nine shortlisted entries in the Nature category at the World Architecture Festival in Barcelona in October 2008. There were 700 entries from some 63 countries.*



Udstilling  
Exhibition  
Ausstellung

64 70.000.000 år tilbage i tiden  
Go 70.000.000 years back in time  
Gehen Sie 70.000.000 Jahre zurück



build because it took a while to raise money for the centre. Previously this very special natural area was privately owned, but more than 20 years ago, the Danish state took over the property but didn't improve the facilities. Then a group of local people who were dissatisfied with the situation, decided to create a foundation called 'GeoCenter Møns Klint' to raise money for a centre which focused on the birth of Denmark – from a geological point of view. So when we started work on the project, there were a lot of rundown buildings scattered around the property and one very fine building which was a hotel. We tore everything down except the hotel building which we restored.

The brief for the GeoCenter was that the exhibition facility was going to need a lot of space. We thought that this amount of building space was simply too large for this beautiful and very sensitive natural area. So out of respect for the nature, we came up with the idea that the visible part of the centre should be as small as possible. And the only way we could do this was to put most of the building underground. This seemed to be a good idea since the aim of the exhibition is to tell the story of Denmark's birth by exploring and explaining Denmark's underground. So

we thought, let's put the whole exhibition area underground – and that's how the idea was born."

Mølbak believes PLH Architects won the competition for the project because of their underground concept combined with the 'wing-shaped roof' icon. "Today the centre is built so that the whole exhibition centre is underneath the natural hill that was there to begin with. The building is situated almost all the way out to the edge of the huge cliff. The only part of the building that is above ground is the hall and the restaurant. The other thing we did to keep the above-ground part of the building as small as possible was to restore the old hotel so we could put the school service and the administration over there. In this way, the new building required less space.

The actual flow inside the building is very simple. You go underground to see the exhibition and come up to the hall. And upstairs (the above-ground part) there's a restaurant with a big terrace that is very close to the actual cliff. We had to take care when we dug out the site because it's so close to the edge of the cliff. The cliffs are slowly crumbling and receding, and experts say that in 300 years this whole place will fall into the sea."

Respect for nature has been a main concern all the way through when building the centre. "We also wanted to protect the trees on the other side of the building, which actually is how the beautiful curvature of the building arose. We simply wanted to keep those beautiful larch trees which meant we couldn't build in a straight line, so the building is curved because of the trees! Sometimes things

just arise naturally – and that's usually when it becomes really interesting! And the result is really beautiful. People now call the visible part of the building the 'wing' and the wing has become the centre's icon."

Choice of materials was also based around the natural environment. "Because the cliffs are white and we wanted to follow



“*“The ceiling is completely flat and looks like a traditional flat ceiling. For me, these ceilings work as an architectural expression because they are so modern, completely without lines and completely free of any technical disturbances.”*







nature, our choice of materials and colors is based on the natural environment. But we didn't want to paint the walls white, so the building is made of white concrete, the floors are white cement plaster, the indoor walls are white rendered plasterboard, and the ceilings are white Mono Acoustic spray-rendered ceilings.

We chose Mono Acoustic for the hall and the restaurant because we didn't want to have any directional lines in the ceilings since the building itself is curved. Traditional lowered ceilings have joints, but we didn't want any straight lines because they would disturb the soft curvature of the building. So that's why we chose Mono Acoustic. We also placed all the ceiling light fixtures in random order (instead of in rows) so the lights are like the stars in the sky, and their random placement does not disturb the curves. The ceiling is completely flat and looks like a traditional flat ceiling. For me, these ceilings work as an architectural expression because they are so modern, completely without lines and completely free of any technical disturbances."

Underground in the exhibition hall, the ceilings are black like everything else. "Here we used Rockfon's Industrial Ceiling Panel Black because

special effect lighting was going to be used in the darkened rooms. Also the rooms required a lot of sound absorption because the whole exhibition is interactive with people touching and moving things – and there are a lot of sound effects. The exhibition, which is very popular with kids, is comprised of cave-like exhibition booths that are laid out like the spine of a dinosaur. These cave-like booths are quite big (6 metres high by 7-8 metres long), and inside each there are exhibitions with different artists showing their interpretation of various aspects of Denmark's underground. The exhibition itself is called *Denmark's Birth* so visitors actually walk through Denmark's birth from prehistoric times to today by going through the different geological levels of Denmark. And the children can actually see in the microscopes that the cliffs are really made of fossils. Last year, a little boy found a real dinosaur's tooth – and experts believe that one day they will perhaps find a whole monster!"

<<\\



<<\\





The shining Havezate was opened at the Hof van Saksen holiday resort on June 22, 2007. Architect Cor Kalfsbeek collaborated with the interior furnishings of top-designer Piet Boon to offer guests of the Havezate absolute luxury and quality. The magnificent gardens that surround the central building were specially designed by Piet Oudolf.

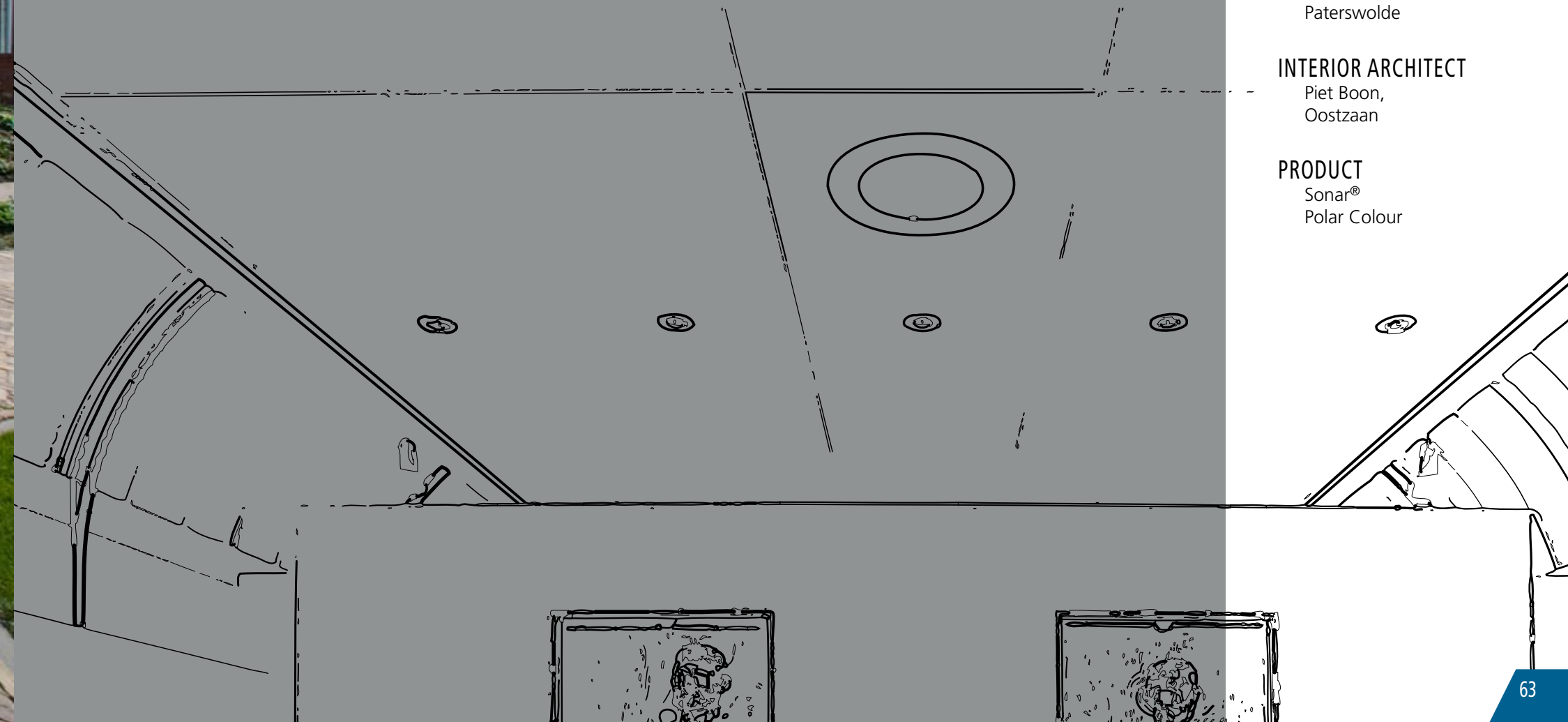
Only well-to-do 'gentlemen farmers' in Drenthe used to be able to afford the luxury of a *havezate*, a large country house. The modern 10,000-square-metre Havezate at

Hof van Saksen offers such rare luxury but in an entirely contemporary fashion. The starting point was not only to completely design all the rooms, but also to give them a bit of character.

A substantial proportion of the total space comprises a large indoor swimming pool, sauna, fitness facility and spa in the wellness centre. The building also accommodates four restaurants. There is an exclusive à la carte restaurant, a Grand Café, an Italian restaurant and a self-service restaurant. Here as well, the total

concept of each was an important point of departure for the overall layout. Each of them has its own look and feel.

The Rockfon ceilings had to blend in with all concepts and contribute to the atmosphere interior architect Piet Boon had in mind. Rockfon Sonar is used throughout, both in the wet areas and in the restaurants. Standard white Sonar panels were supplied, as well as specially-coloured Polar Colour ceiling panels, and installed in a concealed-grid system. <<\



# 07:

## PROJECT

Hof van Saksen

## LOCATION

Nooitgedacht,  
Assen, Netherlands

## ARCHITECT

Cor Kalfsbeek,  
Paterswolde

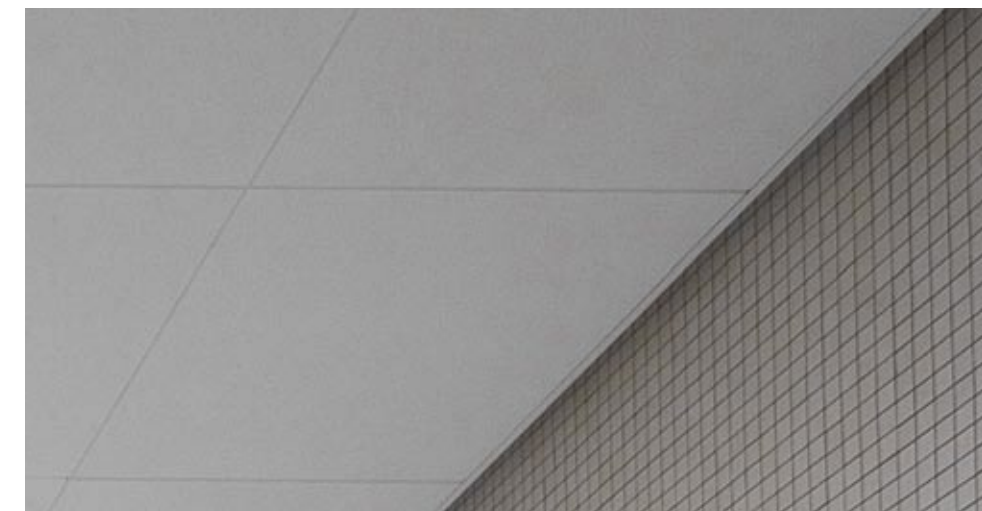
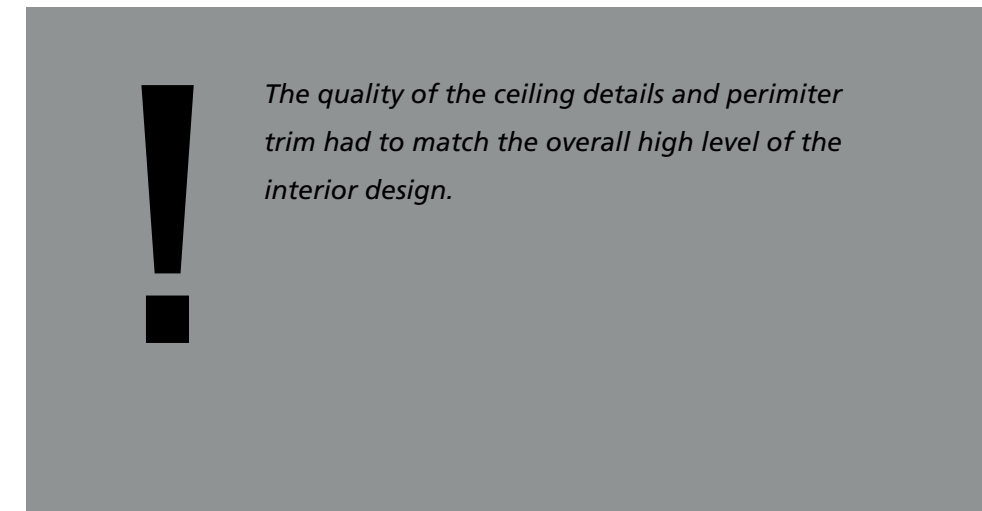
## INTERIOR ARCHITECT

Piet Boon,  
Oostzaan

## PRODUCT

Sonar®  
Polar Colour









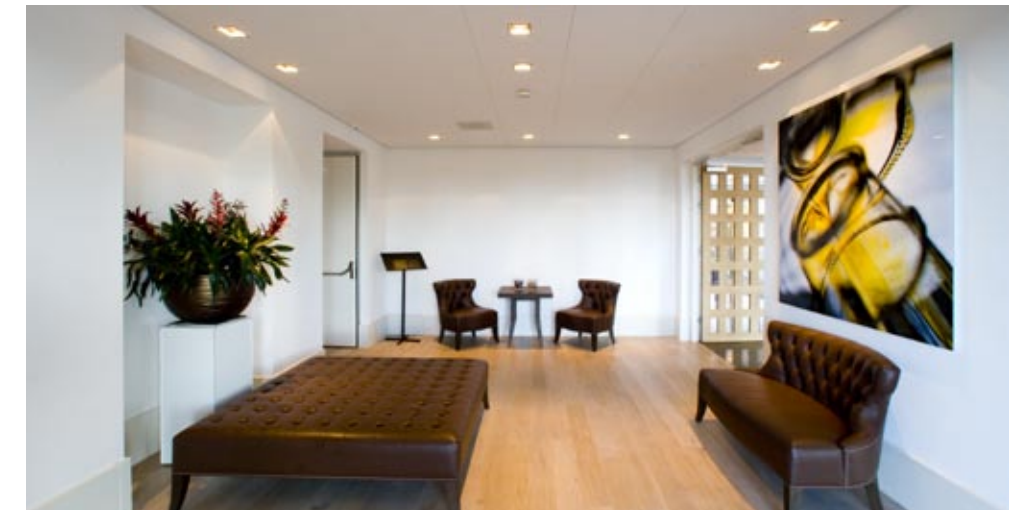




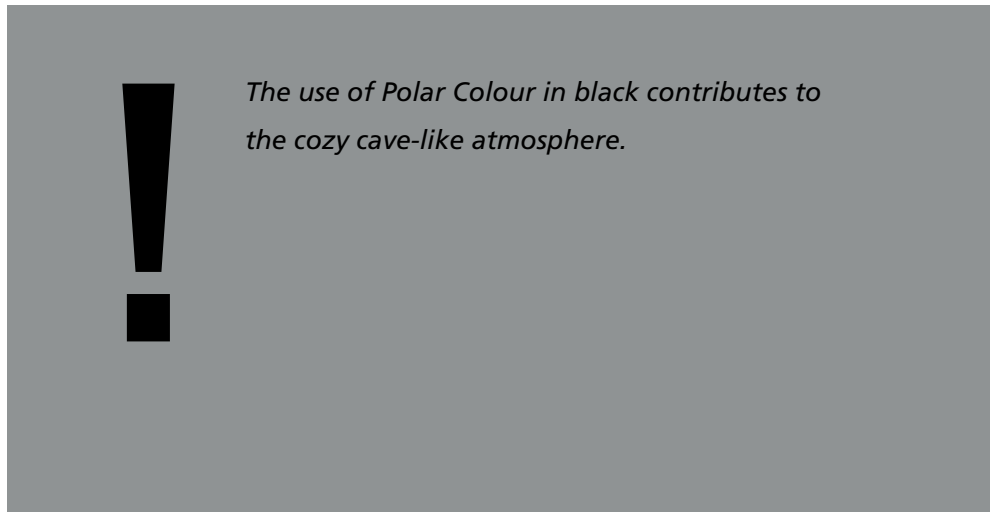
*A substantial proportion of the total space comprises a large indoor swimming pool, sauna, fitness facility and spa in the wellness centre. The relatively high humidity level in these areas made Rockfon Sonar's high resistance to moisture a key element while maintaining the high design level.*













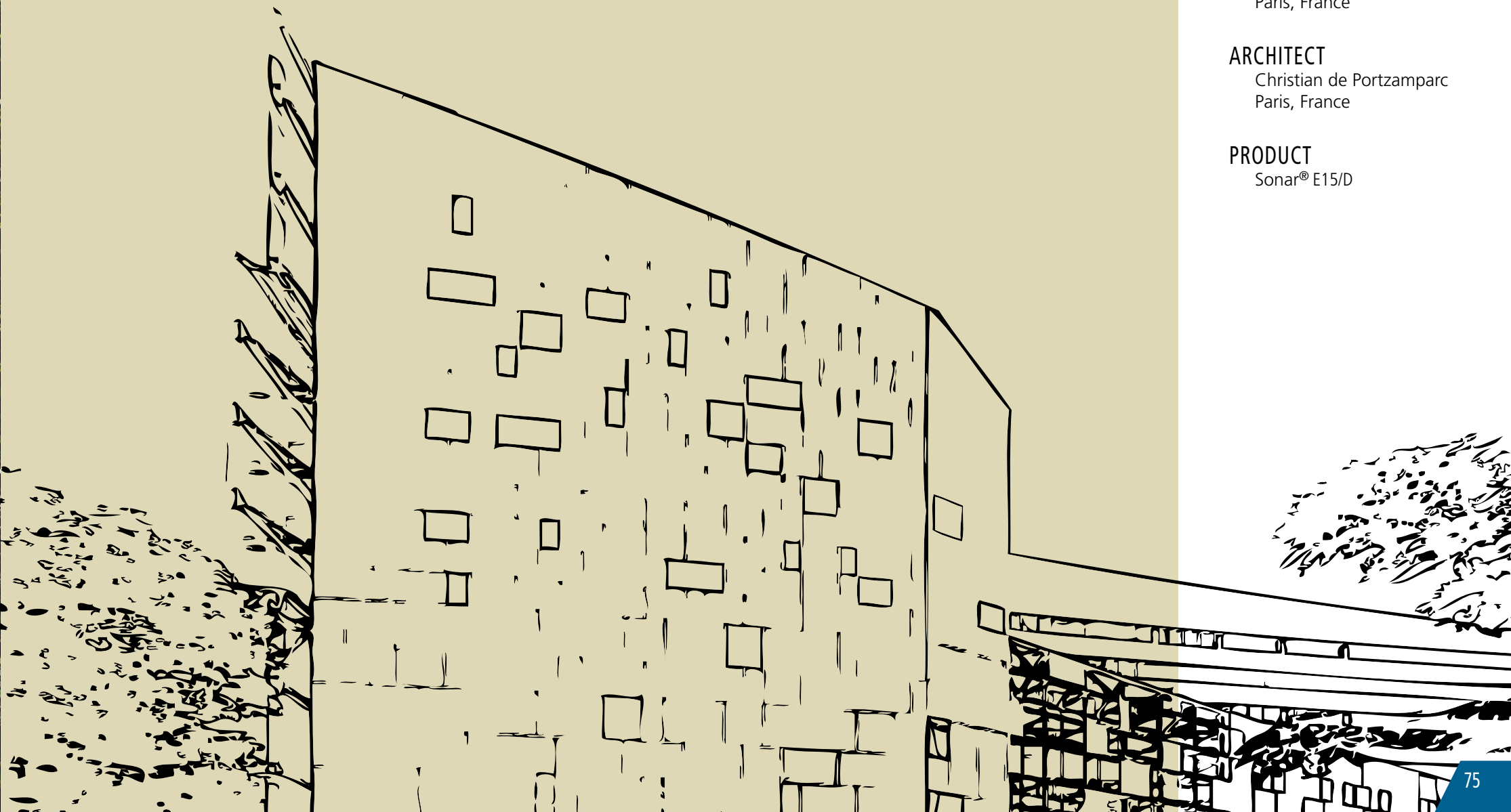


In 2005, Le Monde headquarters moved to a fully-refurbished building inspired by famous French architect and urbanist Christian de Portzamparc. He metamorphosed a neutral '70s building into a contemporary office building with

a strong personality. De Portzamparc was involved in all aspects – technical, functional and aesthetics.

Over 12,000 square metres of Sonar with a combination of E15 and D edges

(1500 x 600 mm) were installed mainly in the corridor and office spaces. Rockfon products were chosen for their acoustic properties as well as the combination of special dimensions and edges. <<\



# 08:

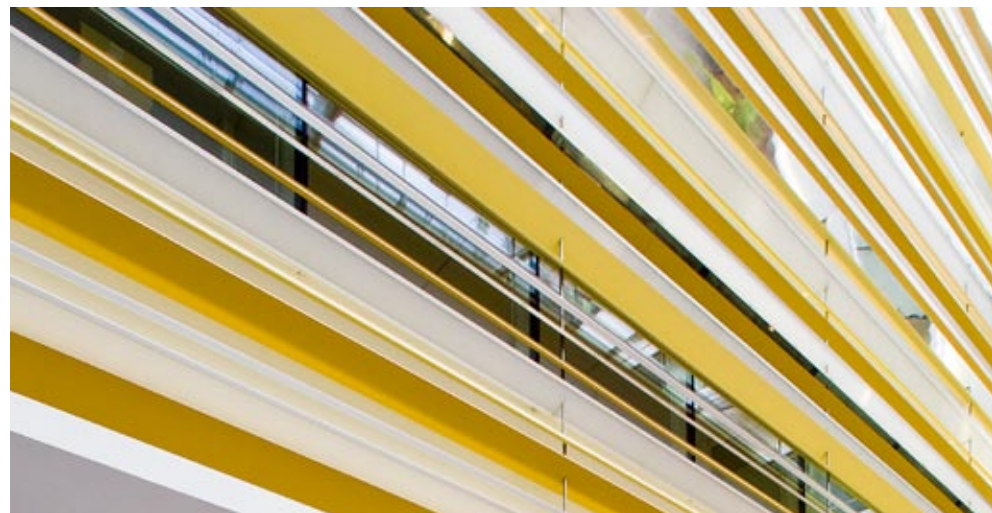
**PROJECT**  
Le Monde

**LOCATION**  
Paris, France

**ARCHITECT**  
Christian de Portzamparc  
Paris, France

**PRODUCT**  
Sonar® E15/D









*Rockfon products were chosen for their acoustic properties as well as their combination of special dimensions and edges.*





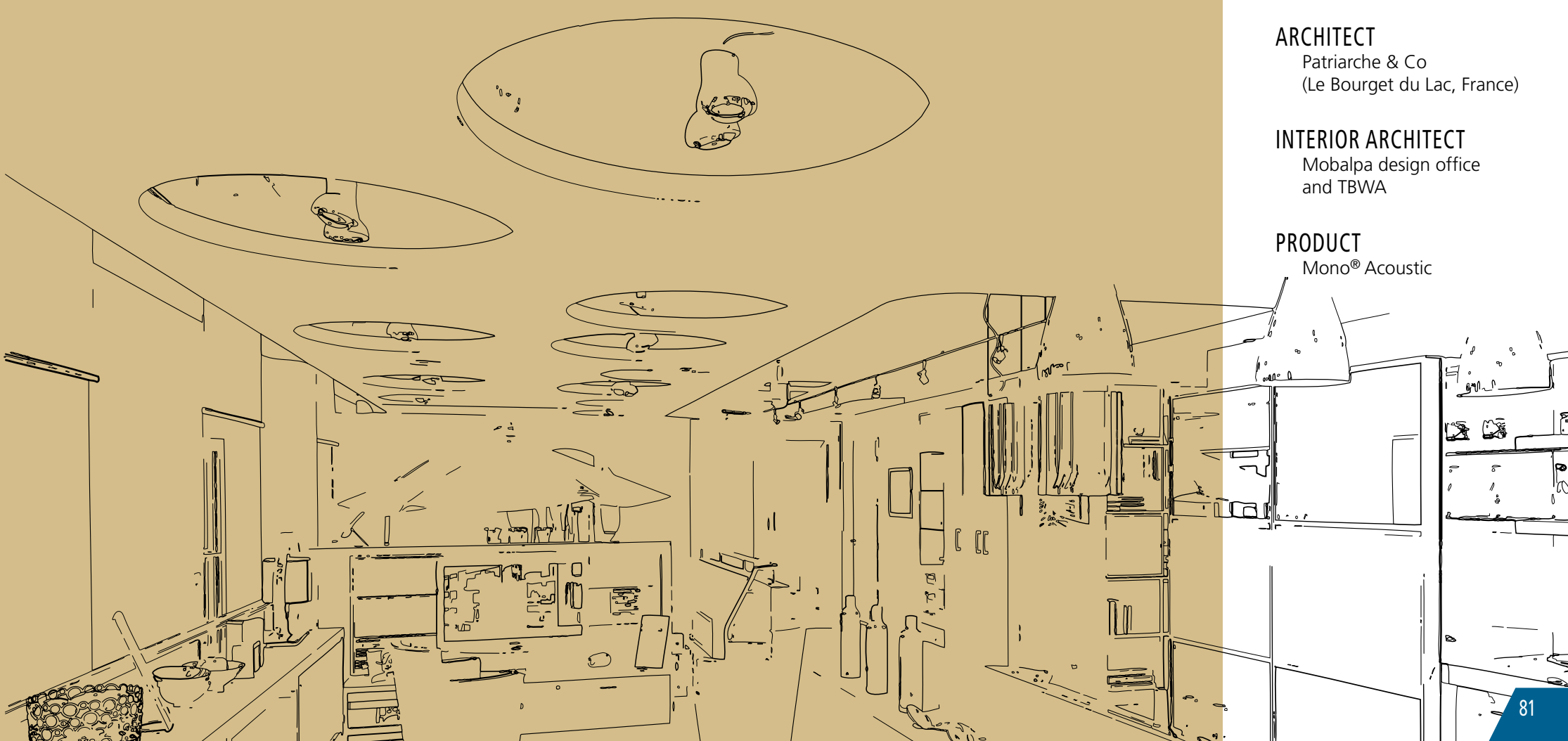


Located in the heart of Paris (75), the 3,000-square-metre Mobalpa showroom has 3 levels dedicated to kitchen, bathroom and storage solutions.

These ultra-contemporary premises have been created from a purely Haussman-

style building with the help of Patriarche & Co architects. Converted by the Mobalpa design office in collaboration with the TBWA agency, this showroom presents the brand's complete range of products in an innovative and dynamic way with appealing spaces and digital signs.

The Mono Acoustic monolithic ceiling was the perfect choice for the project due to its combination of aestheticism and unique acoustic performance. 1,300 square metres of Mono Acoustic were installed as islands to accentuate the elegance of the premises. >>



# 09:

## PROJECT

Mobalpa Showroom

## LOCATION

Paris, France

## CUSTOMER

Mobalpa (Fournier Habitat)

## ARCHITECT

Patriarche & Co  
(Le Bourget du Lac, France)

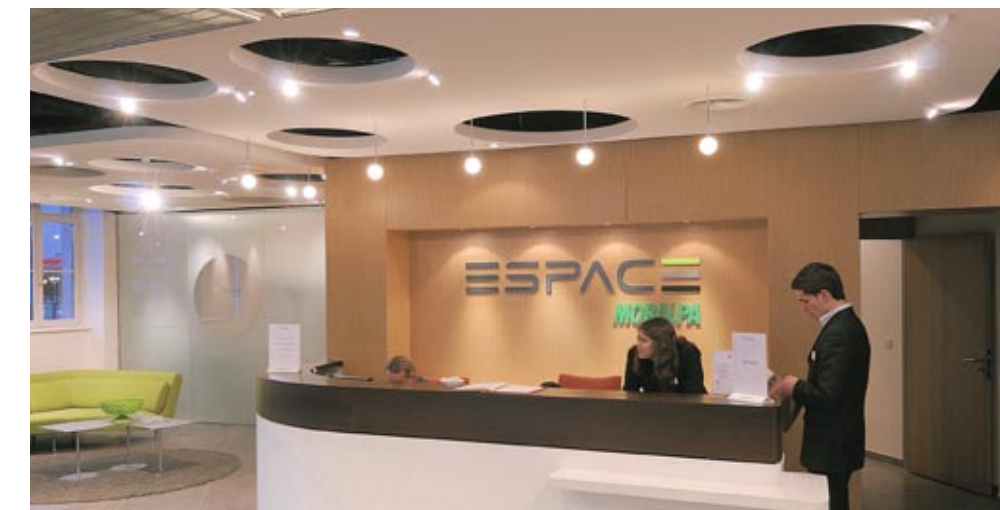
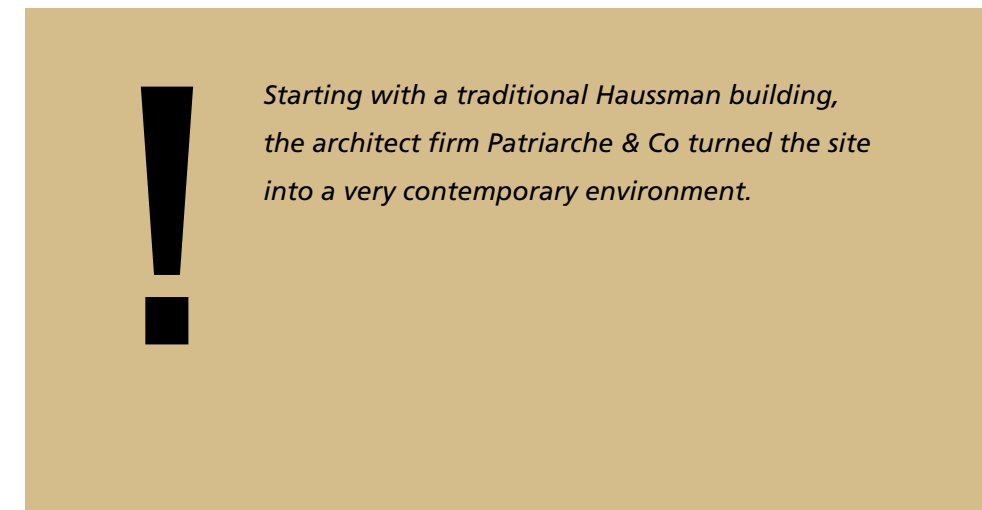
## INTERIOR ARCHITECT

Mobalpa design office  
and TBWA

## PRODUCT

Mono® Acoustic









Jean-Loup Patriarche, a pupil of Paul Virilio at the Ecole Spéciale d'Architecture in Paris, started his career working for a variety of firms before returning to Savoie in 1980. After the death of his father, Bernard, he developed the firm of Patriarche & Co structuring it on a British model strongly inspired by the architecture of Frank Lloyd Wright. He participates in all projects and coordinates the work of the team. He is the force behind the architectural style of the firm.

Jean-Loup doesn't play favourites. He finds that all projects, be they large or small, have a rewarding and interesting aspect that encourages overall creativity. "All the projects we handle have contributed in varying degrees to the technical and cultural development of the firm. The diversity of projects handled is a source of ideas and contributes to the quality of each individual project."

For Mobalpa's Paris showroom, acoustic and other technical considerations (edges, dimensions, monolithic, flexibility, etc.) played a large part in Patriarche & Co choosing Mono Acoustic as the ceiling for the project. "It was primarily the obvious confusion of existing technical installations breaking through a suspended ceiling that

led us to choose a 'cloud' ceiling rather than one covering the entire surface area. Of course, the aesthetics and intrinsic qualities of Rockfon Mono Acoustic helped us arrive at this choice, too."

When designing and implementing any given project, Patriarche & Co rely on two fundamental principles – humility and sincerity. Jean-Loup explains: "Humility means listening to needs, paying attention to the site and the context while respecting the technical and budgetary framework. Being sincere guarantees a pertinent and long-term solution that goes beyond trends, capable of arousing emotion."

These design principles and philosophical ideals are obvious in the Mobalpa showroom project. "Exactly," agrees Jean-Loup, "especially in this instance

due to the context we were working in – respect of the original idea and respect of Mobalpa's concepts."

<<\







*The selection of Mono Acoustic, Rockfon's monolithic acoustic ceiling, perfectly integrated in the project thanks to its high aesthetics and unique acoustic performance.*





Over 1,300 square metres of Mono Acoustic were installed in island configurations, further enhancing the elegance of the place.







On January 18, 2007, Queen Beatrix of the Netherlands opened the new wing of the Peace Palace – a multifunctional 7,000-square-metre complex with library, reading room, auditorium and office spaces reserved for the International Court and the Permanent Court of Arbitrage. The new wing is comprised of geometric shapes – rectangles, triangles and ellipses – combining modern materials with a respect for history.

The increasing number of books and participants in international conferences meant that the old building had grown beyond capacity. A large part of the new building is dedicated to a library and reading room, while the basement offers about 22 running kilometres of shelf space.

One of the things that had to be considered was, of course, the acoustics. This required

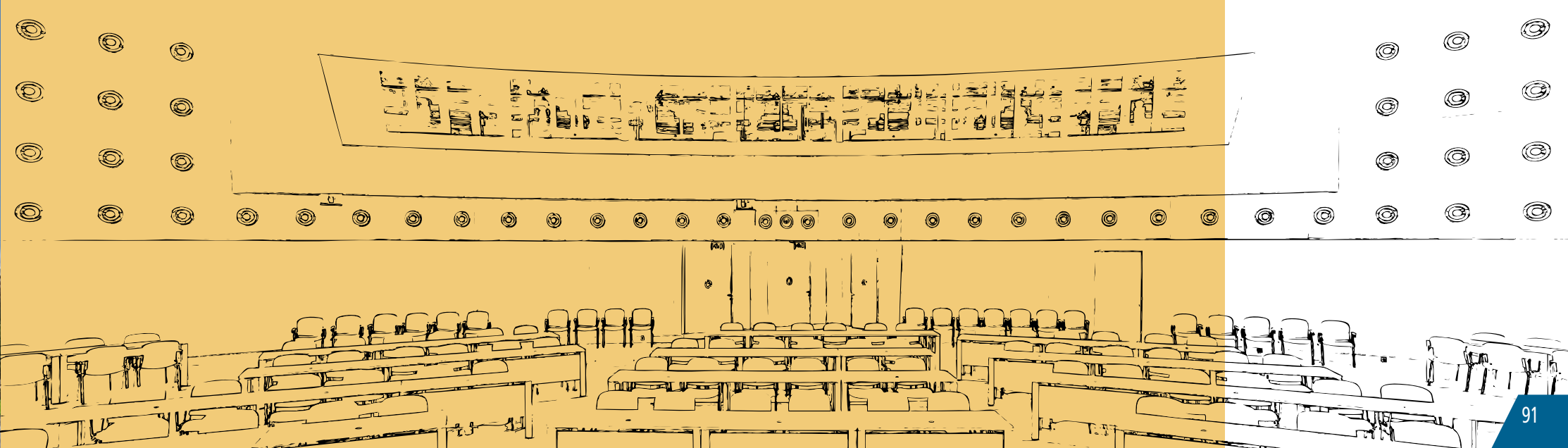
utmost attention given the function of the building and the often hard materials used – not to mention aesthetics. The building's multi-purpose hall demanded a ceiling capable of high sound absorption ( $\alpha_w$  of between 0.80-0.90). It also had to be seamless, constructed from a stable material and allow the possibility of using colour. The choice was conclusively a Rockfon Mono Acoustic ceiling.

In some places, the ceiling would abut metal, glass and plaster covings. Architectural adaptations had to be undertaken, and there was an extensive lighting plan that had to be taken into consideration.

The Mono Acoustic system comprises a suspended system to which Rockfon ceiling panels are secured using screw plates. The joins are concealed with a filler and then

sanded. Once the surface is completely smooth, it is finished with a spray plaster which creates a seamless ceiling.

Special colour requirements were also a consideration on this project. The ceiling in the multi-purpose hall was given four different colours. In terms of colour, the grey surfaces on the ground floor elegantly abut the metal with which the reading room is trimmed. The red colour of the ceiling exactly matches the red countries artwork that decorates one of the walls. Then there is a yellow ceiling that transitioned to an external ceiling through the glazed frontage without a change in colour. The same was done with a violet ceiling which projects outside through the façade like a slice of cake. >>



# 10:

## PROJECT

Peace Palace

## LOCATION

The Hague, Netherlands

## ARCHITECT

Wilford Schupp Architekten,  
Stuttgart, Germany

bd architectuur,  
Leiden

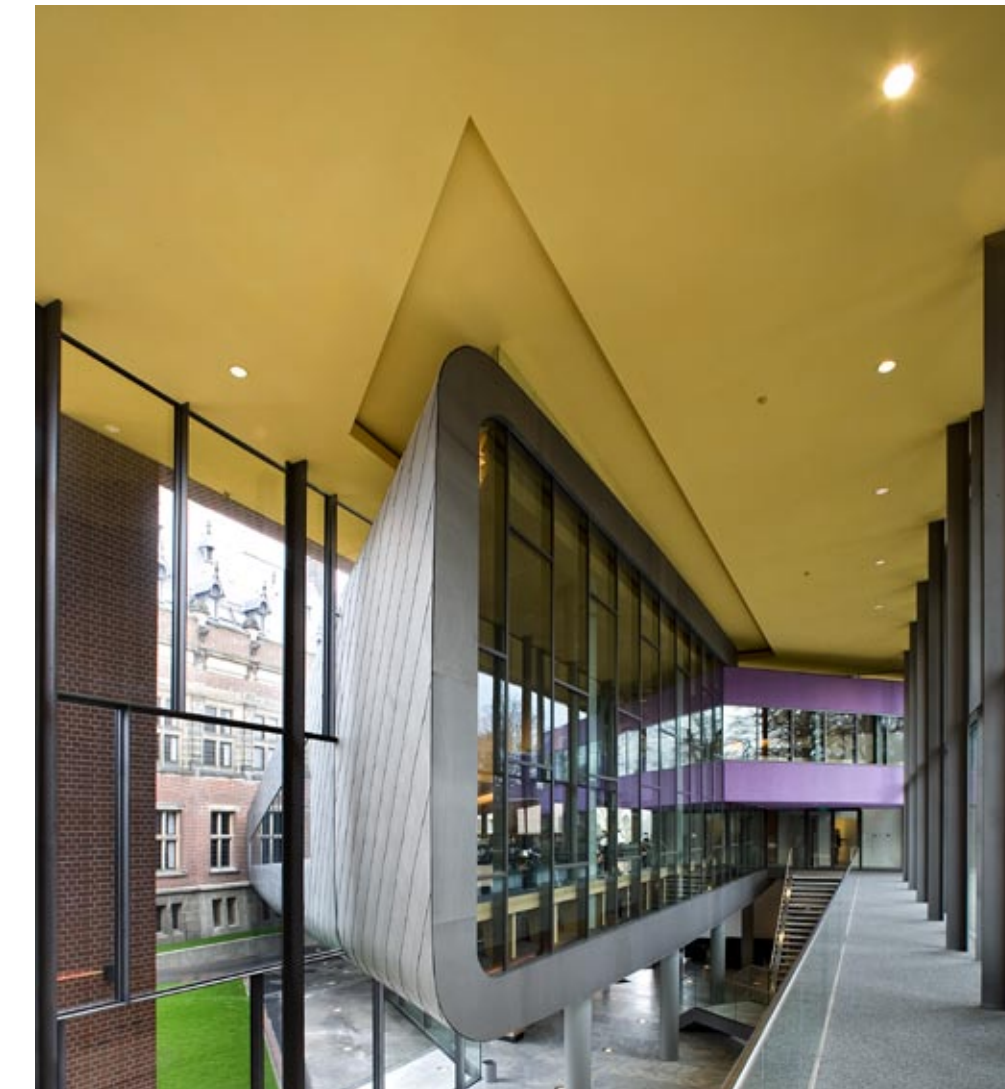
## INTERIOR ARCHITECT

bd architectuur, Leiden

## PRODUCT

Mono® Acoustic





*Special colour requirements were also a consideration on this project. The ceiling in the multi-purpose hall was given four different colours.*





THE BUILDINGS  
WE CONSTRUCT  
ONLY GET MORE  
ATTRACTIVE WITH  
THE YEARS!  
— BAS VAN HILLE,  
ARCHITECT

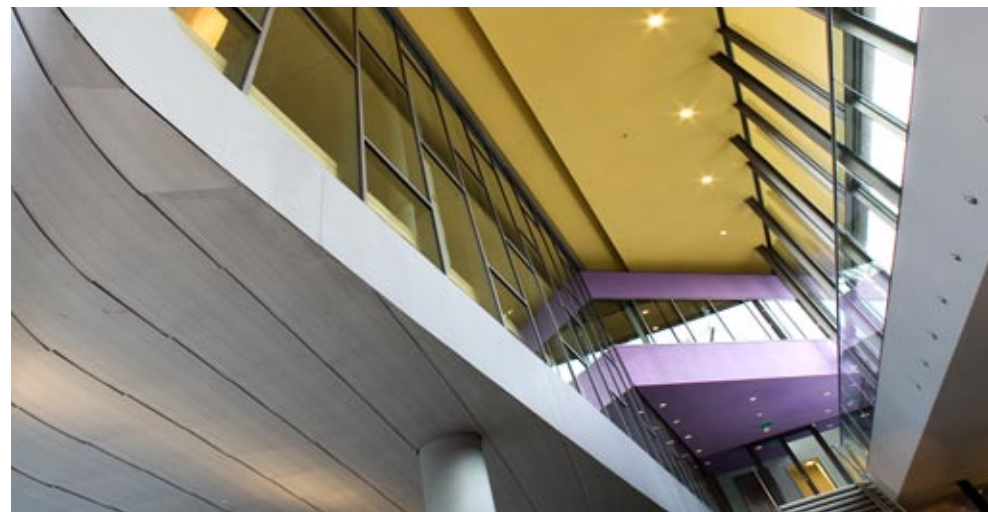
“It was only logical that we should be involved in building the new wing of the Peace Palace. We’ve been involved with the building since 1975, restoring numerous aspects, and we are still coordinating the maintenance work. We’ve formulated the requirements for the new building on the basis of that background.

In our view, a building is primarily something to be used that has to last a long time. If the users can’t live or work optimally in it, then it’s inadequate. Durability is a key word in our work. Which is why we’re no trendsetters in the use of new materials; in our buildings you will chiefly see materials that have proved their worth. That gives a distinctive look and appearance, one that can stand the test of time.

The challenge here was to build a new wing for the Peace Palace that is individual but harmonises with the historic building, the garden and the rest of the surroundings. As a designer you can then coordinate with the existing building or, alternatively, seek a contrast. The initial idea was to include part of an earlier extension of the Peace Palace into the new building. We have abandoned that idea, however, and opted for a new construction. We felt that the Peace Palace is an icon, a dominant

building that should remain recognisably so. And that’s the way it’s turned out. Now, when you approach the palace, you see the old part in its full glory with the new wing on the side.

When you’re working on a new building, you sometimes notice that local residents are not happy about it. Initially, they don’t think much of it; they have no affinity with it. But that’s logical; a building only becomes imbedded in a community when it’s been there for some time. It needs time to develop a relationship with its surroundings. So you have to get over the initial period after construction before the building has become part of its surroundings. You do that by designing buildings with human dimensions, which fit into their environment and age well.



Because you have to remember: as soon as a new building is delivered, it gets photographed from all sides – when it’s looking great. But how will it look in ten years’ time? We already take that into account in the design: the buildings we construct only get more attractive with the years!” <<\



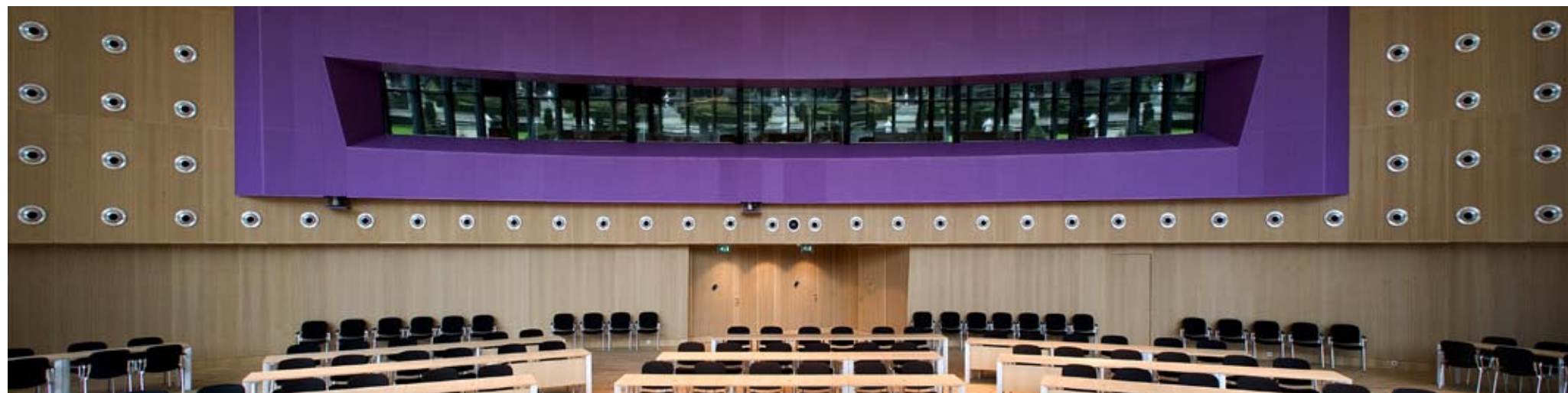




*The red colour of the ceiling exactly matches the red countries artwork that decorates one of the walls. Then there is a yellow ceiling that transitioned to an external ceiling through the glazed frontage without a change in colour. The same was done with a violet ceiling which projects outside through the façade like a slice of cake.*









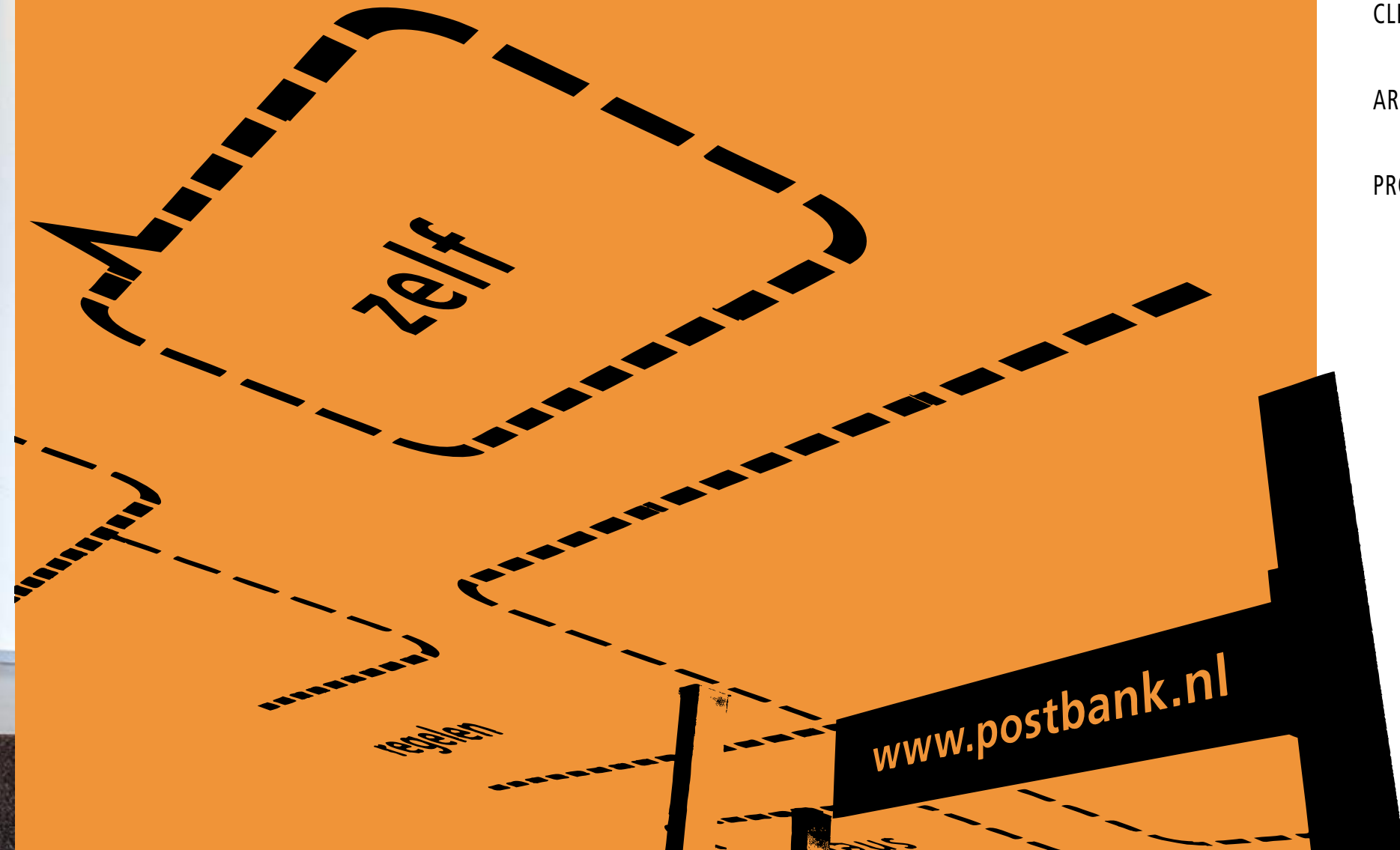


Postkantoren BV Nederland was looking for a way to process illustrations into ceilings. Following a visit to a previously-installed printed ceiling, their response was clear: "We also want this type of Rockfon ceiling!" The starting point was a suspended ceiling island with a route map printed on it.

Designing and executing this type of panel ceiling is no easy task. First of all, a graphic file has to be created that

precisely delivers the end result to the printer which Postkantoren BV then approves. In this case, special conditions were imposed on the installation direction and various edge finishes of the Sonar D panels used. This demanded lots of discussion about the placement of the main supports and the print direction of the panels. All panels were ultimately numbered and had to be mounted in one particular way. Otherwise, the route map would not be illustrated properly.

The resulting ceiling with the route map illustration forms part of the new corporate style of Postkantoren BV. This style will be applied to future renovations and alterations which could potentially affect 200 ceilings. The fact that Postkantoren BV was so satisfied was confirmed by an order for a similar ceiling for their office in Papendrecht, Netherlands.



# 11.

**PROJECT**  
Post Office

**LOCATION**  
Apeldoorn, Netherlands

**CLIENT**  
Postkantoren BV Nederland

**ARCHITECT**  
Renovation project

**PRODUCT**  
Sonar®  
(in a special customized printed version)

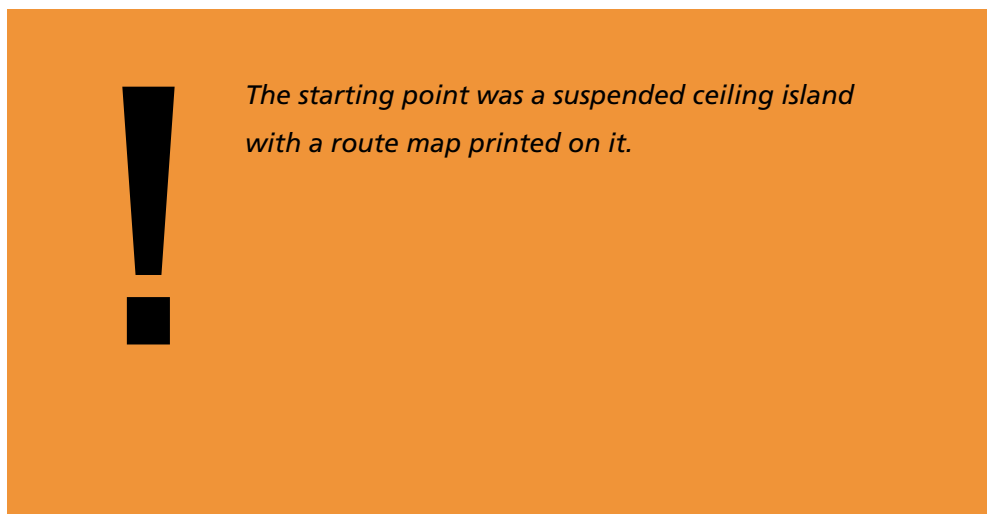




**!** A graphic file has to be created that precisely delivers the end result to the printer which Postkantoren BV then approves. In this case, special conditions were imposed on the installation direction and various edge finishes of the Sonar D panels used.











The Swedish Environmental Protection Agency (EPA) was created in 1967 and is the national agency for environmental protection and nature conservation. The organisation's key tasks are to present proposals for environmental policy and legislation to the Swedish Government and to ensure that environmental policy decisions are implemented.

The agency moved into its new headquarters in Stockholm in August 2007. The headquarters are a combination of a new building and the restoration of an existing one. Great care has been taken to make sure the new and old buildings work well together and are well-integrated into the surrounding cityscape.

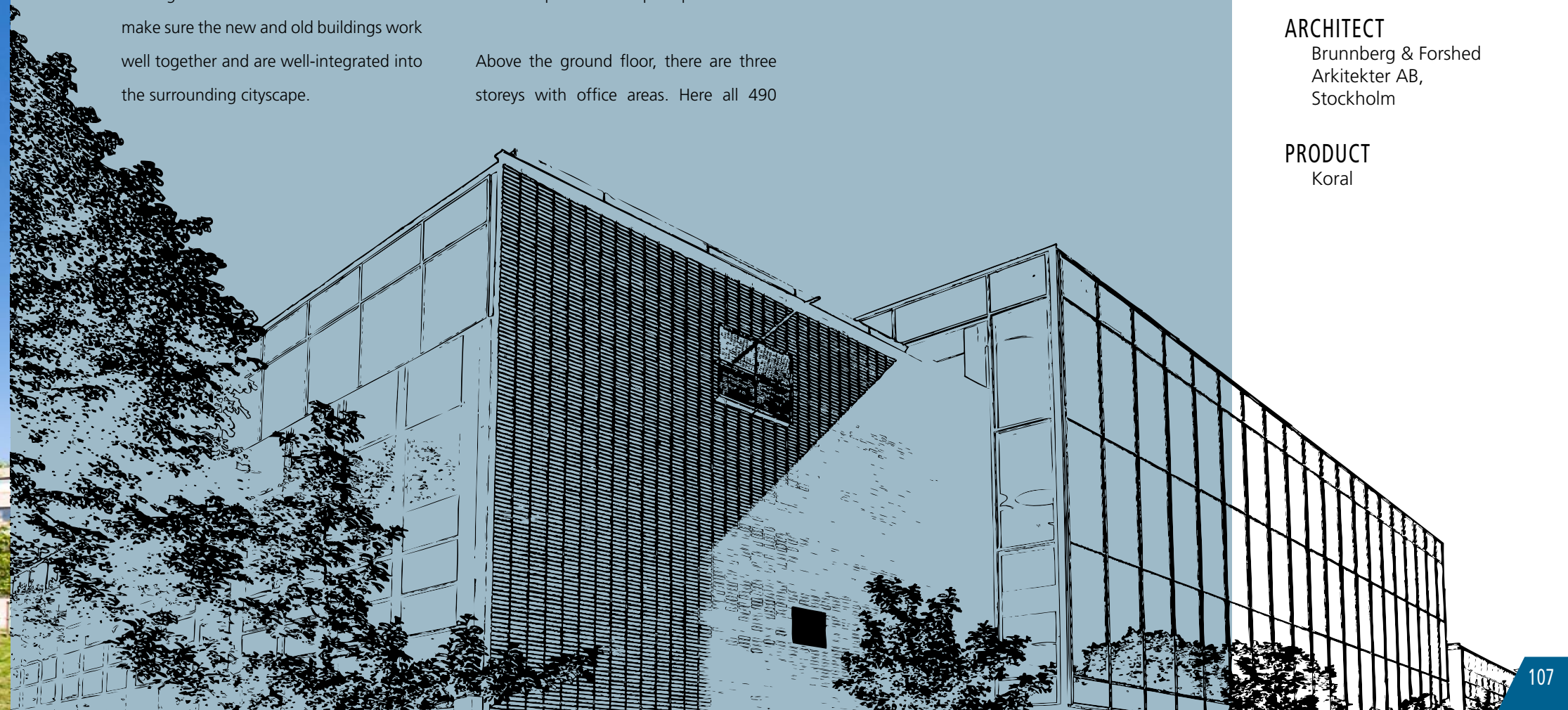
Upon entering the building, there is a sense of activity. One is met by the agency's vision which is written upon the wall: *A good environment for people and all living creatures – now and for future generations*. The ground floor welcomes the public with a library, meeting and conference rooms – and a friendly café with a lot of activities.

The building itself is very open, and there is a large atrium in the middle which extends through all the floors up to the sky. A beautiful hanging stairway sways like a sculpture in the open space.

Above the ground floor, there are three storeys with office areas. Here all 490

employees work in open-plan offices. One is struck by the very quiet and calm atmosphere of these open areas. Natural materials were used for all the surfaces people come into contact with such as the doorknobs and the furniture, and each floor is carefully designed to meet the needs of the people working there.

Open-plan office spaces make materials with good sound absorption qualities a necessity throughout the building. To meet these requirements, Rockfon Koral is used on all levels. <<\



# 12:

## PROJECT

Swedish Environmental Protection Agency

## LOCATION

Stockholm, Sweden

## CLIENT

Naturvårdsverket

## ARCHITECT

Brunnberg & Forshed  
Arkitekter AB,  
Stockholm

## PRODUCT

Koral






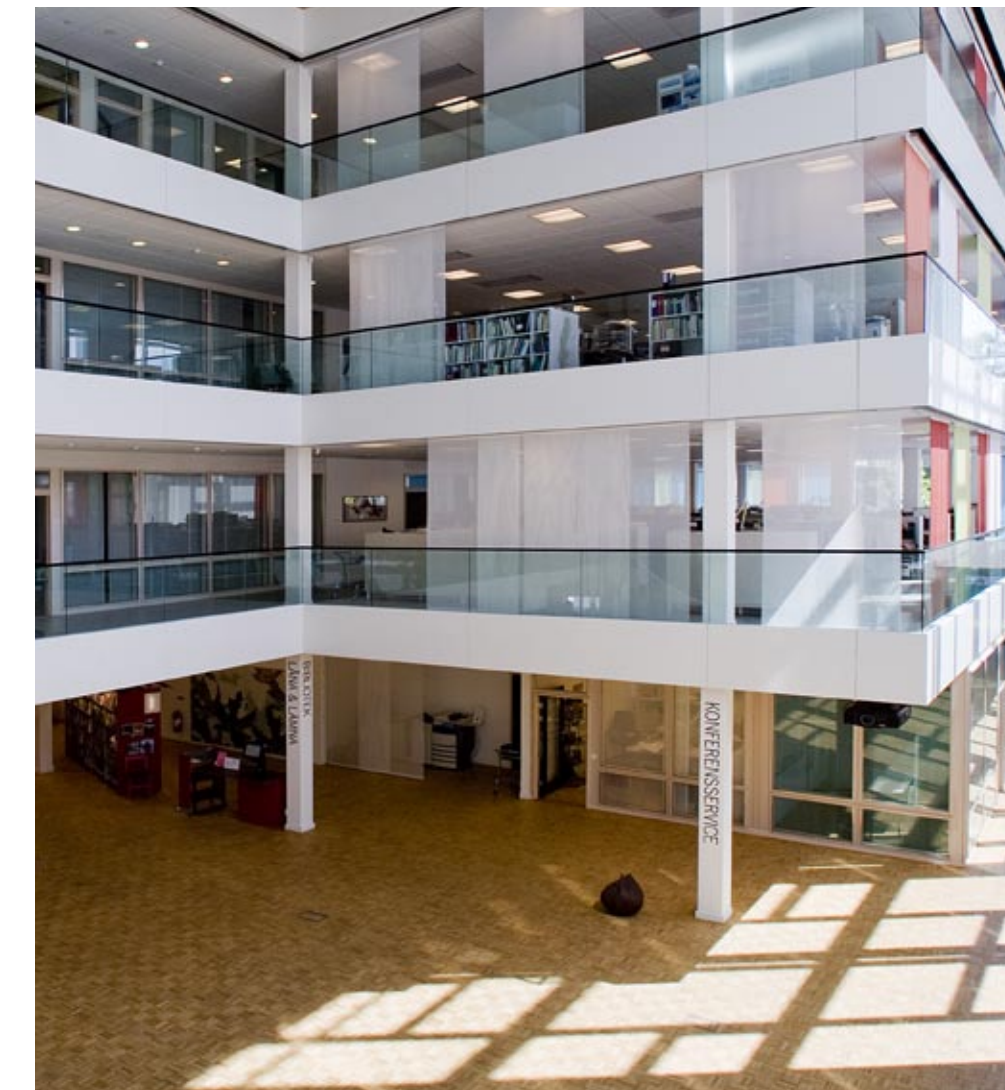
! Above the ground floor, there are three storeys with office areas. Here all 490 employees work in open-plan offices. One is struck by the very quiet and calm atmosphere of these open areas.








 Open-plan office spaces make materials with good sound absorption qualities a necessity throughout the building. To meet these requirements, Rockfon Koral is used on all levels.







*Natural materials were used for all the surfaces people come into contact with such as the doorknobs and the furniture, and each floor is carefully designed to meet the needs of the people working there.*











Some 1,600 employees work at the new Swedish Posten's headquarters in Solna, outside Stockholm. The huge, glass building is nearly 60,000 sq. metres. The Swedish architect firm BSK Architects won the project in an international competition with their proposal called "Thinktank", which has been characterized as 'modernity, openness and effectiveness'.

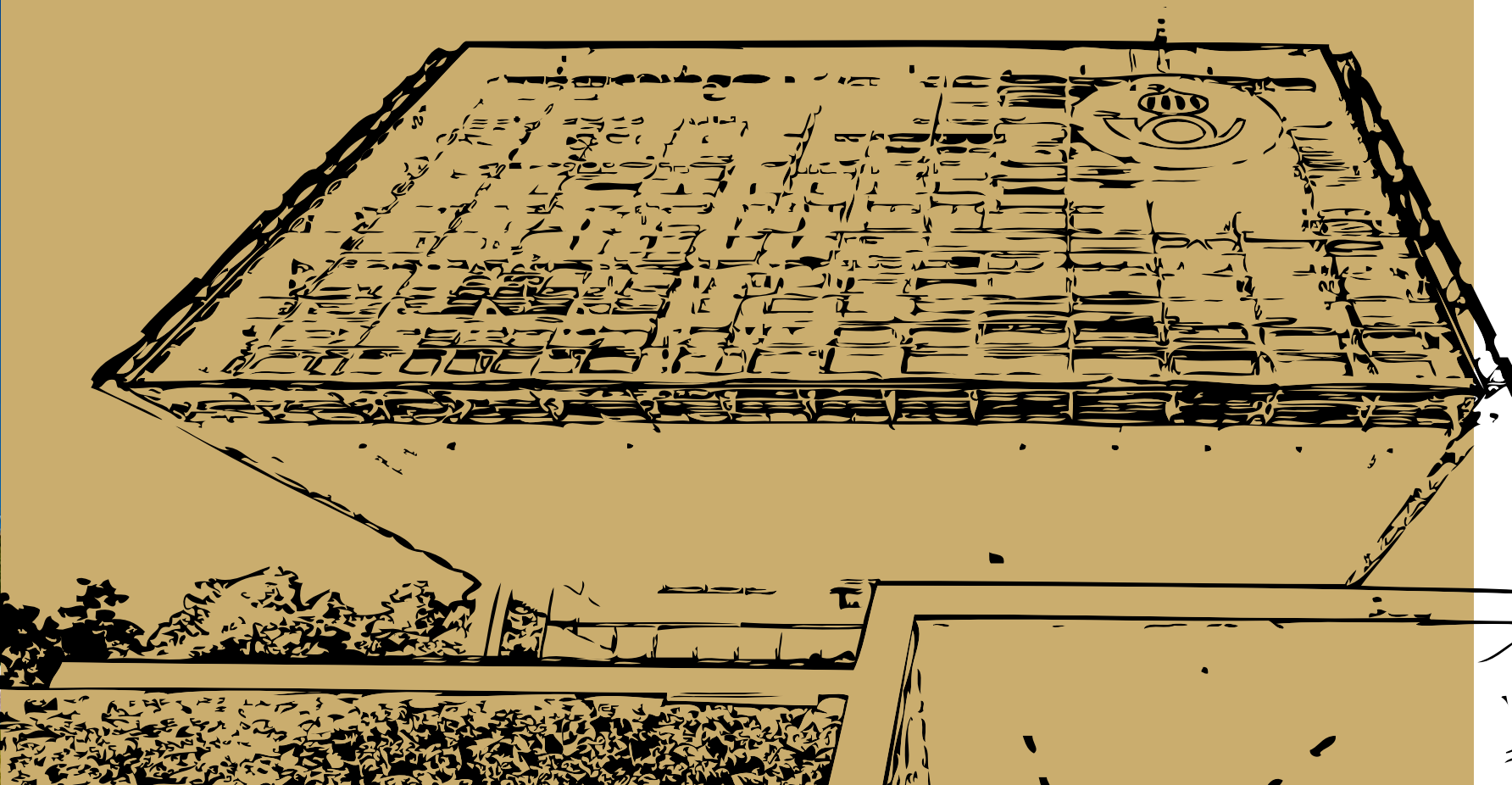
This spectacular 12-storey building, which is one of the largest in Sweden, brings all the functions of the organisation together in a complex and impressive box-like glass building with a central hall from which

everything emanates. This central hall entry space is three storeys high. With so much glass (both inside and out), there is light everywhere, and one can actually glimpse the sky from the ground floor.

Flexibility and transparency were key words when it came to the interior design of Swedish Posten's new headquarters. It was vital to the organisation's employees that the workspaces could be used in a range of different ways by different people, depending on the department and/or function the space is being used for. The result: open-plan workspaces that can be

used in a multitude of ways with spaces in between for coffee breaks, printers and copy machines. Along the outer wall of the building, there are 'lobby' areas which can be used for informal meetings, private telephone conversations, or for working alone when one wants peace and quiet.

Open-plan workspaces like the ones at Swedish Posten are a challenge to builders when it comes to acoustics, so Rockfon ceilings were chosen to provide a good indoor climate and good acoustics. <<\



# 13:

**PROJECT**  
The Post Headquarters

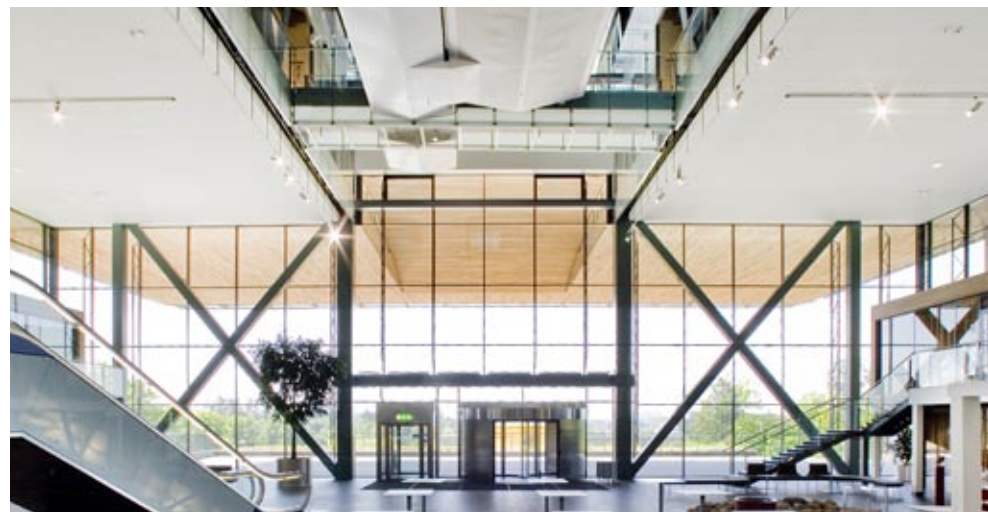
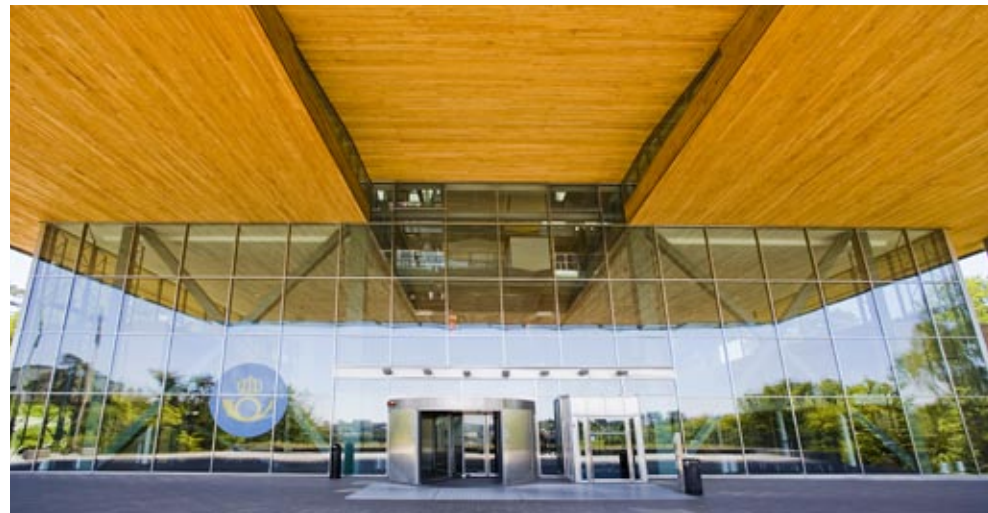
**LOCATION**  
Stockholm, Sweden

**CLIENT**  
Posten AB

**ARCHITECT**  
BSK Arkitekter AB,  
Stockholm

**PRODUCT**  
Sonar®  
Koral

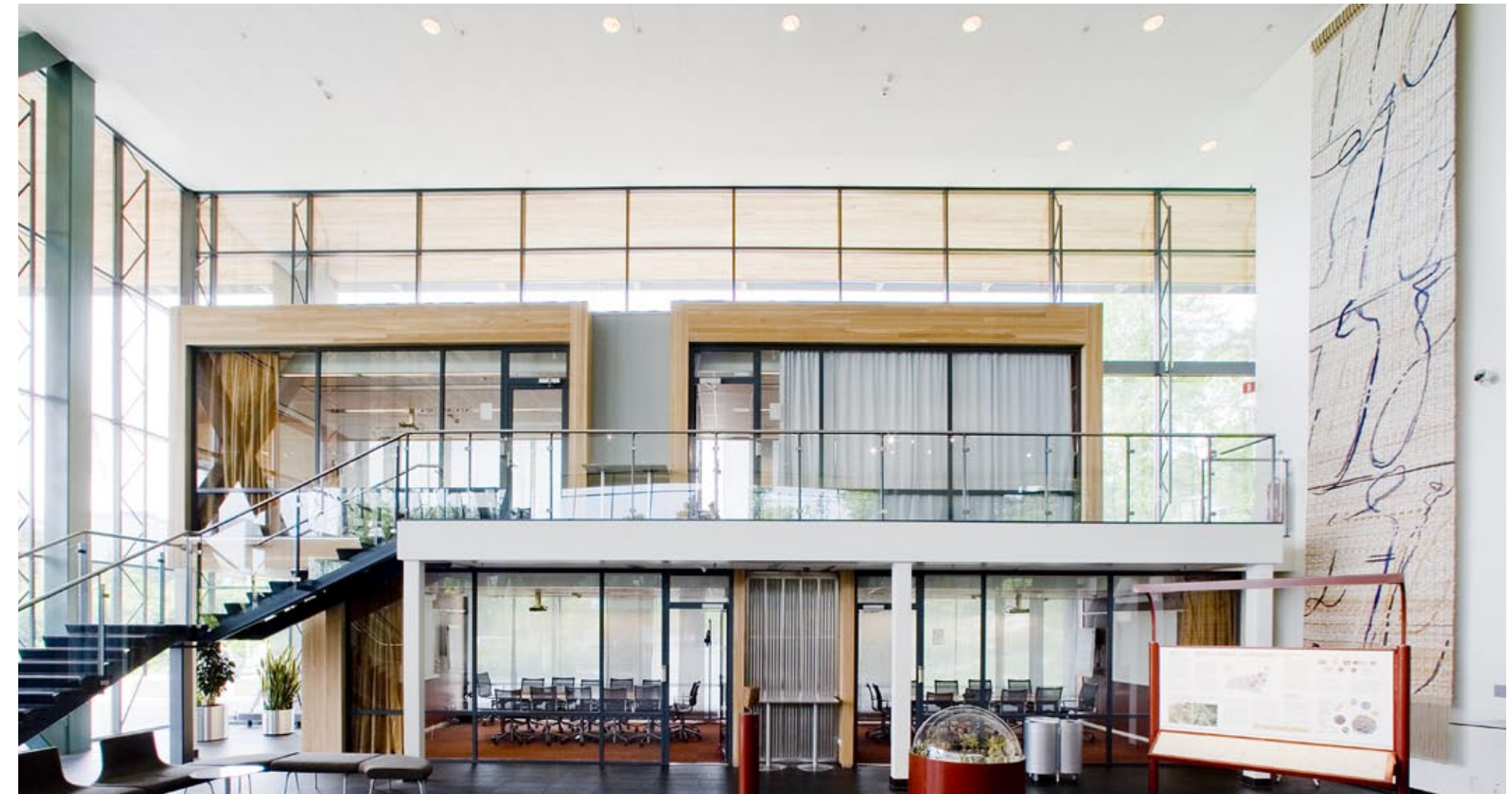




*Flexibility and transparency were key words when it came to the interior design of Swedish Posten's new headquarters. It was vital to the organisation's employees that the workspaces could be used in a range of different ways by different people, depending on the department and/or function the space is being used for.*



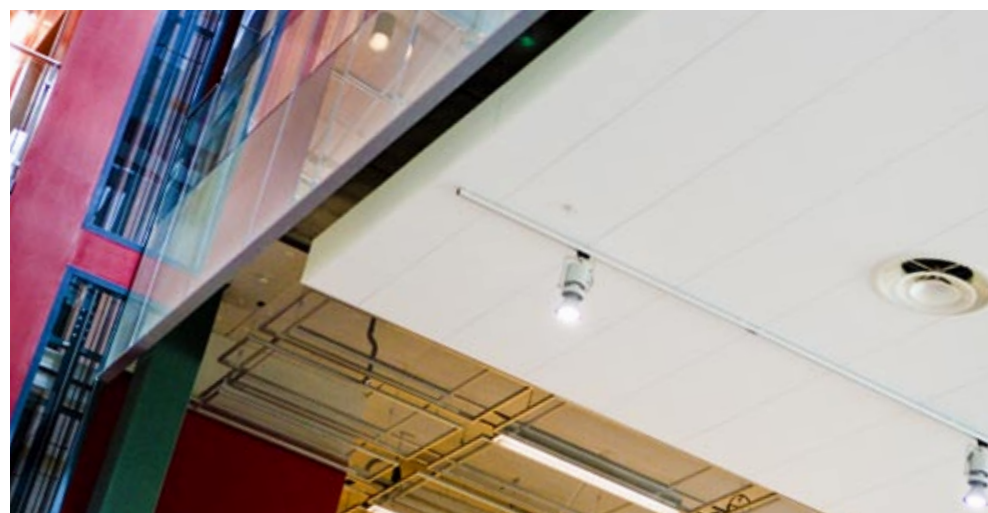
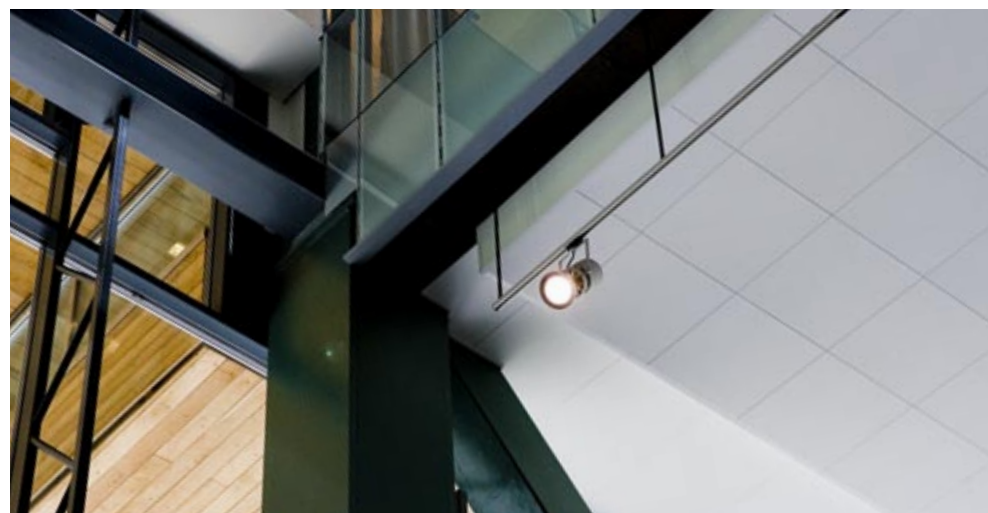








Open-plan workspaces like the ones at Swedish Posten are a challenge to builders when it comes to acoustics, so Rockfon ceilings were chosen to provide a good indoor climate and good acoustics.







The wishes and requirements when choosing a good ceiling are increasingly determined by current laws and legislation. Matters such as fire safety, hygiene and acoustics are of critical importance. Particularly in the world of healthcare, it is important to choose a partner that gives you the best advice and supports you in making the best choice.

The new University Medical Centre building in Groningen appears impressive – and it is. The futuristic building is a joy to the eye. With these new facilities, the UMCG site

is actually beginning to look like a town within a town. A total of some 24,000 square metres has been added. Various important functions have been added, such as a laboratory and other practical rooms for students. Several architects and contractors were involved in the project who made critical choices regarding the ceilings to be installed. There were many reasons for choosing Rockfon. Ultimately however, the various types of ceiling were chosen by concentrating on the specific requirements for the various uses of the rooms. This resulted in Rockfon products such as Sonar, Polar, Polar Colour, Ligna and Hydroclean being used. The architects paid a lot of attention to the aesthetics,

while the Medical Centre attached great importance to the hygiene aspect. After numerous discussions between Rockfon and the team from the UMCG, the total package was put together.

The new UMCG building offers students various practical rooms, which obviously have to have ideal hygienic conditions. Dust emissions are an important consideration. Moreover, Rockfon ceilings are not a medium on which moulds and bacteria can grow – they even work to prevent their growth. The Hydroclean tile is a very hygienic product which can be removed wet and is therefore highly suited for healthcare applications. <<\



# 14:

**PROJECT**  
UMCG  
University Medical Centre

**LOCATION**  
Groningen, Netherlands

**ARCHITECT**  
KuiperCompagnons,  
Rotterdam

**INTERIOR ARCHITECT**  
KuiperCompagnons,  
Rotterdam

**PRODUCT**  
Sonar®  
Krios  
Polar  
Polar Colour  
Ligna  
Hydroclean










*There were many reasons for choosing Rockfon. Ultimately however, the various types of ceiling were chosen by concentrating on the specific requirements for the various uses of the rooms.*








 The Hydroclean tile is a very hygienic product which can be removed wet and is therefore highly suited for healthcare applications. Rockfon tiles do not contain any organic nutrients and cannot be attacked by rot or fungi. Hydroclean products withstand frequent low or high-pressure washing.







On the edge of the city centre of Groningen, near the building where the medical faculty was opened in the last century, a brand new education building has grown. Subjects including kinematic sciences are taught here. This is reflected in the appearance of the new building, which links old and new eras to each other like an organic joint.

The starting point for the client and architect was to give additional emphasis to the contrast between old and new – not by leaving the original building from the last century to stand on its own, but by explicitly integrating it into the new part.

The shape of the new building gives movement to the outside, and these dynamics and speed can also be felt on the inside. This feeling corresponds to the frequent young users of the building; students are in motion – growing and investigating all sorts of things.

In the middle of the building, invisible from the outside, is a large college hall. Above this, the building transitions to a patio, below which is a large bicycle parking garage. The enormous curved, prefabricated steel façade elements are

built by a shipbuilder. Pre-installed with windows, these elements are hoisted into their final position.

The building is kept as pure as possible, as is the installation of the ceilings. Island panels with integrated lighting are used where parts of the architectural construction had to remain visible. There are traditional closed ceilings in corridors and halls, while the rooms that require additional sound absorption are also fitted with Rockfon Facett panels as wall absorbers. >>

# 15:

## PROJECT

UMCG Education Building  
(Onderwijsgebouw)

## LOCATION

Groningen, Netherlands

## ARCHITECT

RAU architecten, Amsterdam

## PRODUCT

Sonar®  
Sonar® Luna  
Polar  
Eilanden (acoustic islands)  
Facett (wall absorbers)





WE ONLY MAKE  
BUILDINGS WITH  
SOCIAL ADDED VALUE:  
ONE-PLANET  
ARCHITECTURE  
— THOMAS RAU,  
ARCHITECT

“Our aim in building design is to fulfil the wishes of all parties involved. This is the first challenge: developing a joint concept from the various, sometimes conflicting, interests. So we confer with all the parties involved: clients, urban developers and users. We put our vision on the table, and a concept – a starting point – forms from all those discussions. Architecture is not art. You can turn your back on or ignore art. You have to use a building; it’s functional. The people living near it see it as a new neighbour. Their interest in what you design and build is far greater than your own interest as architect.

Our task is to monitor the jointly-developed concept. We go to great lengths – into the tiniest details: the colours of the walls, the shape of the skirting boards. The more consistently you carry the concept through, the more the individual elements enhance one another. That gives you the right balance, a building that fulfils its requirements and feels good for everybody.

We incorporate our own agency’s vision into all our designs: one-planet architecture. We make buildings with social added value that generate more energy than they need, for example. We leave out

the superfluous and sometimes come up with different shapes and materials. We then select suppliers who are innovative and willing to add their own input. We incorporate new ideas into virtually every building; we are constantly busy with product development. Sometimes suppliers are unable to deliver what we want, so then we develop it ourselves.

We have developed a special ceiling island, for example, which distributes heat among other things, and sunblinds that unroll from bottom to top which facilitates better use of daylight. We’ve been using ceiling islands for some time and, combined with concrete core activation and a heated or cooled floor, ventilation air led along it is heated or cooled. We developed a ceiling island at Groningen University, together with a supplier, that appears to be floating, as the attachment

points are invisible. We also worked with a shipwright on engineering the bent steel support structure for this project.

Our one-planet architecture working method and vision are respected and appreciated. We have won various prizes for our buildings. Most clients are pleased to work with us because of our vision and how we carry it through. For some clients, that is less important, as long as we fulfil the programme of requirements and stay within budget. That’s no problem for us. We will incorporate our vision into the design anyhow; there’s no extra charge for that.” <<\

“*“We leave out the superfluous and sometimes come up with different shapes and materials. We then select suppliers who are innovative and willing to add their own input.”*



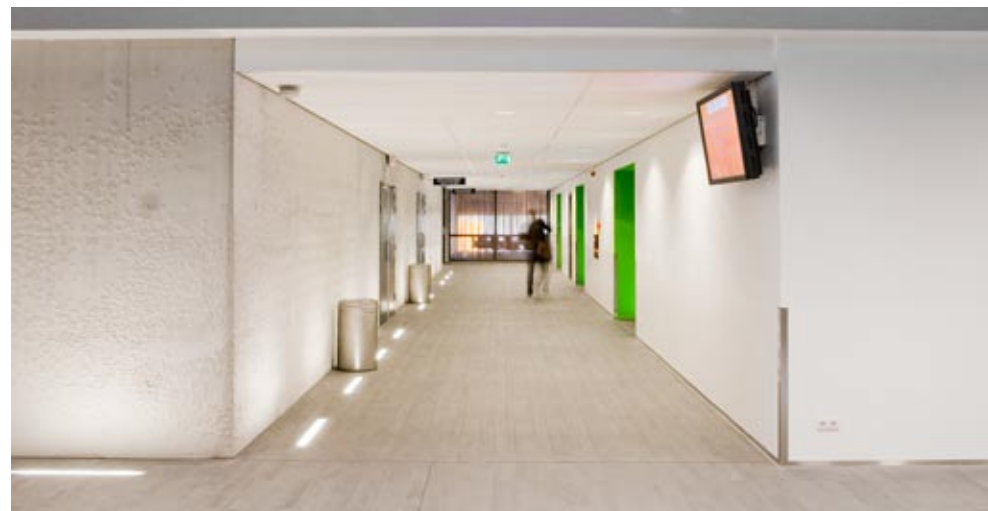








*The building is kept as pure as possible, as is the installation of the ceilings. Island panels with integrated lighting are used where parts of the architectural construction had to remain visible.*







“We developed a ceiling island at Groningen University, together with a supplier, that appears to be floating, as the attachment points are invisible.”





PHOTOGRAPHY

Michael van Oosten  
Amsterdam, NL

With the exception of:  
Pages 77 and 79 (Le Monde)  
Nicolas Borel

Pages 80 through 89 (Mobalpa)  
Alain Caste