

Colour study

EDUCATION

Influence
of colour and
materials
in learning
environments



Introduction

How does colour influence our well-being?

Beyond its decorative contribution, colour acts directly on our emotions, our behaviour and our well-being. Therefore, it is essential to take account of this strength of colour and to learn to control it in order to create high-quality spaces.

“Many studies confirm that colours produce different effects which are physically perceptible, particularly on tension, heartbeat, respiration, digestion, body temperature and brain activity.”

Dr. Lennie Scott-Webber

Principal of INSYNC: Education Research + Design and former founding Director of Education Environments for Steelcase Education, USA

Why is it important in the development of growing children?

Among other things, it acts on the development of their psychomotor skills and contributes to their personal development. The perception of colour and space is built up and develops with age. Irrespective of the child's age, the environment, and in particular the chromatic atmosphere, contributes to the moulding and development of that child to a greater degree than other functions. **In order for the visual system to develop smoothly, it has to be stimulated by light and colour adapted to each age.**

How to work with colour and how to apply it in recommendations adapted for floor coverings

When it comes to choosing colours, the discussion often revolves around the preferences of all sides. This document, the result of studies and interviews with many experts, makes it possible to approach **colour in a well-argued and functional way**. It is worth pointing out that in architecture it is common to call in specialists in acoustics, light or air quality. What about colour? In the absence of any control over it, choice too often focuses on neutral palettes (whites, greys, beiges). This is even more common in floor coverings, whereas there is a real demand for colour, as can be seen in household electrical appliances, for example.

Elements for which attention has been paid to colour have a greater influence on well-being.

The interviews conducted by Tarkett of over 45 international experts and 40 children and students, between 2014 and 2017, allowed us to develop our know-how relating to the emotional impact of colour and the effect of colour on the behaviour of users beyond personal inclinations and assessments.

Several in-depth professional studies on the well-being of people in their environment have been translated by Tarkett into four emotions which emanate from the colourful composition of the floors: **Pure & Natural, Fresh & Optimistic, Cool & Calming and Warm & Inviting**. These variants provide the basis for Tarkett's professional colour advice.

The needs of children from 0 - 12 years and young people from 12 - 18 years

The youngest group of children goes through many different kinds of development. Their sense of observation starts to grow, they tend to touch everything they see, and when they get older defining and distinguishing colours becomes easier.

During childhood, learning and information processing become faster, memory becomes increasingly long, and symbol use and the capacity for abstraction develop.

If you bear in mind that **colour has a spectacular effect on our memory and can improve learning**, it makes it quite a meaningful factor in the design of an educational space.

Children develop not only on an intellectual level. **Social and emotional changes** are sometimes even more important. Happiness, sadness, anger or fear may all become more intense as a child gets older. Colours have a massive impact on the mood of a child, a fact that definitely needs to be taken into consideration when setting out to design a school.

Apart from the general needs, **individual differences** must always be taken into account. Not every child matures at the same speed, and inevitably special needs will have to be dealt with. Considering answers to such needs in the design of a classroom is a huge benefit.

Where we concentrate on intellectual and emotional development for the younger children, the focus is placed much more on the social aspects for the group aged 12-18.

For most, the **search for identity** begins in the adolescent years. This is often a difficult search in which youngsters struggle to discover who they are. An adolescent's environment plays a huge role in his or her identity development, and this process can be assisted by making this environment as comfortable as possible.

This is not an easy group of people to design educational spaces for. Because the difference between a twelve-year-old and an eighteen-year-old is so great, many things have to be considered before particular colours or materials are used.

The goal is **to give students an identifying feeling with the school**, but with so many different preferences, peer groups and ages, this is an extremely delicate task.

The needs of students in higher education

Higher education includes students aged roughly between 18 and 25. The needs and preferences of these students are very different from those of adolescents. These young people are now **adults** and represent a completely new group. The 'study' aspects of education are extremely important to this group, nevertheless there will also be more room for leisure and recreation.

The educational environment is noticeably different from the classrooms found in secondary schools. **Classrooms are larger in order to accommodate more students**, therefore the use of colour will be totally different. The risk of a student becoming distracted in a large room with lots of students is very high, and this should definitely be kept in mind.

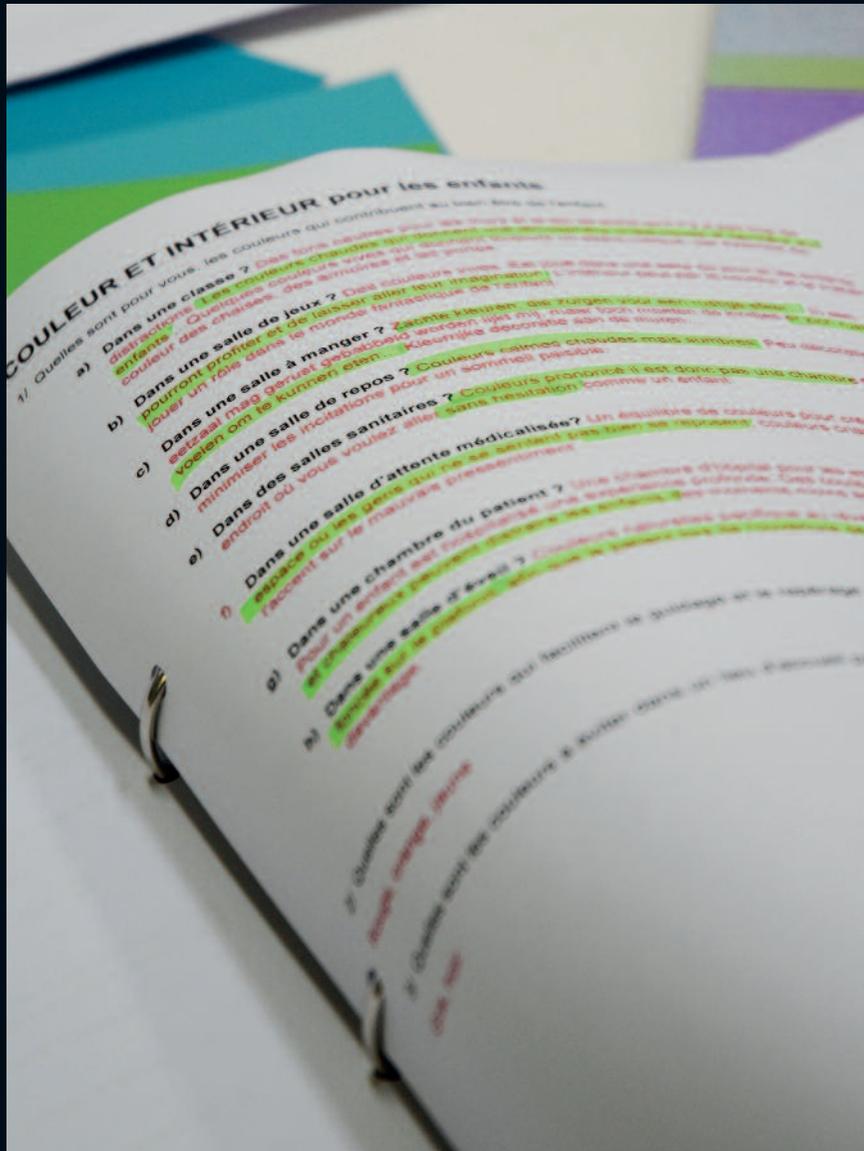
It is not only the lecture halls that need to be designed to suit the needs of students and teachers. Study areas, dining rooms and hallways also have to be considered in a final draft design for an educational building. The main goal is to make students feel as comfortable as possible so that they make the most of their higher education.

As already stated for the secondary school pupils, students in higher education also like to identify with their university or academy. They want to be proud of it, a fact that should be remembered when designing the main entrance or the outside of the building.

Students in higher education are far more independent than the younger groups. They will go and use study areas, libraries or practical laboratories to work on their own. This is a very important need that has to be taken care of when starting to design a building. Colours and materials are of fundamental importance in these areas. Students want peace and quiet in order to concentrate, but on the other hand they want to be motivated. This is a tough balance to achieve.

Since higher education has so many different fields of study, it is important to know the group of students for which the design is intended. An educational space for an engineering student will be totally different from that of an art student. **Think about the target student profile** (age, nationality culture etc.).

Recommendations from experts on the ideal perception in an educational environment



Prof. Daniel Oberfeld-Twistel,

Department of Experimental Psychology, Johannes Gutenberg University Mainz, DE

“Vary the coloured spaces, saturations and luminosities in order to give all children the chance to feel comfortable in a given space. The question of preferred colours is central. What is the environment in which children want to be? It must be possible to give them the chance to choose; this encourages them to discover their preferences, to mould their tastes..”

Dr. Lennie Scott-Webber,

Principal of INSYNC: Education Research + Design and former founding Director of Education Environments for Steelcase Education, USA

“The approach that suits children is to imagine the interior as an enclosure or a cocoon. The floor forms part of a whole, it is incorporated harmoniously into the other elements of the space.”

Jean-Gabriel Causse,

*Colour designer, author of “L’Étonnant pouvoir de la couleur”, FR
[The amazing power of colour]*

“I recommend alternating between warm colours and cool colours in classrooms, particularly when children change rooms according to classes.”

Doukje Sel,

Child psychologist, BE

“You must aim for a good balance between ease of maintenance, warmth, luminosity, safety and freedom. That is achieved through the right combination of colours, materials and objects.”

Mathieu Gielen,

Assistant Professor of Industrial Design, Delft University of Technology, NL

“With toys, people choose what they want at a particular moment. For a space, they choose a solution for a long-term vision, generally with a meaningless result. Mistake!! It is necessary to encourage diversity in colour and material. This is what stimulates and inspires children.”

Team Studio, designers of educational interiors, EromesMarko

*Johan van Helden, interior designer; Rozemarijn Henzen, interior designer;
Kim Nouwens, interior designer; Maud Veltmaat, interior designer, NL*

“It is important to explore different combinations between colours and textures in order to enrich experiences with furniture. These are considered from an active and passive point of view, depending on what the furniture is used for. The relationship of the furniture with its environment is not neutral. Colours and textures must be balanced to achieve a general harmony in workspaces.”

Marie-Claude Mauchamp,

Teacher of Applied Arts, FR

“The adolescent needs a reassuring and harmonious school environment, punctuated by elements that join his dreams. Thus, if natural materials and neutral colours dominate, bright colours evoke childhood, while darker colours will encourage their path to identity.”

Simone Sorber,

Interior Designer Specialising In Environments For Children, NL

“Remember that children live close to the ground! These spaces require good-quality treatment: firm, hygienic, familiar, comfortable, also in acoustic terms. These interiors are balanced and intelligently combine the colours with the materials that are present.”

Ernest Van Buynder,

Head of “Culture at the Campus” Committee in Belgium, BE

“Rooms where students have to spend a long time should not have too many aggressive and dominant colours.”

Pascale Dovic,

Colour designer, FR

“Different colour ambiances should be mixed together in order to suit the needs of each category of public.”

Gill Dean,

Professional Trainer & Consultant, UK

“Creating more varied, interesting spaces with accent colours will have benefits for the learning environment.”

Elisabeth Brémond,

*Colour designer, author of “L’intelligence de la couleur”, FR
[The intelligence of colour]*

“A floor which incorporates colour in an intelligent and sensitive way and encourages action, makes it easier to provide guidance and find your way about, helps organisation, stimulates attention and memory, widens the scope of sensory perceptions, develops the aesthetic sense and vocabulary.”

Johan Van Helden,

Johan van Helden, interior designer at EromesMarko, NL

“Students are listening to lectures, working in small groups, taking a break, creating projects, working individually, etc. The environment should be prepared for that. Ideally you should be able to change a space according to the situation or occasion.”

Jan Thomaes,

Architect at DMT Architects, Professor of Architecture at the Academy of Antwerp, BE

“I think it’s very important to focus on multi-functional spaces where lots of people meet each other for different purposes. Sort of lounge areas that can be used for studying, meetings, lunch, charging your mobile devices, etc.”

Didier Rassion,

Applied Arts teacher in ‘graphism & décor’, Lycée des Métiers Fernand Leger, FR

“The eye must never be bored, something must always be discovered, a detail, a special material. My students like to be immersed in the scenery and be surprised by the little details.”

Jasmien Herssens,

Professor of Architecture, University of Hasselt, BE

“Co-creation is very important. A design should be made with all the designers together, in order to create coherent spaces. In an educational environment, participation of students while designing can always be interesting.”

Siebrith Hoekstein,

Real Estate Manager at the Stenden University worldwide, NL

“When designing or decorating spaces, you should always keep the functionality in mind. For example, a hallway needs a lot of cleaning and maintenance, which should result in a floor that is easy to clean. A carpet floor works perfectly in a library or a workplace to reduce the sound footsteps will make. Daylight is needed in rooms where students have to spend long times to keep them awake and concentrated. Plenty of examples to show that functionality is crucial.”

Albert Kooy,

Executive Chef at the Stenden Hotel and Professor at the Stenden University in Leeuwarden, NL

“Higher education places should connect more often with the industry. So when designing your campus, try to simulate the real life experience as much as possible; you can gain so much more quality in your education by making that effort.”

Methodology



- Documentary research
- Interviewing international experts
- Immersion in the world of children, teenagers and students
- Creative workshop
- Production of mood boards for environments
- Definition of ranges of colour palettes
- Illustration of colour biases
- Validation by the international experts

Many thanks to our experts and all people who took part in this journey with us!

Table of contents

Perception of colour and materials

- 11 Principle behind this work
- 12 The influence and impact of colour
- 14 The four emotions of Tarkett
- 16 The influence and impact of colour on emotion

Educational establishments

- 18 Day care 0-3, Kindergarten 3-6, Primary school 6-12
- 40 Secondary school 12-18
- 52 Engineering & science 18+
- 66 Liberal arts & human sciences 18+
- 80 Visual arts & architecture 18+

General areas

- 94 Gymnasium
- 96 Toilets & Wetroom
- 98 Staffroom
- 100 Administration
- 102 Campus dormitories
- 104 Inspiration & Combinations
- 106 Bibliography

Principle behind this work

A proposal for a palette comprising nine colours has been drawn up for each age bracket. Each of these palettes is appropriate to the development of the visual skills of each target group, their emotional state and their need for stimulation for their psychomotor development. This choice is the result of a work study carried out with experts in colour and perception, and we thank them warmly for their contribution.

These suggestions for colours should be used as a working basis and adapted to the specific context of each project. The document presents reasoned alternatives to and variations on these basic palettes.

Each setting is unique, as is each individual; each may express different colour needs depending on environment, time of day or their physical or psychological state. In general, children and younger people need to be in direct contact with the colour, but sensitivity to colours is not the same for everyone. In this work we wanted to emphasise consideration for the wide range of different individuals, for example specific needs of fairly introvert or extrovert children. Thus, each basic colour palette has been adapted for several surroundings, from calm to stimulating.

Educational spaces 0-12



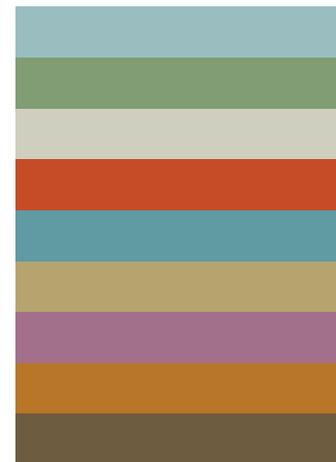
Educational spaces 12-18



Educational spaces 18 +
Engineering & science



Educational spaces 18 +
Liberal arts & human science



Educational spaces 18 +
Visual arts & architecture



The influence and impact of colour

General:

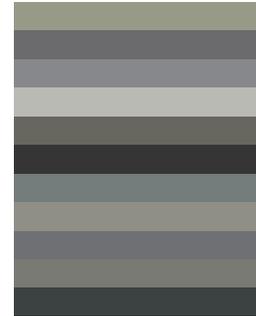
The colours which have the greatest impact on people's performances are the ones that they like. Young children appreciate light and saturated (intense) colours, whereas adolescents and young adults prefer colours to be a little darker or softer. Colours have a spectacular effect on our memory and they improve learning in a significant way.

However, this observation regarding colours should be qualified. A colour may be preferred on an object or clothing, but that does not necessarily apply in regard to a space, a wall or a floor.

*"More than the colour itself,
it is the characteristics of the shade
(saturation, luminosity) which have an impact
on preferences, emotions
and behaviour."*

Prof. Oberfeld-Twistel, Department of Experimental Psychology,
Johannes Gutenberg University Mainz, DE

Grey



Light: Reduces the contribution of daylight and makes it possible to lessen the intensity of a very colourful room

Dark: Gives character to interiors intended for people who are growing up, going hand in hand with the development of their personality

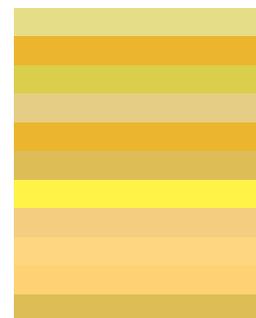
Brown



Light: Provides warmth and brings calm to a colourful environment

Dark: Recalls natural materials (wood, earth) for a warmer and more reassuring environment

Yellow



Light: Provides enthusiasm and cheerfulness

Intense: Symbolises the sun, provides optimism, stimulates motor skills

Dark: Closer to earth tones, contributes to self-confidence, encourages sociability

Green

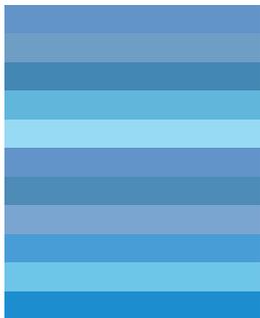


Light: Produces a sense of relaxation, favourable to concentration

Intense: Promotes learning and generates a healthy and balanced atmosphere

Dark: Establishes a strong link with nature, evokes strength and hope

Blue

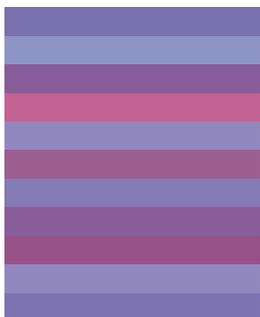


Light: Brings calm, associated with fresh air, blue sky

Intense: Refreshes and reassures, even with more saturated blues

Dark: Confers a feeling of peace and tranquillity, particularly through the reference to the night

Violet

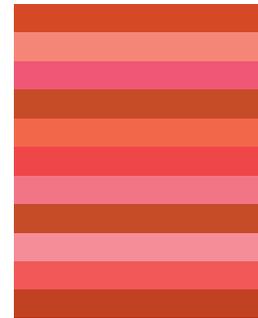


Light: Stimulates daydreaming and imagination

Intense: Encourages creativity

Dark: Creates a mystical and magical environment

Red

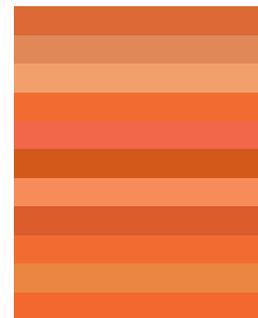


Light (pink): Promotes learning, particularly for children and adolescents.

Intense: Encourages exchange and sharing with others and, among other things, symbolises the primary emotions such as joy, hatred, love, etc.

Dark: Will be appreciated more by young adults.

Orange

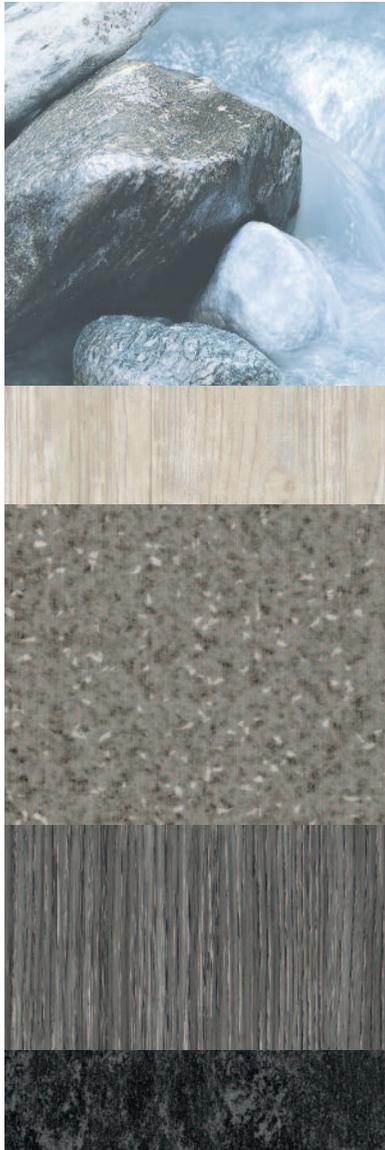


Light: Subtly stimulates activity while maintaining concentration

Intense: Provides warmth and optimism and stimulates motor skills

Dark: Very strongly linked to the colours of earth, it improves social behaviour

The four emotions by Tarkett

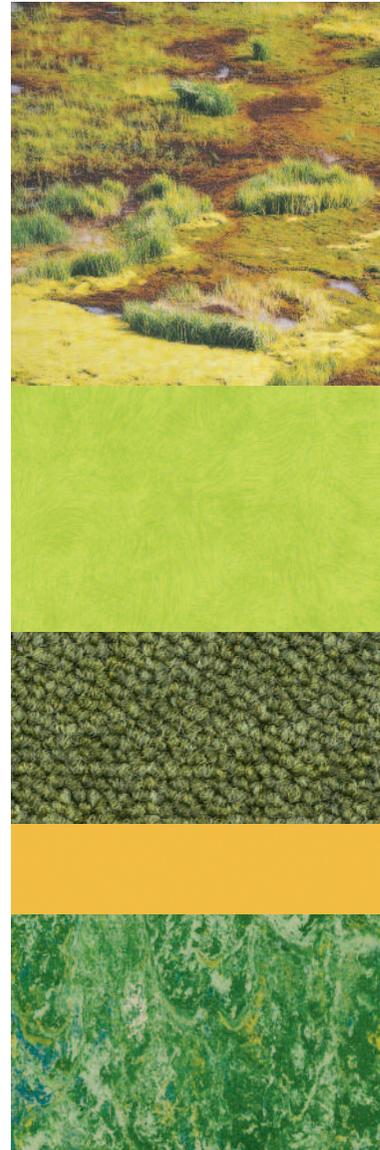


Pure & Natural

Pure & Natural is a combination of materials and colours which creates rather than generates a feeling of **intimacy, peace and security.**

The link with our earth and other natural materials figure prominently. Scientific studies show that grey tints and shades linked to the earth reassure humans and make them feel protected.

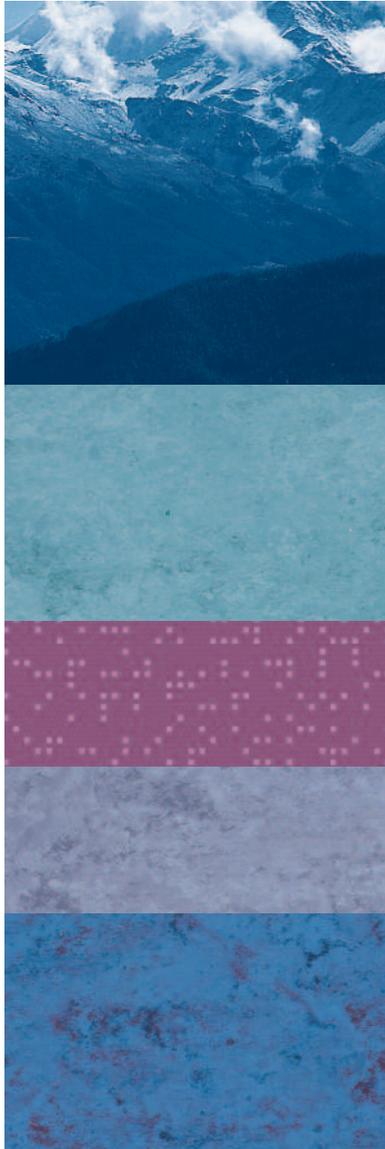
This palette of colours, made up of grey, earthy and brown tones, **minimises stress and reduces anxiety.**



Fresh & Optimistic

Fresh & Optimistic is a wider group of materials and colours which primarily engender feelings of **renewal, freshness, and the more yellow colours stimulate appetite energy and optimism.** It has been proven in various educational projects throughout the world that these colours can only have **a positive influence on concentration in learning.**

This palette of colours, made up of yellow and green tones, will boost **health, positivity and tranquillity.**

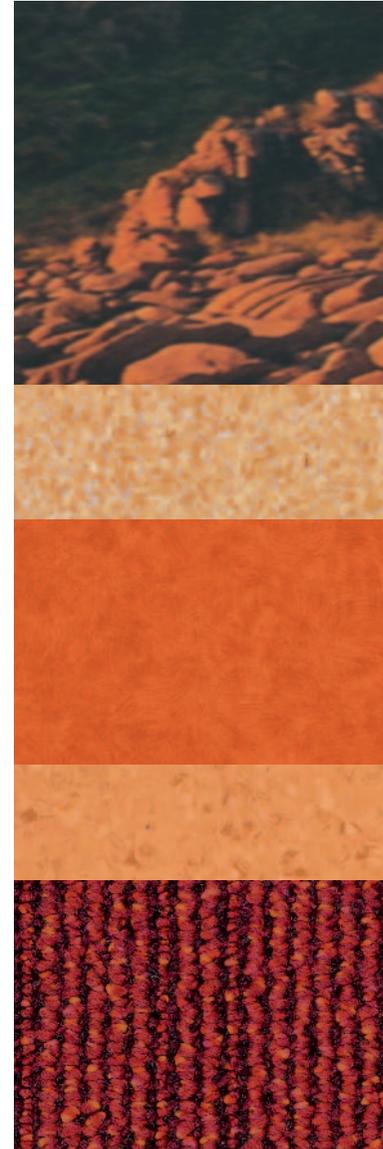


Cool & Calming

Cool & Calming is a combination of materials and colours that are synonymous with freshness and calmness. **They have a purifying, soothing effect that reduces blood pressure, minimises stress and develops confidence.**

This group includes refreshing and purifying colours which **open up the mind** through their link with light and the sky.

This palette of colours, made up of aqua, blue and purple tones, will **refresh, relax and create calmness.**



Warm & Inviting

Warm & Inviting is a collection of materials and colours which creates a feeling of **joie de vivre and dynamism**. The psychological impact of these colours encourages both **self-assurance and self-confidence**.

They reduces depression and melancholy and have a positive effect on passivity and apathy. They stimulate appetite and creativity.

This palette of colours, made up of orange and red tones, will encourage **strength, warmth and personality.**

The influence and impact of colour on emotion

Tarkett's vision of colour:

A carefully considered choice of materials and colours for the floor has a positive influence on the mood and radiance of a room. When entering a room, people briefly have a sense of the ceiling and walls as well as of the floor. That is why it is important to combine these three elements in a balanced, aesthetic way. For humans the floor is the most important element of contact between their body and the ground. The radiance of the floor must therefore be inviting to us, arouse optimism and give us confidence and security.

Several in-depth professional studies on the well-being of people in their environment have been translated by Tarkett into four emotions which emanate from the colourful composition of the floor: **Pure & Natural, Fresh & Optimistic, Cool & Calming and Warm & Inviting.**

The diagram opposite clearly shows that each age group perceives different colours. The page on the right depicts an analysis of these age groups translated into the four fundamental emotions.

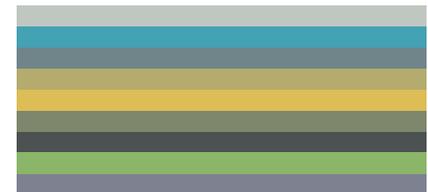
Primary school 0 - 12



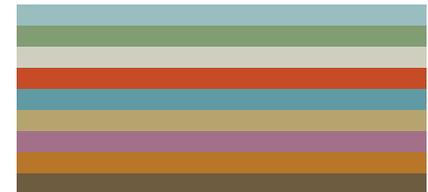
Secondary school 12 - 18



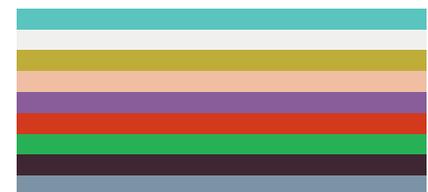
Engineering & science 18+



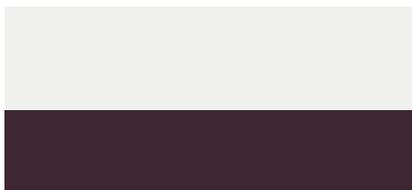
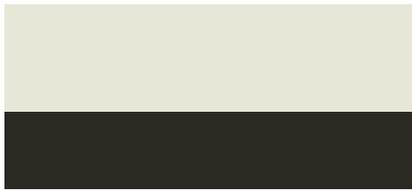
Liberal arts & human sciences 18+



Visual arts & architecture 18+



Pure & Natural



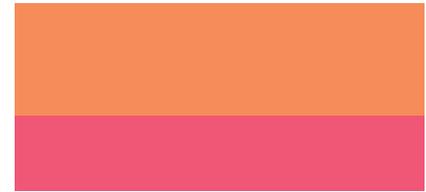
Fresh & Optimistic



Cool & Calming



Warm & Inviting



Daycare 0-3, Kindergarten 3-6, Primary school 6-12 years

Up to the age of 3, the environment is a land to be explored. Patterns, designs and shapes are the driving forces behind this discovery and stimulate the senses. **The child's senses develop through the use of attractive elements which are appealing from a visual or tactile point of view**, such as natural elements with marked contours: for example, wood or grains of sand for the tactile aspect. At this stage children are developing their motor skills, they need to be rooted on the floor, **Colour on the floor is preferable to accompany the child when standing, walking or running.**

*"Small children set out to explore the world.
They feel and touch using their
bodies and their mouths."*

Mathieu Gielen, Assistant Professor Industrial Design,
Delft University of Technology, NL

Between the ages of 3-6, a more marked difference can be seen in tastes between girls and boys. Children express their colour preferences clearly. Their environment is less closely linked to nature, with the introduction of more technical, synthetic materials. The imagination of children is fostered by cartoons, toys, digital technologies and brands. They love trivial details, stories and signs.

*"In a pink environment, children's drawings are much more positive,
a sign that children view life in a positive way
when they are in a pink classroom."*

Jean-Gabriel Causse,
Colour designer, author, FR

Between the ages of 6-12, children begin to have more marked taste preferences. They seek to express their personality by choosing more remarkable colours.

*"For classrooms, the colours to be banished
are the achromatic colours (whites, browns, greys),
the ones which are unfortunately found most frequently.
However, these colours are not liked by children
and do not encourage activity."*

Jean-Gabriel Causse,
Colour designer, author, FR

More assertive and more intense colours make reference to the favourite themes of children of this age (manga, fantasy, magic, military). The patterns show more complex geometric designs, but also symbols.

The range of colours is enriched with **a true black and anthracite. The tertiary colours come in a variety of more vibrant shades.** These are cosmic, disco or even mystical colours, as expressed by a dark blue/violet.

*"Partitioning of educational areas
with colour or different materials,
is of a very great importance for the development
of both introverted and extroverted children."*

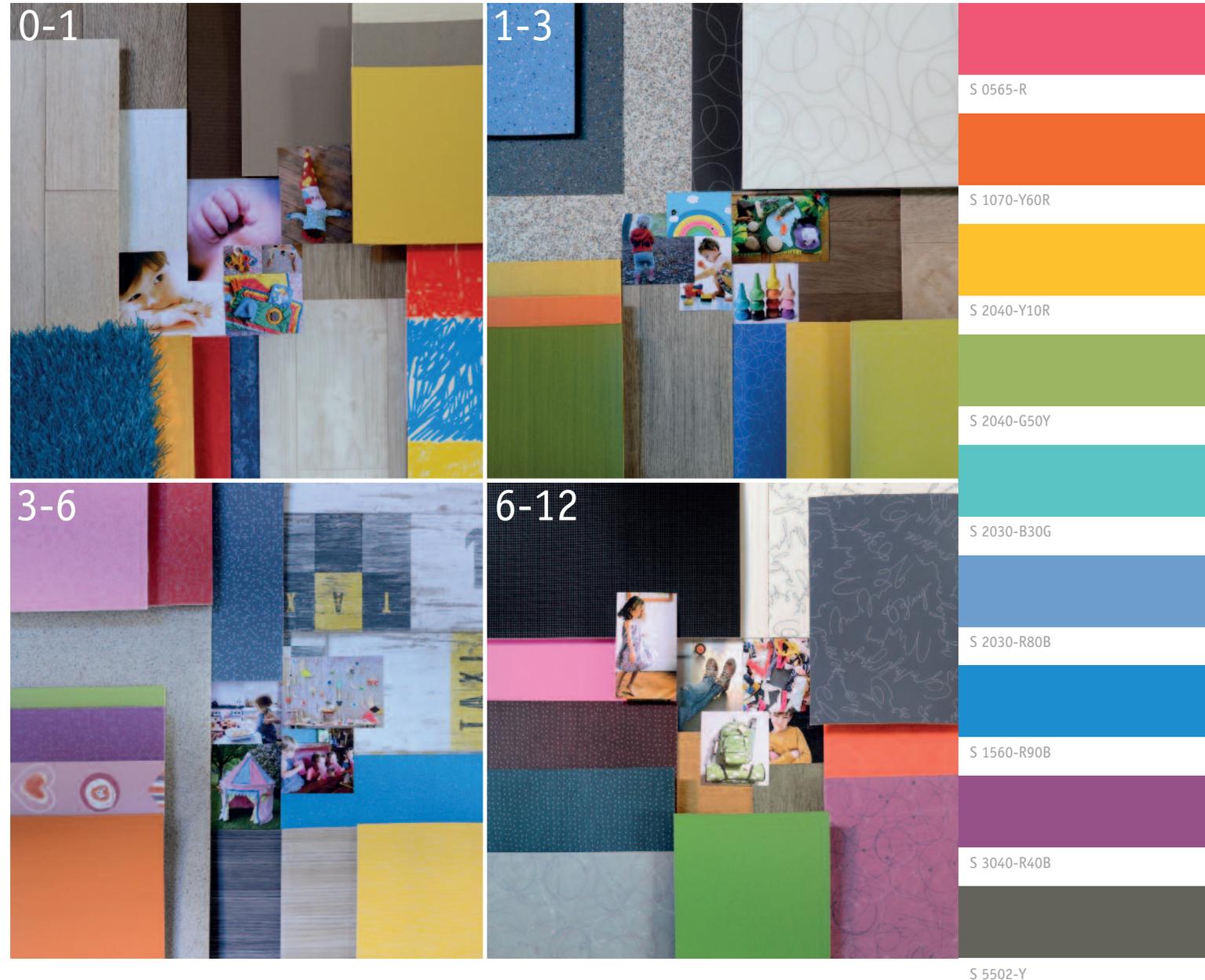
Fabienne Bruyninckx,
Designer and colour expert, BE

Several colour harmonies are designed to accompany the child when discovering the environment.

Up to the age of 1 colour is just an emotional sensation. Later on, between the ages of 1-3, colour represents an indication to the children. Between the ages of 3-6 children may start to see colour more as a sign of communication. And finally between the ages of 6-12 colour starts to encourage their identity processes, and it becomes more important to set aside spaces which meet the needs of each personality.

This wide range of preferences and needs, in personality as well as in age, results in an extreme variety of colour choices as seen on the moodboard.

Complementary colours make it possible to provide that variety of harmonies - **some for more introvert children and some for more extrovert children.**



Daycare 0-3

The decoration has to take a step back in order to create a space conducive to sleep. **In particular, it is not about focusing attention here, but rather about providing a harmonious atmosphere.**

Blue tones and wood shades are recommended as they bring about a feeling of tranquillity and rest. Choose darker shades, particularly on the ceiling, as these do not reflect the light.

On the floor, be sure not to use a colour or a material which reflects the light. Be careful not to create too dark an atmosphere, as entering the rest space still has to be an attractive prospect for children.

“In a crèche, it can quickly become noisy with all those children. There are never enough members of staff, there are toys everywhere ... It is necessary to be able to create defined corners, order, structure. Spaces in different shades which can be easily distinguished by the children.”

Doukje Sel,
Child psychologist, BE



© Simone Sorber



Combining wood and green colours provides **greater relaxation** for the children in a rest space.



Rest space



© Tarkett



© Simone Sorber



Subtle grey and blue shades provide a quiet environment. The orange colour will contribute to a **warm and reassuring atmosphere.**



The green and the wood form a very natural entity, so that the children can relax. The view-boxes are an **invitation to daydream.**

Daycare 0-3

Beautiful, colourful spaces provide ideal support for the activities of this age group. **The vibrant colours stimulate creativity, the emotions and the subconscious.**

“The floor which incorporates colour in an intelligent and sensitive way, makes it easier to provide guidance and way-finding and helps to create order”

Elisabeth Brémond,
Colour designer, author of “L’intelligence de la couleur”
[The intelligence of colour], FR

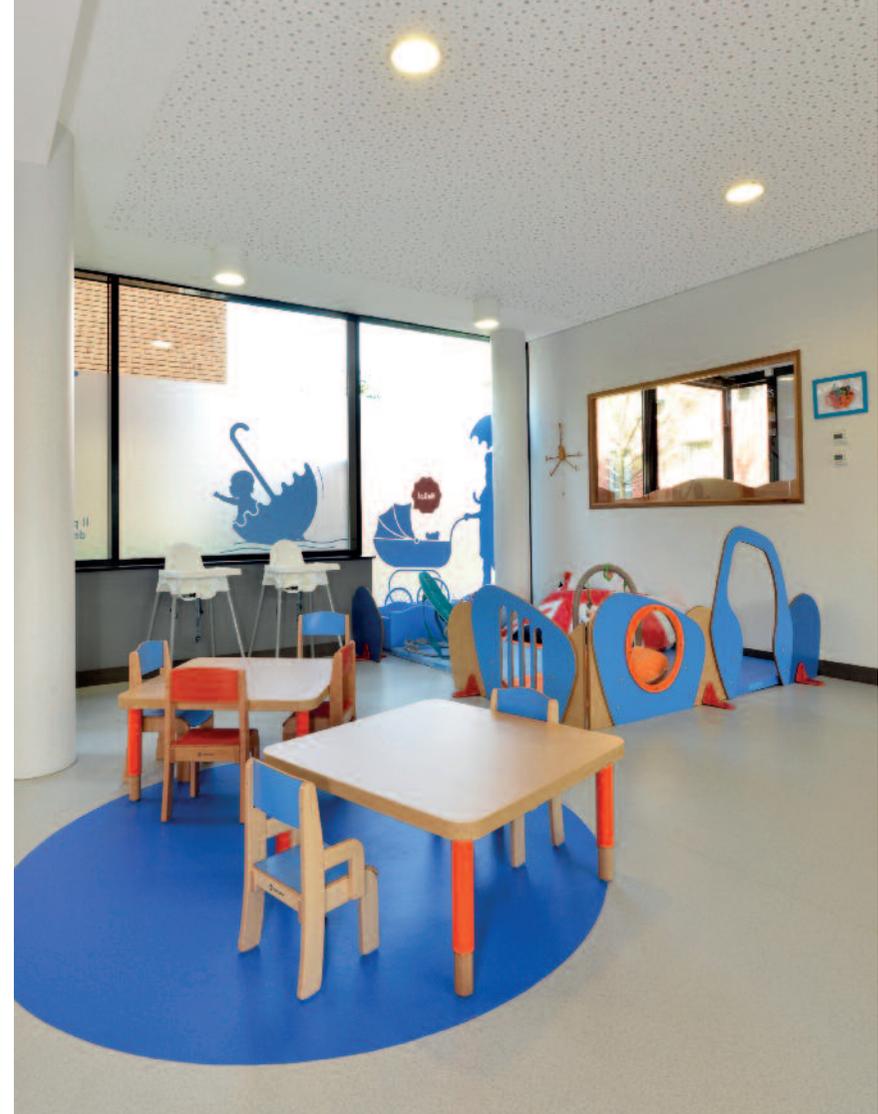
Nursery school is the age at which children explore opposites and contrasts. Bright surfaces alternate with matt shades, changes of scale, depth. **This is the age of learning about order.**

“It is better to prioritise colours which are not too dark in order to create a calm setting in contrast to the jumble of toys, drawings and children’s activities. This also helps to provide greater calm for the staff who are supervising the little ones.”

Simone Sorber,
Interior designer of children’s environments, NL

“The colour palette has been selected according to two main requirements: calming and stimulating. Blue favours concentration, while red stimulates.”

Bénédicte Delouvrié,
founder of Crechappy nurseries, Lille, FR



© Tarkett



With a neutral sand colour in combination with blue and red one **creates a beach atmosphere** in a playing environment.

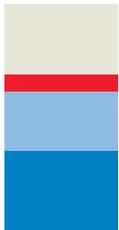
Activity room



© Tarkett



© Tarkett



A palette with small red accents and with an emphasis on the colour blue will create a **balance between dynamism and calm** in the activity spaces.



A playground with clear colour differences and a neutral grey surface is **an incentive for young children**.

Daycare 0-3

In a crèche or a nursery school, members of staff must be able to have access to a space which is conducive to relaxation and to work preparation. It is important **to create a physical and symbolic boundary for the adults.**

Marking out the space with a wooden floor covering, such as parquet, makes it possible to separate the children’s world from that of the adults.

*“Between the ages of 1-3,
the colour and decoration of the room
become more important
to the child.”*

Simone Sorber,
Interior designer of children’s environments, NL



© Simone Sorber KinderRijk



Touches of dark orange are used to make the **atmosphere warm and cosy.** The wood design symbolises the room’s function and reflects a domestic environment rather than a working environment.



Staff area



© Tarkett



© Tarkett



The staff occasionally like to retreat in a quiet area. Green and blue tones will provide this **quiet and natural feel**.



A blue floor gives character to a room, especially in combination with **bright, freshly accented colours**.

Kindergarten 3-6, Primary school 6-12

The entrance to a school represents its image. This “brand image” is even more important as parents have become used to choosing their child’s educational establishment on the basis of many criteria. It is therefore **a matter of making a good impression with contemporary premises. A colour chart which is both functional and appropriate to the establishment is essential** to indicate the quality of the teaching.

The entrance is welcoming and reassuring. It makes the children want to come to school and be proud of their establishment. The children must be able to find their way around in the choice of colours.

“The schools which have paid particular attention to light and colours are the ones that show the best academic results. (according to Harry Wohlfarth’s 1983 study).”

Dr. Lennie Scott-Webber,
Principal of INSYNC: Education Research + Design and former founding Director
of Education Environments for Steelcase Education, USA



© Tarkett



An entrance is the business card of a school. An optimistic design with shades of blue and green will provide **an airy impression and a pleasant welcome.**



© Tarkett



© Tarkett



The cool colours of the floor **will create openness and calmness.** The more intensely coloured line will draw the eye and help to point the way.



It is important that the choice of colours for the entrance of a school should be made with a view to **the vision of the institution** and the needs of the target group.

Primary school 6-12

Frequently too dark and dreaded because of the jostling, corridors should be given particular attention with regard to colours. **Because they reflect the light, light colours counterbalance the lack of brightness or natural light.** By varying and playing with several shades, it is possible to make these spaces more cheerful and pleasant.

*“Direction lines on the floor,
both as decoration and as an aid.
An aesthetic interplay between the floor,
the walls and the doors will give an accurate picture
of the school’s character.”*

Fabienne Bruyninckx,
Designer and colour expert, BE



© Tarkett



A bright floor reflects plenty of daylight and creates an emotion in the corridor **full of luminosity and energy.**



Corridor



© Tarkett



© Tarkett



The strong blue colour creates **a feeling of stability** in this long and wide corridor. It also reflects the natural daylight.



This unique eye-catching colour of the floor gives this clean and open corridor **a dynamic atmosphere.** Moreover, children will be more stimulated to walk to their classrooms.

Kindergarten 3-6

The quality of the environment has a direct influence on academic results.

“For classrooms, the colours to be banished are the achromatic colours (whites, browns, greys), the ones which are unfortunately found most frequently. However, these colours are not liked by children and do not encourage activity.”

Jean-Gabriel Causse,
Colour designer, author, FR

It is important therefore to create a harmonious space to stimulate children’s concentration, while making sure not to distract them. A real creative commitment is required in these classrooms. It is advisable to choose a maximum of two strong colours. If patterns are used (particularly on the floor), make sure that they are not too intrusive.

“At this age, children require different zones for playing, working on a table,…”

Team Studio, designers of educational interiors,
EromesMarko, NL



© Tarkett



To achieve a perfect atmosphere in a classroom it is essential to create a harmonious space in which the colours on the floor will create a **combination of activity and calmness.**



© EromesMarko



© EromesMarko



To make the space comprehensible and accessible to all, it is necessary to **create a harmonious contrast** between the floor, the walls and the furniture.



Colours based on **yellow pigments will stimulate children's motor skills**. The floor covering is an essential element for defining spaces. By playing with patterns and contrasts, it is possible to symbolise the different spaces.

Primary school 6-12

Here it is a question of encouraging concentration and learning among children by introducing colours which reflect their emotional responses.

“Young children are attracted by warm and vibrant colours. These saturated and bright shades are useful for focusing attention.”

Dr. Lennie Scott-Webber,
Principal of INSYNC: Education Research + Design and former founding Director
of Education Environments for Steelcase Education, USA

The ideal, therefore, is to alternate between neutral shades and shades which provide more inspiration for children.

“I recommend painting only one wall out of four in a classroom, the wall at the children’s backs. That allows very bold colours to be chosen for that wall, leaving the other three walls neutral.”

Jean-Gabriel Causse,
Colour designer, author, FR

Pay attention to the wall behind the neutral, almost white digital board. Too much colour contrast around the board distracts the children from the content. The correct solution is to opt for a light-coloured wall, tending towards the greys.



© EromesMarko



The floor is an ideal medium for providing **warmth and cheerfulness** by means of colour.



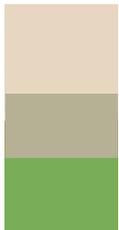
Classroom



© Marc Detiffe



© Marc Detiffe



The fresh green section **is not only aesthetic but also functional.** A clear message is given to the pupils, indicating where they can organise their belongings and where they can sit quietly and concentrate.



A light-coloured table will **focus the pupil's attention** on his or her work.

Kindergarten 3-6, Primary school 6-12

There is an acknowledged difference between children aged 3-6 and those aged 6-12 in their relationship which they have with reading.

The younger children have books which are also objects, where touching is as important as the story. At this age they still like to touch the book! Older children like to read on their own, concentrating on the words and the content. **The reading space must be able to provide the necessary calm for concentration.**

“Areas of light in a darker environment stimulate the motivation to read and concentration. A diffuse light may increase visual fatigue and make the process of reading more difficult.”

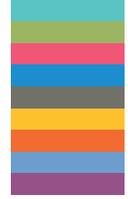
Ann Bessemans,
PhD Fine Arts / Typography, BE



© Simone Sorber KinderRijk



A minimalist mood in terms of interior design. The yellow and green colours bring light to the space, creating a **warm and safe atmosphere.**



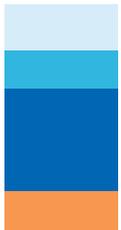
Reading room



© Tarkett



© Tarkett



A warm-cold contrast will always **stimulate our minds and our intelligence.** Obviously, this is important in a reading environment.



A reading space can be created within a classroom through the use of contrasting colours **and a well-thought-out separation through the furniture.**

Kindergarten 3-6, Primary school 6-12

Vibrant colours to stimulate children’s appetites! Zones with different moods for children who prefer to sit quietly, in small groups, or share their meal with several others.

Colours have very useful multi-sensory properties that harmonise with or tone down sensations, particularly when eating. Certain groups of colours, for example, evoke a sweet or acidic taste, a boisterous or calm atmosphere, or a dry or moist sensation.

*“In a cafeteria environment,
wood and warm colours are going
to stimulate the appetite.
A colourful ceiling will give an appearance
of a real restaurant.”*

Team Studio, designers of educational interiors,
EromesMarko, NL



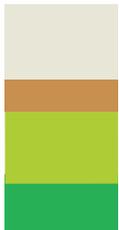
© Tarkett



A yellow or orange floor in a cafeteria will **stimulate children’s appetites** and will always gives a sunny light reflection.



© Tarkett



An optimistic colour palette in the dining area helps the children **to recharge their batteries** so that they can spend the afternoon in an active way.



© Tarkett



This choice of blue and a cool grey floor **brings calmness, serenity and structure** to this enormous cafeteria.

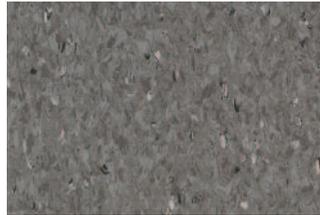
Kindergarten 3-6, Primary school 6-12

Entrance, corridor

Pure & Natural



iQ Granit 3040 446



iQ Granit 3040 420

Fresh & Optimistic

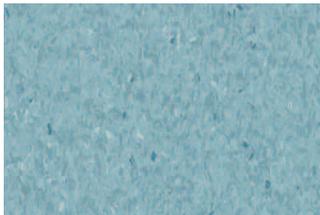


iQ Granit 3040 751

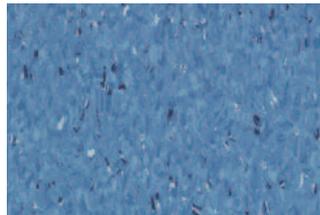


iQ Granit 3040 750

Cool & Calming



iQ Granit 3040 749



iQ Granit 3040 379

Warm & Inviting



iQ Granit 3040 418



iQ Granit 3040 450

Classroom



Tapiflex Excellence 25126 918



Tapiflex Excellence 25125 167



Tapiflex Excellence 25126 931



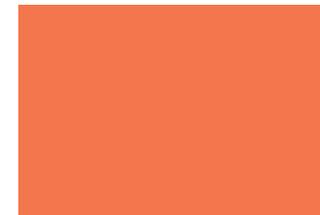
Tapiflex Excellence 25125 164



Tapiflex Excellence 25126 932



Tapiflex Excellence 25125 165



Tapiflex Excellence 25126 929

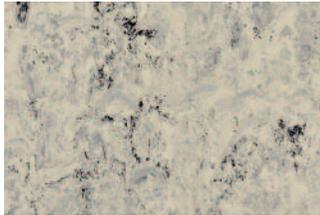


Tapiflex Excellence 25125 162



Inspiration & Combinations

Reading room



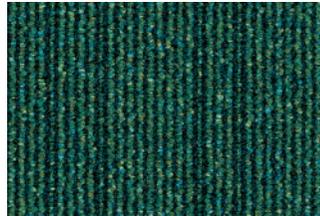
Lino Silencio xF 14892 684



Lino Silencio xF 14892 610



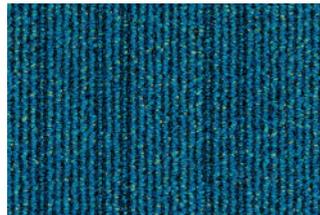
Lino Silencio xF 14892 695



AirMaster 710163001



Lino Silencio xF 14892 761



AirMaster 710163016

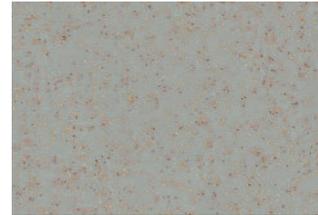


Lino Silencio xF 14892 636

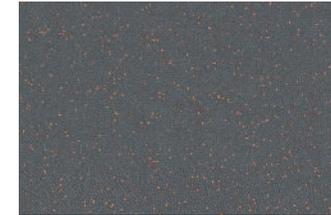


Lino Silencio xF 14892 641

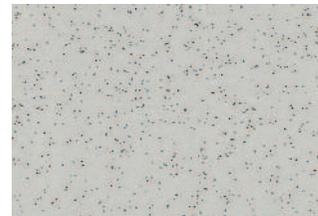
Cafeteria



Tapiflex Platinum 25180 049



Tapiflex Platinum 25180 056



Tapiflex Platinum 25179 026



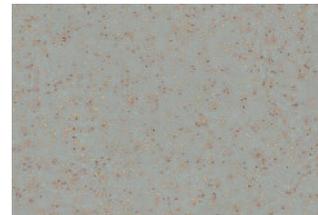
Tapiflex Platinum 25179 067



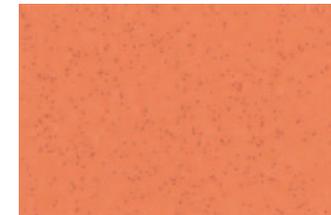
Tapiflex Platinum 25179 026



Tapiflex Platinum 25179 063



Tapiflex Platinum 25180 049



Tapiflex Platinum 25179 066

Secondary school 12-18 years

Young people from 12 to 18 years of age are going through a very important period in their lives in relation to **the development of their character**. It is important that they are encouraged to study by the perception and the atmosphere of their surroundings.

*“In the first grades (12-16 years old)
the preference is different from that of the 16-18 age group.
The younger kids are more likely to prefer more colours.
The older ones are more mature and don’t like it too childish.”*

Ann Huybrechts
Head of the Royal College of Antwerp, BE

Furthermore, for this age group the use of colour to support the main feelings and behaviours is essential for quality education. Many studies show that children in the age category of 12 to 14 are still very easy to please with colour, but after they turn 14 they are no longer as enthusiastic and it is necessary to rethink the use of colour and objects. That is why it is so **important to have a structured colour plan**, because with so many different children there are many different likes and interests.

It is important to use highly activating (intense) colours as well as colours that evoke a greater sense of relaxation (pastel & grey tones). Using both will create a nice balance and **avoid a monotone environment for the students. The colour palette contains bright colours as well as natural shades.**

*“Colours that contrast,
and accents made by colours will motivate.
A harmony between two or more colours will relax.”*

Team Studio, designers of educational interiors,
EromesMarko, NL

The type of floor covering is very important in terms of **acoustic value** to aid the concentration of both students and teachers. Furthermore, the colour of the floor can prevent too much **light reflection**, which accelerates fatigue and stress.

*“Young people associate grey and khaki
with fear. Light blue, red and warm colours are an incentive.
Green, blue and yellow are an optimistic impulse.”*

Didier Rassion
Teacher in “Metiers d’Art”, FR

Young adults between 12 and 18 years old want to **find their own character and create their own personality.** Several colour harmonies are designed to accompany these young adults when discovering themselves and their environment. From the ages of 12 to 16 the preference is for bright colours and most of all for **contrasting combinations.** However, the older teenagers have a far more mature taste in colours and like **harmonious combinations.**



Secondary school 12-18

The main entrance always gives the **first impression** of a school, which is why a carefully considered use of colour is crucial here. Colour can have a positive influence on students. If they enter the school and immediately get a warm and positive vibe from the main entrance, this will have a strong effect on their mood.

“Between the ages of 12 to 18, kids can be very insecure about themselves and their surroundings. The entrance to the school can help to make the big step to a new environment less scary.”

Erika Torfs,
Mentor of Internships, BE

One way of doing this is by **trying to give the student a sense of identifying with the school**, starting at the entrance. Teenagers like to be able to identify with something, so by creating a connection between the school and the student they will feel more welcome. This is not an easy job, because of the big difference between younger and older teenagers. More than any other type of school, secondary schools have students with many different preferences. It is therefore extremely important to find a use of colour that pleases everyone and makes twelve-year-olds as well as eighteen-year-olds feel welcome.

“Neutral colours are preferred by teenagers. Bright colours that are reminiscent of childhood should be used as minor accents, whereas black is a possible colour option that reflects the teenager’s mood.”

Marie-Claude Mauchamp,
Teacher of applied arts, FR



© EromesMarko

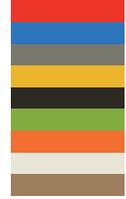


The use of **natural materials** and quiet **basic shades** gives the entrance of a modern architectural building a dignified appearance.



© Tarkett

Entrance



© Tarkett



The contrast between the black walkways and floors and red and orange entrances gives the visitors and users of this building **perfect orientation**.



The amount of green and red is perfectly balanced to create **an entrance with a playful and dynamic welcome** without being too dominant or aggressive.

Secondary school 12-18

In the corridors, being able to find the way is the key to success. Nothing is more important than **guiding students through the building**. The perfect way to do this is by using different colours, as shown in the images. This is more subtle and more aesthetic than simply using signs. The bright, clear colours are an obvious choice with a view to making it as uncomplicated as possible for students to find their way.

*“Colour has got a functional role in corridors.
It is a form of communication with the students.”*

Jasmien Herssens
Professor of Architecture, University of Hasselt, BE

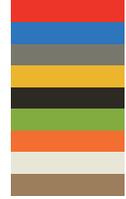
Using colours in the right way and on different surfaces will likewise create a more dynamic vibe in the corridors, and make them less boring or dull.



© Tarkett



Blue can easily be applied to large expanses without losing **peace and tranquillity**.



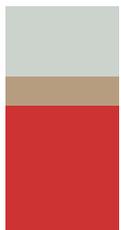
Corridor



© Tarkett



© Tarkett



The orientation in educational buildings, with an extensive system of corridors, becomes clear by giving each department a **unique eye-catching colour**.



The bright orange on both the floor and the wall has a **warm and dynamic impulse**. This is always a pleasant experience before having to sit still and concentrate.

Secondary school 12-18

It is important to use highly activating (intense) colours as well as colours that evoke a greater sense of relaxation. Using both will create a nice balance and avoid a monotone environment for the students.

*“If every teacher has their own classroom,
they can decorate it how they want.
However we give them advice and suggestions on
what is best for the students (concentration, distraction, positivity)
and what is best for their manner of teaching.”*

Ann Huybrechts
Head of the Royal College of Antwerp, BE

*“Every year our classroom gets a new colour:
yellow, green, blue, ...
I like the blue colour the best.
A stonewashed blue like the colour of water
creates a soothing atmosphere.”*

Lula Mae,
pupil at Brighton School, UK

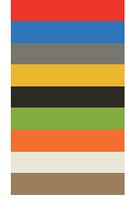


© Tarkett

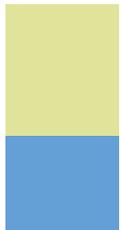


Grey and blue colours
are the most suitable shades
to create **calmness in a classroom**
and to promote concentration.

Classroom



© Tarkett



In this study environment, the floor provides an **open atmosphere full of energy**, created by the refreshing blue and the soft yellow.

Secondary school 12-18

The cafeteria is a **very vibrant space with lots of movement** and action taking place. Such an environment can have dynamic or lively colours on multiple surfaces.

“Colours composed with some yellow pigments, such as yellow, green or orange, stimulate the appetite and give an optimistic vibe to a cafeteria.”

Fabienne Bruyninckx,
Designer and Colour expert, BE

The cafeteria is a place where all students spend their time. This is important because this necessitates the use of colours that please a large number of teenagers, which is not an easy task. A carefully considered colour plan, in which the colours clearly communicate the different functions for the different ages, is very important.

“Extracurricular spaces like the cafeteria where teenagers relax together deserve a special attention. Different colour ambiances are to be mixed in order to fit to the need of each category of public.”

Pascale Dovic,
Colour Designer, FR

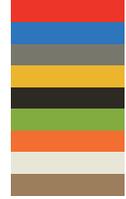


© Tarkett



This age group is certainly attracted to colour and nature, but **for a relaxed atmosphere**, this can best be combined **with a basic, natural floor colour**.

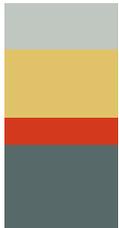
Cafeteria



© Detiffe



© Tarkett



The dark floor provides a modern contrast to the accent colours and gives **an added value to the volume of the basic architecture.**

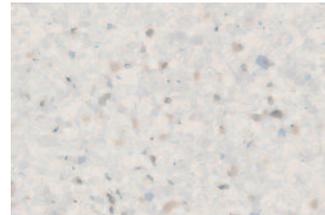


The contrast between the dark wood and the red floor divides **the large space into smaller sections** and offers more diversity.

Secondary school 12-18

Entrance

Pure & Natural

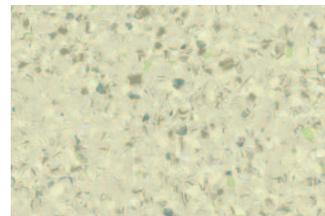


iQ Eminent 2103 0125



iQ Eminent 2103 0130

Fresh & Optimistic

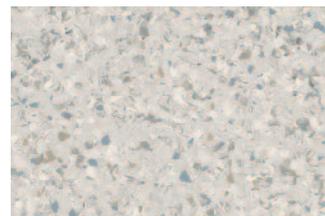


iQ Eminent 2103 0134

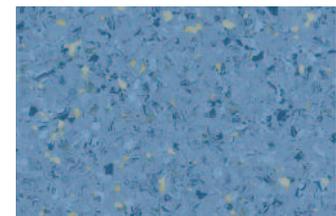


iQ Eminent 2103 0150

Cool & Calming



iQ Eminent 2103 0126

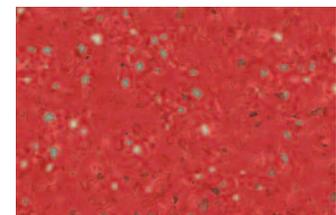


iQ Eminent 2103 0144

Warm & Inviting



iQ Eminent 2103 0135

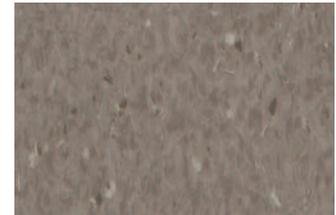


iQ Eminent 2103 0152

Corridor



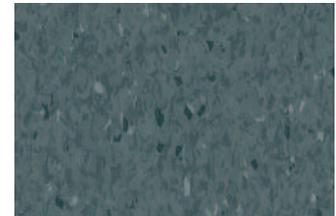
iQ Granit 3040 770



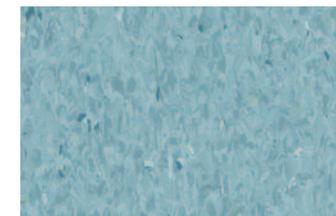
iQ Granit 3040 449



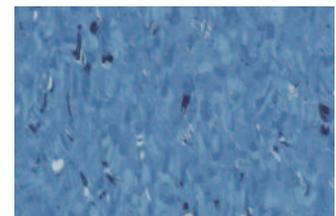
iQ Granit 3040 750



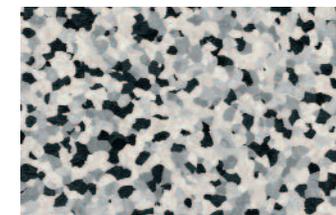
iQ Granit 3040 448



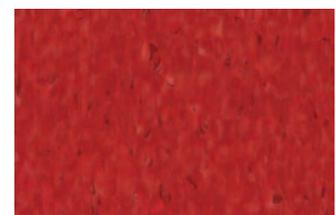
iQ Granit 3040 749



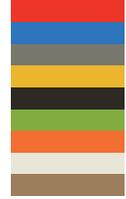
iQ Granit 3040 379



iQ Granit 3218 431

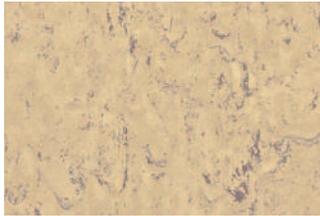


iQ Granit 3040 411



Inspiration & Combinations

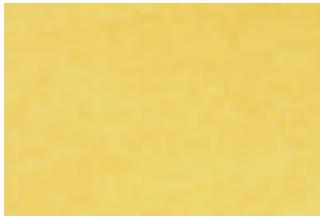
Classroom



Lino Silencio xf² **14872 624**



Lino Silencio xf² **14872 714**



Lino Silencio xf² **14872 219**



Lino Silencio xf² **14872 215**



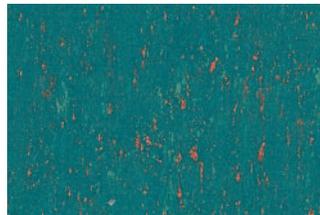
Lino Silencio xf² **14892 651**



Lino Silencio xf² **14892 688**

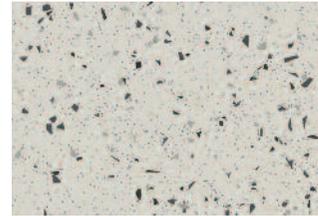


Lino Trentino xf² **14502 530**

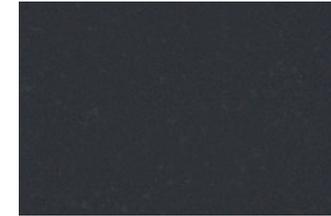


Lino Trentino xf² **14502 560**

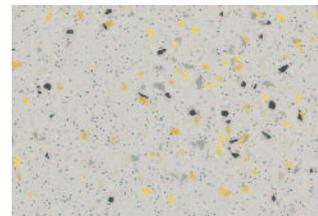
Cafeteria



Tapiflex Platinum **25180 031**



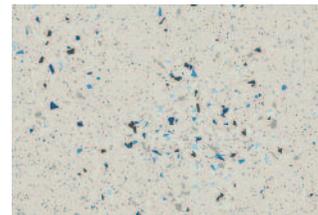
Tapiflex Platinum **25179 008**



Tapiflex Platinum **25180 027**



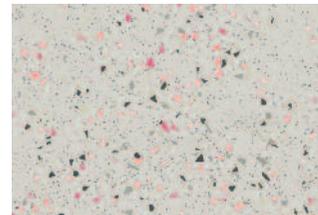
Tapiflex Platinum **25179 004**



Tapiflex Platinum **25180 029**



Tapiflex Platinum **25179006**



Tapiflex Platinum **25180 024**



Tapiflex Platinum **25179 001**

Engineering & science 18+

After the age of 18, students are working towards their future and specialising in areas in which they excel.

Many experts think it is very important that **a well-designed interior should excite all the senses**. Sight should be affected by colour and light. Hearing is all about vibration and can be provoked by acoustics, which means that an environment may seem relaxing to somebody or on the other hand very busy. The touch of things is also crucial. How does something feel to somebody? Feelings experienced by people may be linked to a particular space or room. The combination of all these senses gives individuals a perception of their environment, and **the design of the interior should take all these senses into consideration**.

*“Overall the combination
of vibrant and energetic materials and colours
with a modern/futuristic/industrial design
can give you a welcoming feeling and positive energy.”*

Cesar Couzy,
Industrial engineering and IT student, BE

In their studies, students do many different things. They go to lectures, work in small groups, take breaks, create projects, work individually, and so on. The environment should be prepared for all these activities. As already stated, ideally it should be possible to change a space according to the situation or occasion. In addition, it is important to remember that this concerns different types of students, sometimes as many as 100 or 200.

*“I know that it’s impossible to make a colour plan,
perfect for everybody,
but try to make it as nice as possible
for each individual in a lot of different situations.”*

Johan Van Helden
Interior architect with EromesMarko, NL

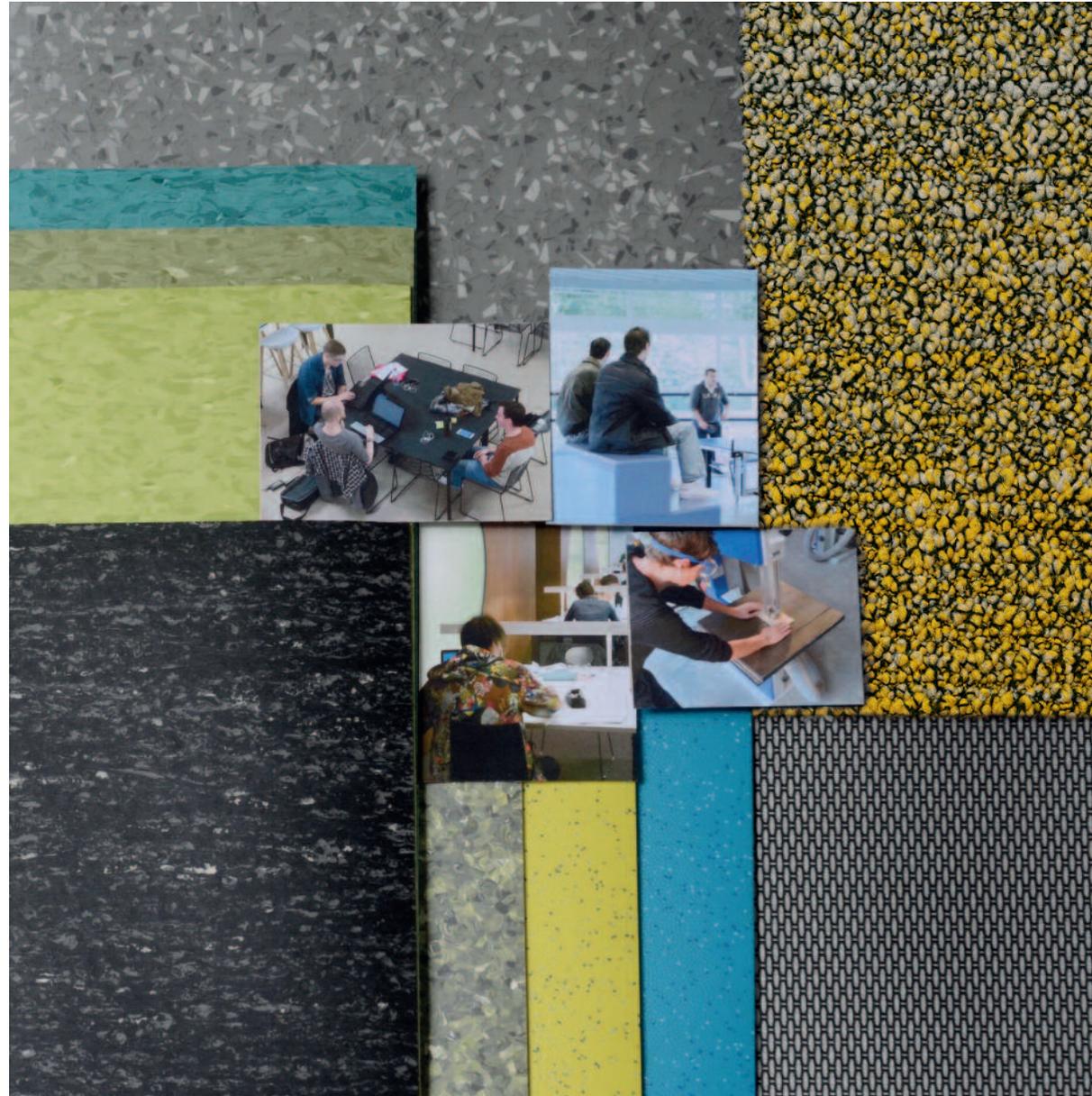
*“Thanks to the requirement for contrast and
guidance inherent in accessibility,
original colour associations permit differentiated environments
to be created by favouring, for example,
bright colours for places of creativity and
paler colours for areas dedicated to greater concentration.”*

Florent Orsoni,
Sustainable cities Design Lab Director,
School of Design, Nantes Atlantique, FR

Several colour harmonies are designed to accompany these more technical and scientifically oriented students. They often like **visible technology, pure materials and a minimalistic architecture.**

Most colours that they like to see in their environment are related to nature, to minerals and metals as well as to greenery, water and sun.

This results in a palette of **vibrant or energetic materials with industrial and futuristic colour combinations.**



S 2002-G

S 2040-Y

S 3020-G90Y

S 2040-G40Y

S 4010-G50Y

S 2040-B10G

S 4010-B10G

S 4005-R50B

S 7502-G

Engineering & science 18+

The entrance is the invitation card of the campus. **Students want to take pride in their campus**, both in the architecture and in the style and the look & feel. In the entrance of a scientific study environment, it is ideal to combine modern architecture and **industrial materials with warm and welcoming colours**.

The entrance of a building should have colours and artwork that give the building a strong image and **an appropriate appearance for the target group**.

"The association of light, colour and contrast plays a determining role in the atmosphere of the place but also in terms of guidance through the identification of spaces."

Florent Orsoni,
Sustainable cities Design Lab Director,
School of Design, Nantes Atlantique, FR

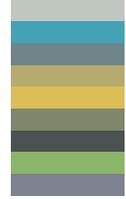


© Tarkett



A pure architectural style with steel, concrete and wood is reinforced by the subtle **grey floor that harmonises perfectly with all materials**.

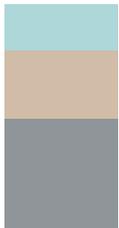
Entrance



© Tarkett



© Tarkett



An outspoken, challenging, but also warm feeling in the entrance greatly helps to provide a **pleasant welcome**.



In contemporary architecture the use of concrete and wood is very common. **Warm grey tones for the floors fit perfectly in that vision.**

Engineering & science 18+

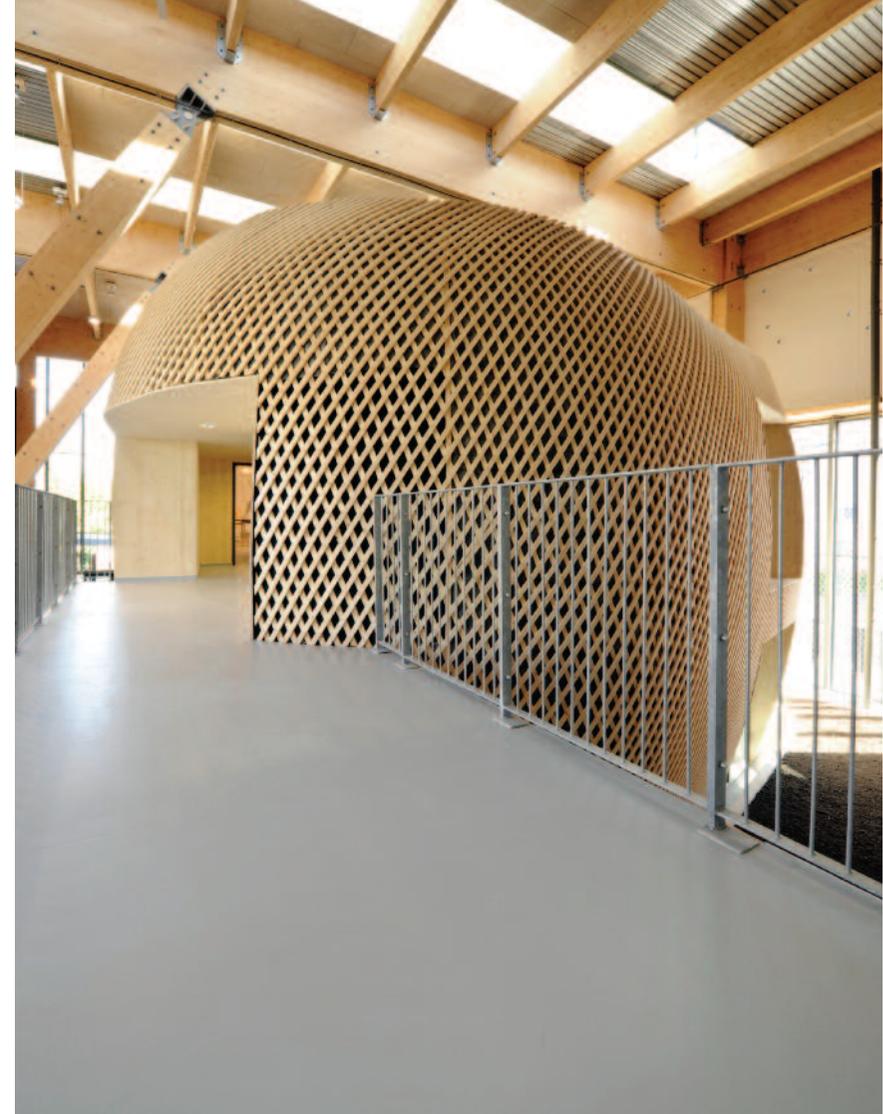
In the corridors colour has a chiefly functional role. It helps students find their way through the often large buildings. Nevertheless, colour can also give the corridors a more dynamic or vibrant look and make them less boring to walk through.

“Contrasting pure colours will help in the guidance and orientation of people. Note that you should always keep people with colour blindness in mind.”

Jan Thomaes,
Architect, professor and manager of DMT Architects, BE

*“The colours you use in corridors don’t always have to be applied on the walls. Other options like a coloured **floor or ceiling**, or coloured **objects or pillars** are sometimes the better choice.”*

Jasmien Herssens
Professor of Architecture, University of Hasselt, BE



© Tarkett



Many of these students will be attracted by a futuristic architecture. The combination of warm wood and cool grey, **creates a natural balance.**

Corridor



© Tarkett



© Tarkett



Contrasting lines in the floor accentuate different entrances and will break through the endless sense of a long corridor. The blue and grey colours will bring **calm and tranquillity.**



Students on an engineering and science campus like most of all the harmony between material and colour, **and they love subtle and industrial colour accents.**

Engineering & science 18+

Lecture halls are often large spaces that can easily look boring. Trying to resolve this by using plenty of colours is the wrong choice. These are spaces in which students have to pay attention, sometimes for several hours. In most cases, an overkill of colour will distract them from the lecture. The use of colour is certainly recommended, but this should be done in a subtle way - for example, by introducing **different coloured chairs** as seen on the images on this page.

*“When following lectures, which can take up to four hours, it’s nice to sit in a room that is decorated with **natural and bright colours**. This helps me to keep motivated and focused”*

Ben Verhees,
Biochemistry student, University of Antwerp, BE

An important detail in a lecture hall **is the floor**. In order not to distract the students too much, **a darker tint should be chosen** to avoid a bright reflection from the ceiling lights.

“In large lecture halls, concentration is key. For this, neutral colours are best, but these can also be boring. Young people are more attracted by a cool and relaxed atmosphere, expressed through graphism and a variety of colours.”

Olivier Large,
Data Scientist, visiting professor at Telecom ParisTech, FR



© Tarkett



Lecture halls are intended for large groups of students. It is important to radiate sufficient energy but at the same time **create tranquillity in order to stimulate concentration**.

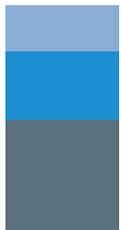
Lecture hall



© Tarkett



© Tarkett



A dark coloured floor in a lecture hall with no natural light and a large amount of artificial light gives a **subdued light reflection and minimises fatigue among students.**



A new design has been used in this lecture hall. Modern, flexible furniture and **an accent colour on the floor** liven up this large space.

Engineering & science 18+

A practice space needs a **user-friendly design**. The utilities and tools come first, with materials and colours being adapted to suit the space. However, this does not mean that colour has no role to play. It can play a significant role in giving the industrial space a warmer look, for example.

“A modern/industrial look is pleasing and inviting for engineering students, It shows that the school is innovating and has a modern attitude.”

Cesar Couzy
Industrial engineering and IT student, BE

Students often like to have a **space with a professional look**. It gives them the feeling that they are working in a real company or factory. Providing the students with tools and machines and combining these with a pleasant atmosphere is the ideal way to prepare them for their professional career.

“Not too bright colours, but a combination of coloured greys and blue and green tones will set a stylish but serious environment to study engineering.”

Olivier Large,
Data Scientist, visiting professor at Telecom ParisTech, FR

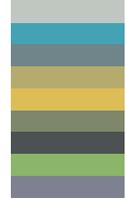


© Detiffe



A natural floor print is the obvious solution for **creating greater warmth and a link with nature** in a practical IT area.

Practice space



© Tarkett



© Tarkett



In a practice space it is ideal to **combine functionality and aesthetics**, in terms of materials as well as colours.



There will be many students, high noise levels and lots of materials in a practice space workshop. Dark colours are often the best way to **create order and structure**.

Engineering & science 18+

A cafeteria is often a busy place where lots of students meet during lunch. **Acoustics are consequently very important.** Having lunch in an extremely loud place is not a good idea in a school, considering that this is one of the places where students relax during their break. In addition, the place should be easy to clean and have high durability.

“If there is a kitchen next to the cafeteria, the smell of the kitchen shouldn’t invade the whole place. By preventing this, even through the use of colour, more students will enjoy their meal.”

Jan Morez
PhD Physics student, University of Antwerp, BE

In terms of colour there are many options. This is a lively space where lots of colours would be suitable. **Bright colours will give the students an optimistic vibe**, and in particular colours containing a yellow pigment will stimulate the appetite.

“Modern cafeteria spaces adopt soft colours, natural shades like wood, and light yellow tones. These calm atmospheres reduce the stress levels that students, like employees, face nowadays.”

Patrice Duchemin,
Sociologist, FR



© Tarkett



A basic and natural ambience in the cafeteria pleases a very broad target group. The link with the earth gives students **a safe feeling in a relaxing environment.**

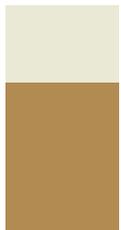
Cafeteria



© Tarkett



© Tarkett



Engineering students like to be surrounded by technical materials and **small-scale futuristic relaxation areas.**



This target group is often positively attracted by modern design. They realise that **a modern and colourful cafeteria offers a pleasant break** in contrast with their technical studies.

Engineering & science 18+

Entrance, corridor

Pure & Natural



Tapiflex Excellence 25123 502



Tapiflex Excellence 25123 501

Fresh & Optimistic



Tapiflex Excellence 25126 938



Tapiflex Excellence 25123 504

Cool & Calming

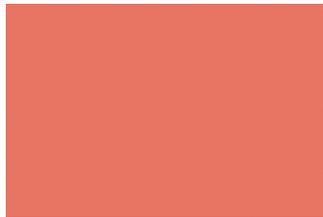


Tapiflex Excellence 25126 943



Tapiflex Excellence 25123 507

Warm & Inviting



Tapiflex Excellence 25126 942



Tapiflex Excellence 25123 504

Lecture hall



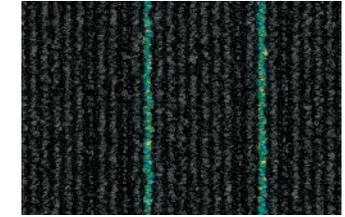
Tapiflex Excellence 25126 918



AirMaster 710163024



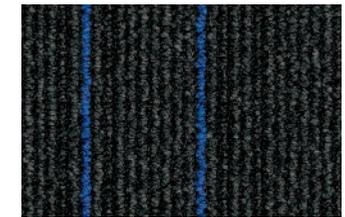
Tapiflex Excellence 25126 936



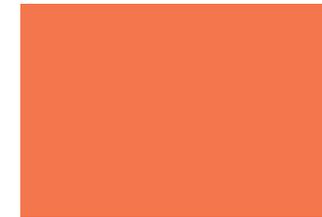
AirMaster 710163009



Tapiflex Excellence 25126 941



AirMaster 710163006



Tapiflex Excellence 25126 929



AirMaster 710163015



Inspiration & Combinations

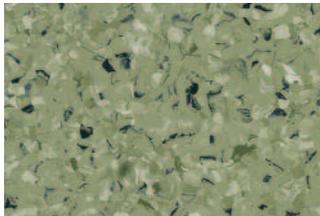
Practice space



iQ Toro SC 3093 102



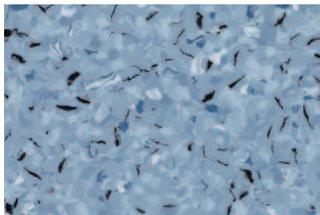
iQ Toro SC 3093 103



iQ Toro SC 3093 576



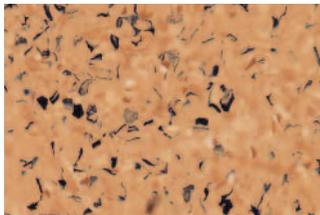
Lino SD xf² 14995 892



iQ Toro SC 3093 107



Lino SD xf² 14995 808



iQ Toro SC 3093 573



Lino SD xf² 14995 824

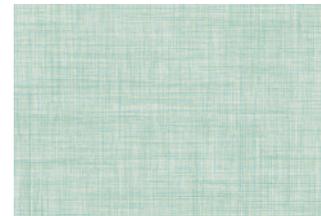
Cafeteria



ProtectWALL 1.5 26500 057



iD Inspiration 70 24201 024



ProtectWALL 1.5 26500 029



iD Inspiration 70 24201 003



ProtectWALL 1.5 26500 056



iD Inspiration 70 24201 003



ProtectWALL 1.5 26500 004



iD Inspiration 70 24201 025

Liberal arts & human science 18+

Universities and colleges in the liberal arts & human sciences field are very different from the engineering schools discussed previously.

The lecture halls look different and are often larger. There are fewer practical areas and the look is less industrial, but, for example, the library is usually more extensive. In short, this is a complete different setting with different students.

Nowhere is **the variety of students as great as in the liberal arts & human sciences faculties**. The subjects include law, economics, political science and history, among others. In view of the diversity of these students, it is very difficult to design the perfect educational building for them. However, this is also a blessing as it opens up possibilities for many different designs, which makes things very interesting.

These faculties are often housed in **historic buildings**. This means that the design and the choice of colours and materials will not start from scratch. It is very important to strike the right balance between respecting the heritage and creating new spaces and colour schemes.

A challenge often faced with old historic buildings is a lack of daylight. Light can play a significant role and certainly affects students. Having no daylight at all is unsatisfactory. If students have to sit in a room with no windows and only artificial light, they will feel as if they are trapped in a basement. It is important to find the right balance between daylight and a comfortable study environment.

“Nowadays it’s unthinkable to have classrooms and halls that don’t have natural daylight.

On the other hand, don’t go for overkill.

Too much light can have a negative effect on the concentration of students.”

Jan Thomaes,

Architect at DMT architects,

Professor of Architecture at the Academy of Antwerp, BE

Several colour harmonies are designed to accompany these students, who have a greater historical, theoretical or political orientation. They often study in historic buildings belonging to reputable universities. Many of these students **prefer a mix of authenticity and modernity.** They love rich materials supported by both quiet and charming colours. **They generally prefer harmonious colours rather than extreme contrasts.**



S 2010-G90Y

S 2010-B30G

S 3020-B30G

S 3020-G30Y

S 3020-Y

S 3050-Y20R

S 2060-Y70R

S 3030-R30B

S 6010-Y10R

Liberal arts & human sciences 18+

*“An eye-catcher is always nice, it’s something to be proud of.
When lots of students or just people who walk by
take pictures of the main entrance,
you know it’s something special that stands out.”*

Yoni De Maere,
Orthopedagogics student at KDG Community College, BE

The main entrance to a university or college should be something that students and teachers can be proud of – a symbol of recognition, something that stands out. Neutral colours with some colour accents can be used, or where appropriate the colours of the university.

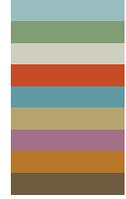
As historic buildings are sometimes involved, it is important to design the main entrance with respect for the heritage of the building. However, **bright accent colours can go very well with classical architecture.**



© Detiffe

A number of renowned universities around the world are located in historic buildings. **Appropriate innovation** is the main challenge when renovating these buildings.

Entrance



© Detiffe



© Tarkett



A wood design for the floor and modern furniture in a warm terracotta colour creates **a balance between historic and contemporary.**



There are many ways to give an entrance a modern appearance. A clear harmony, created with warm and cool colours, gives **character to this entrance.**

Liberal arts & human sciences 18+

A contrast of basic colours can be useful for guidance and orientation. It is a good idea **to divide a building into certain parts** and give each one a colour label. For example, every lecture hall on the first floor may have blue entrance doors, or an orange wall in a corridor may lead to the 'orange classrooms'. In this regard it is important to consider that some people may be colour-blind.

*"I know that colours can play a very important role by means of **guidance and orientation** in a facility."*

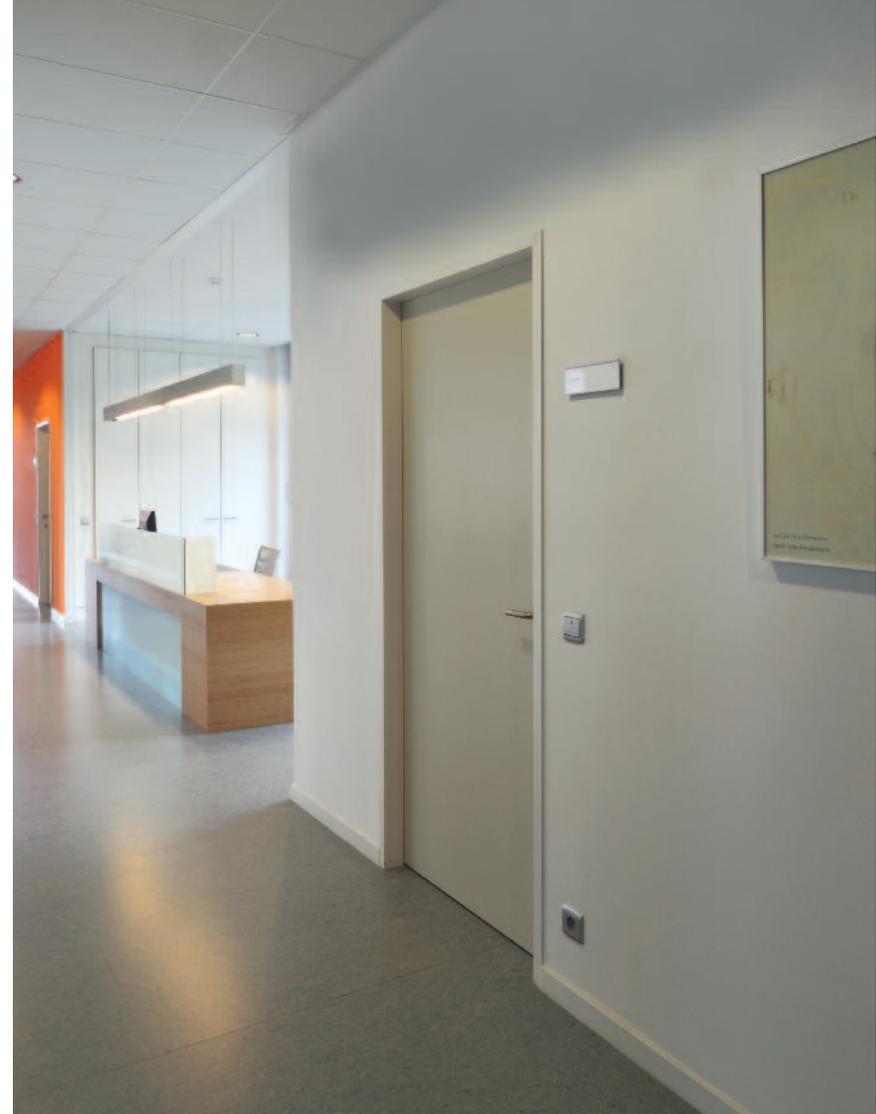
Jan Thomaes,

Architect at DMT architects, Professor of Architecture at the Academy of Antwerp, BE

"Students spend much of their day on campus. With natural skin tones and colours from nature the atmosphere would feel homier. It would improve student morale and make participants happier to be there."

Gill Dean,

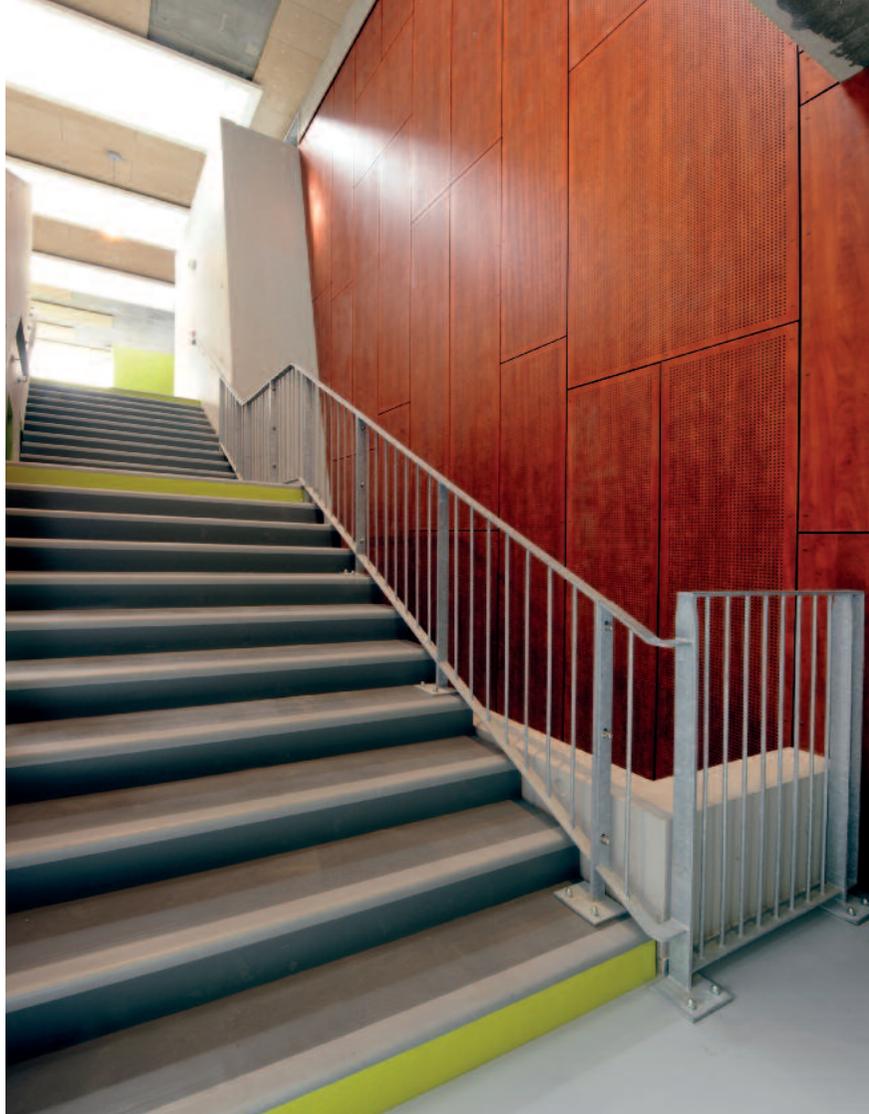
Professional Trainer & Consultant, UK



© Detiffe



Pure and natural colours bring calm to a completely functional education building. For orientation purposes it is preferable to create a **colour plan for each department.**

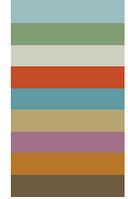


© Tarkett



Stairs in a building must be **user-friendly and functional as well as aesthetically pleasing.** A well-considered choice of materials and colours is also important.

Corridor



© Tarkett



Feeling at home on a campus gives students great confidence. The wood pattern on the floor gives a **natural feeling as they walk through the corridor.**

Liberal arts & human sciences 18+

The ambition to motivate students by using lots of positive colours should not be taken too far. The last thing you want to do is distract the students from the lecture that is taking place. Colour use should therefore be given proper consideration. **It is possible to use very bright colours in a lecture hall, but they should be avoided in the direct line of sight of the students.** With regard to **the flooring**, it is important to use the right material so that the floor does not make too much noise. In terms of colour, dark tones are recommended.

*“When you have got an 8 am morning class,
you don’t want to sit in a cheerless, depressing room,
that’s definitely the last thing you need at that moment of the day.
I’m convinced that colours can activate and stimulate
students, as well as teachers!”*

Felix Couzy,
Law student, University of Antwerp, BE

*“Learning benefits from a carefully applied
stimulus-rich environment, not from a palette dominated
by grey, beige, white or off-white.
Creating more varied, interesting spaces with accent colours
will have benefits for the learning environment.”*

Gill Dean,
Professional Trainer & Consultant, UK

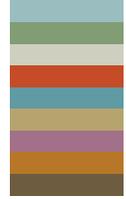


© Tarkett



A very modern and minimalistic architecture **with warm, natural materials** creates a contemporary intellectual atmosphere in this lecture hall.

Lecture hall



© Detiffe



A grey floor, **in perfect balance** with the grey tones of the chairs, gives a very peaceful atmosphere in this lecture hall.



A wood pattern floor and soft colours in the field of view of the students **enhance concentration.**

Liberal arts & human sciences 18+

By far the most essential aspect of a library or study space is the level of noise. Carpeted floors are definitely recommended. Students want to study or work in these places and don't want to lose their concentration. The study spaces should be comfortable with a subtle use of colour.

“Big windows giving access to natural light improve learning; however, windows without adequate darkeners make visual media difficult to use.”

Gill Dean,
Professional Trainer & Consultant, UK

When designing libraries and study spaces, the design team needs to create **spaces where students can work individually** and be fully focused. However, there should always be some areas **dedicated to group work**, either tables for four to eight students or small rooms where people can gather for a group assignment.

*“A quite boring looking space like a library is the ideal place to use subtle colour accents. Try thinking out of the box **by applying those colours on chairs, desks or other furniture.**”*

Fabienne Bruyninckx,
Designer and colour expert, BE



© Tarkett



A soft, carpeted floor helps to minimise noise. The orange colour, linked to earth tones, creates an **inviting and secure atmosphere.**

Study Centre & Library



© Tarkett



In this very spacious, high, open library and study room, **a strong link with nature** is created with colours and materials, which has a **positive influence on energy and concentration**.

Liberal arts & human sciences 18+

The cafeteria is not just a place where students, teachers and staff can eat. It is also a place where people meet and try to relax between classes. The space therefore needs to have more than just tables and chairs. A good option is to work with different areas, high and low tables and lots of daylight.

*“Inside a building, wherever you are,
you can **aim for a common trend.**
Something that gives the entire building
a specific appearance or image.*

*Starting from that you can work **with colour accents
for the different functions, based on the use of that space.”***

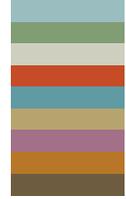
Johan Van Helden,
Interior architect with Eromesmarko, NL



© Tarkett



The subtle warm-cold contrast creates a perfect harmony between cosiness and openness in this space. **This provides calm and relaxation.**



© Tarkett



© Tarkett



One can create separate functions by using different colours. This gives a **large cafeteria a more structured look** and creates a vibrant atmosphere.



The contrast between the dark wood and the red floor divides the large space **into smaller sections that offers more diversity.** This enables the students to choose their preferred lunch environment.

Liberal arts & human sciences 18+

Entrance, corridor

Pure & Natural



Tapiflex Excellence **25123 503**



iD Inspiration **24201 092**

Fresh & Optimistic



Tapiflex Excellence **25123 504**



iD Inspiration **24201 013**

Cool & Calming

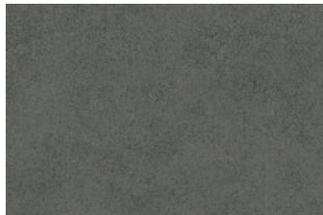


Tapiflex Excellence **25123 507**



iD Inspiration **24201 105**

Warm & Inviting



Tapiflex Excellence **25123 501**



iD Inspiration **24201 093**

Lecture hall



Tapiflex Excellence **25123 108**



AirMaster Sphere **710486004**



Tapiflex Excellence **25123 106**



AirMaster Sphere **710486007**



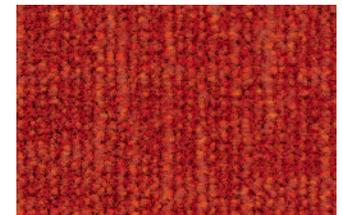
Tapiflex Excellence **25123 107**



AirMaster Sphere **710486009**



Tapiflex Excellence **25123 504**



AirMaster Sphere **710486008**



Inspiration & Combinations

Study Centre & Library



Lino Silencio xf² **14892 714**



AirMaster Blend **710457004**



Lino Silencio xf² **14892 634**



AirMaster Blend **710457001**



Lino Silencio xf² **14892 761**



AirMaster Blend **710457003**



Lino Silencio xf² **14892 740**



AirMaster Blend **710457006**

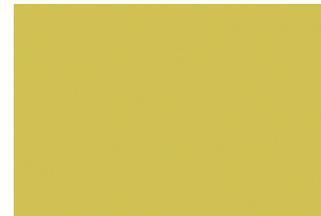
Cafeteria



ProtectWALL 1.5 **26500 044**



Tapiflex Excellence **25124 713**



ProtectWALL 1.5 **26500 039**



Tapiflex Excellence **25124 711**



ProtectWALL 1.5 **26500 048**



Tapiflex Excellence **25124 713**



ProtectWALL 1.5 **26500 036**



Tapiflex Excellence **25123 302**

Visual arts & architecture 18+

The last higher education group is the group of visual arts & architecture students. This relates to universities and academies that provide education in subjects such as painting, design, photography, crafts, fashion and architecture.

In common with the liberal arts, these are mainly traditional studies that have been provided for many centuries. On the other hand, the environment of a visual arts department is totally different from that of the previous groups.

There will be **more room for craft, art and technique** and consequently there will be a greater need for practical spaces.

The combination of all these types of art calls for a total concept with a diverse range of differently equipped rooms and spaces. Some places will need as much daylight as possible, such as the painting and drawing studios. In contrast, film and computer art students will require rooms that can be darkened. Creating a building that contains all these features is a difficult task. Establishing a well-balanced concept that accommodates all the different features is even more difficult.

*“The question should be:
‘how do I reach as many students as possible
with the use of colour and materials in an educational space?’
Never just focus on one group.”*

Siebrith Hoekstein,
Team leader Real Estate & Management at Stenden University, NL

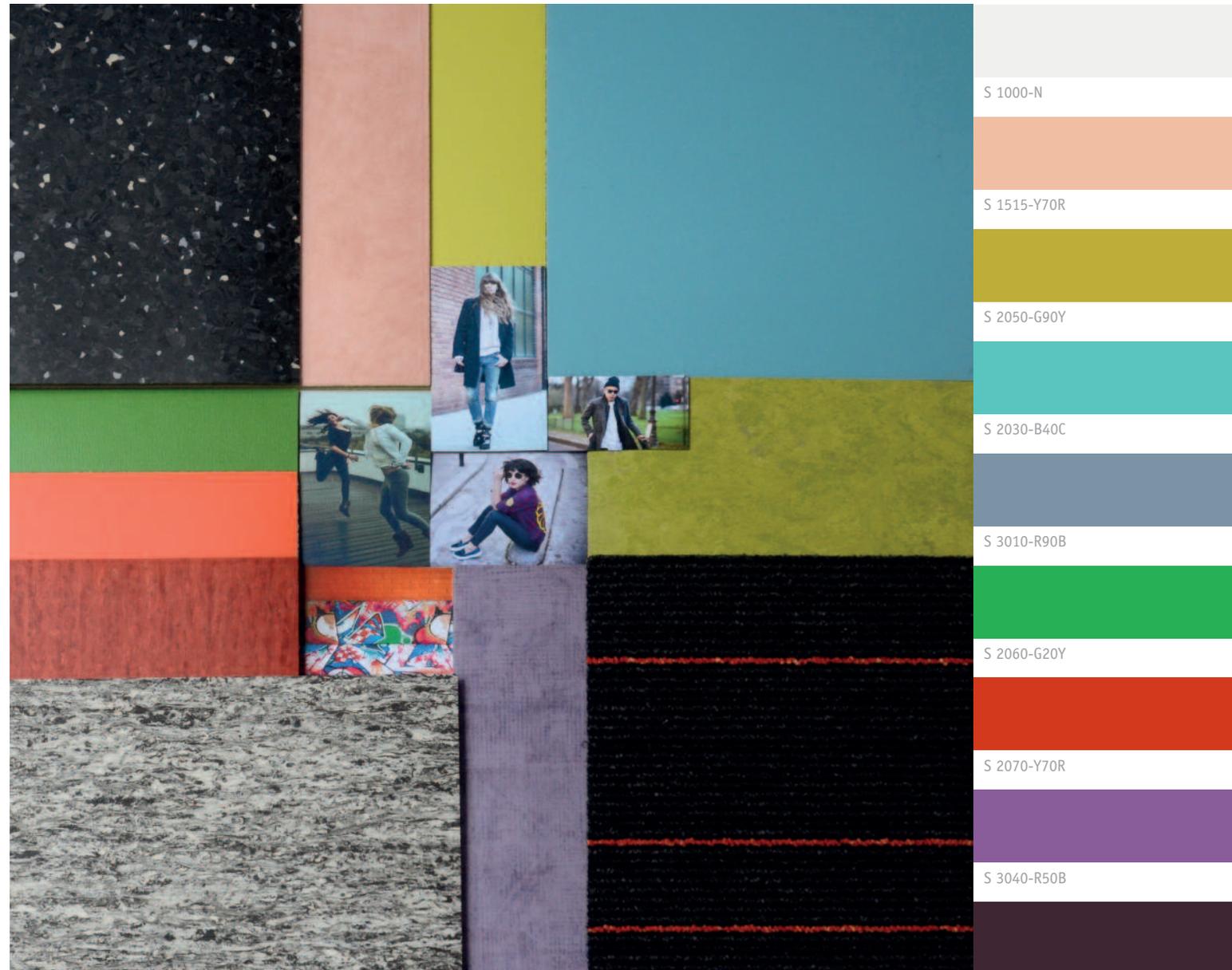
With so many different needs of students and teachers in terms of equipment, design, light and many other aspects, **it is important to consult enough experts from different fields** before the final design of the building is made.

An art academy is **the ideal place to display students’ work**. Pieces can be exhibited in the academy building itself, in the corridors, studios, cafeteria and offices, or even outside the building. This not only provides added aesthetic value, it also motivates the students to deliver higher quality work.

*“An **educational environment should be multifunctional**
with lots of open spaces where different things can be done.
But students always need some form of privacy.
This can be created by designing and shaping spaces in the right way.
Colours and flooring can help in that process.”*

Elsie De Vos,
Teacher of Architecture at University of Antwerp, BE

Several colour harmonies are designed to accompany these more culturally oriented, artistic and trendy students. They are interested in a wide range of colour and shape influences. Furthermore, the use of colour in **art history and contemporary trend forecasts** is an important inspiration for their creativity and final creations. These students are **constantly looking for new styles, new designs and, of course, unusual or surprising colour combinations.**



S 1000-N

S 1515-Y70R

S 2050-G90Y

S 2030-B40C

S 3010-R90B

S 2060-G20Y

S 2070-Y70R

S 3040-R50B

S 8005-R20B

Visual arts & architecture 18+

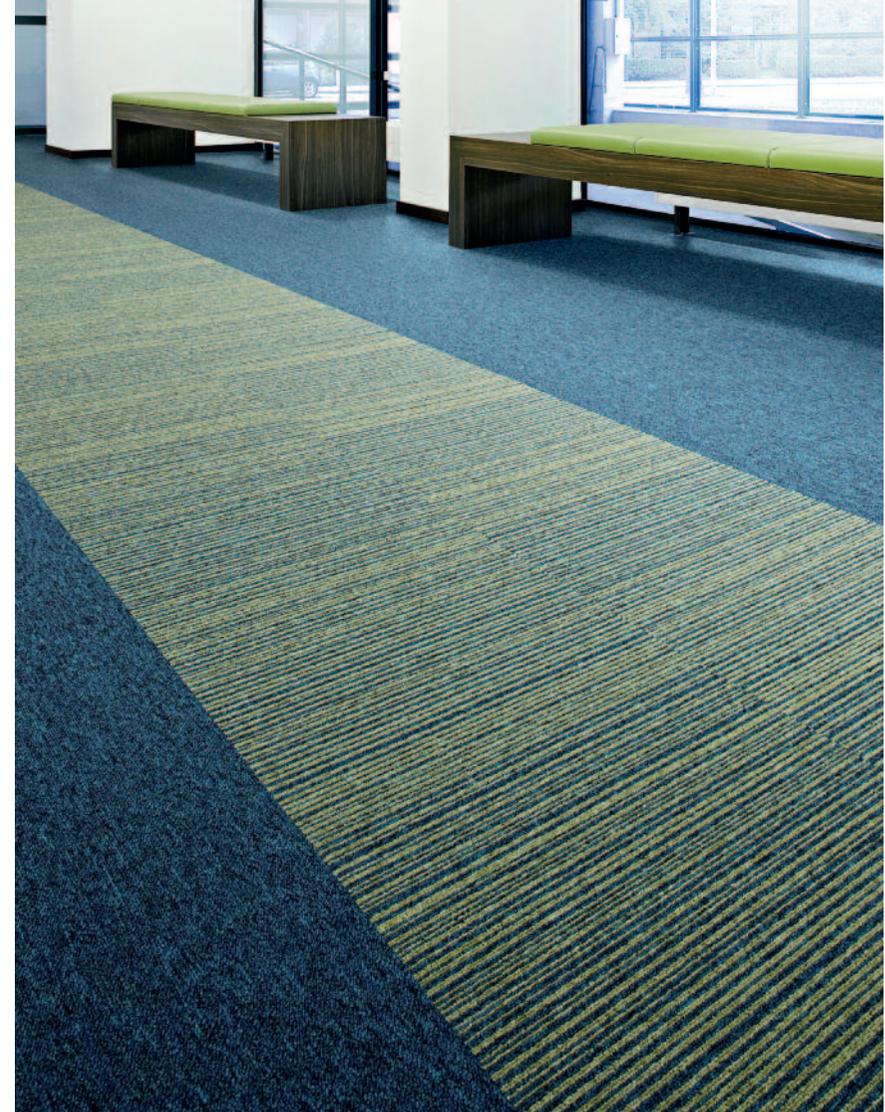
A main entrance always gives a **first impression** to students and visitors. To obtain a good impression the entrance should be eye-catching. This can be achieved by using bright, conspicuous colours, contrasts and special materials.

When designing the main entrance of a visual arts building, it may be **interesting to link the theme of the design to the field of study that takes place in the building**. For example, the entrance to a photography department could contain large pieces of photographic art.

Although art schools find the **aesthetic character** of their building very important, the **practical aspects** also require due consideration. An entrance should have a welcoming feel, and the students should be able to find their way in the building easily. Colour use can definitely help with both orientation and feeling welcome.

“One of the best places I’ve worked had large rooms with comfortable modular furniture, lemon-yellow walls and ceilings accented with grey, huge windows and a dark grey floor!”

Gill Dean,
Professional Trainer & Consultant, UK



© Tarkett

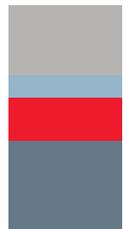


At this entrance, the dark floor reinforces the power of **the yellow colour that is intended to attract attention**. This attraction is formed by the great contrast between the two colours.



© Tarkett

Entrance



This entrance is bound to appeal to artistic students. The large expanses of grey are important to bring **a sense of balance to the total view.**



© Tarkett



This is a creative entrance in terms of the floor pattern, the colours and the furniture. The atmosphere as a whole reflects **the vision of the institution and provides a warm welcome.**

Visual arts & architecture 18+

A corridor can have additional functionality besides simply connecting different parts of a building together. By providing students with small areas where they can sit, plug in their laptop and just relax, corridors **can offer considerable added value**.

*“Most of the time corridors will be designed in greyish colours, or black and white. The ideal colours for added things like benches, chairs or decoration are **strong and bright colours**. They can be used in a monotone way, as well as mixed together on different surfaces.”*

Jasmien Herssens
Professor of Architecture, University of Hasselt, BE

“Nowadays the accent is placed on transparency and light with large windows, combined with contrasting walls or floors. Light and transparency signify knowledge.”

Patrice Duchemin,
Sociologist, FR



© Tarkett



Students in creative fields of study like buildings with extreme architecture. By combining this with **natural materials and colours** the atmosphere will remain peaceful and tolerant.



© Tarkett



Creative meeting places make a corridor less boring and more usable. The bright floor provides a good reflection of the natural daylight, and the dark colour gives **the seating area greater privacy.**

Corridor



© Tarkett



A long, bright corridor with a well-designed bench and **optimistic colour accents.** Here students can wait pleasantly before entering the lecture hall.

Visual arts & architecture 18+

Art and architecture schools consist of more than just creative rooms and practice spaces. There is also a need for study areas. The key is to make them blend in as much as possible. The study spaces should not be boring rooms that stand out from the rest of the building in a negative way.

*“Surprising **pieces of art** can lift the look of a corridor from boring to exciting.”*

Ernest Van Buynder,
Head of the Culture Committee, Universities of Antwerp, BE

“Extracurricular spaces like the library or the study room, where students of different ages work or relax together, deserve special attention. Different colour ambiances should be mixed together in order to suit the needs of each category of public.”

Pascale Dovic,
colour designer, FR



© Tarkett



The use of different colours and materials, related to nature, together with lots of daylight, give this study room a **refreshing and relaxing ambience.**

Study Centre & Library



© Tarkett



© Tarkett



A contemporary architecture also allows an extravagant colour palette. **The tempered colour choice fits perfectly in this study area.**



A large amount of black, in combination with small red accents in the floor pattern will have a **stimulating influence** in a study centre.

Visual arts & architecture 18+

Historically, art was taught in Europe through the atelier system. These ateliers are still very useful and necessary, but visual arts have now expanded and there are other needs to be fulfilled. Art faculties nowadays should include high-level computer rooms for graphic design and photography.

The design of **both ateliers and multi-media spaces is a big challenge.** These are ultimately creative rooms, so it is possible to experiment with more edgy colours. However, this should not be too extreme, as creative rooms are still spaces where a form of education is provided and therefore places where students have to pay attention.

“Try to provide the perfect mix between theoretical lessons and the practical side.”

Albert Kooy,
Executive Chief at Stenden University & Hotel, NL

“In MJM’s web start programme we train our students to be the next digital talents.

In the study room the interior atmosphere is inspired by co-working spaces.

It’s all about mixing work and relaxation moments through adapted colour codes.”

Nicole Barre,
Consultant Trends at MJM Art School in Paris, FR



© Tarkett



A creative space should especially encourage and challenge students to conceive new ideas. The colours and décor must be **attractive and inspiring.**

Creative space



© Tarkett



© Tarkett



A creative working space or study room **must also be sufficiently inspiring.** The whole environment must attract and distract the students. Intens floor colours can support this inspiring atmosphere.



Visual arts & architecture 18+

Colour accents are very important in large spaces such as a cafeteria. Using colours with a yellow pigment can stimulate the appetite. These can be used on various surfaces, but also **combined with the furniture**, as seen in the images.

“A perfect cafeteria in my eyes is one that provides you with different options in terms of where to sit. When you are in a happy mood you can choose to go and have lunch surrounded by very bright colours. But there should also be the option to go and sit in a less ecstatic space.”

The different areas add value to your cafeteria.”

Lola Blatt,
Student of Product Development, University of Antwerp, BE



© Tarkett



Students, especially those studying architecture, like to spend their moments of relaxation in an environment with a striking design, **perhaps with shades of grey and appealing accents.**



© Tarkett



© Tarkett



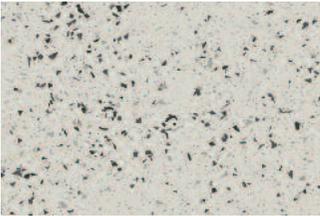
Students between the ages of 18 to 25 like to relax in small groups. They prefer separate cosy areas in a cafeteria rather than one large open space. A perfect way to do this is to offer areas in different colours for a different experience.



Visual arts & architecture 18+

Pure & Natural

Entrance, corridor

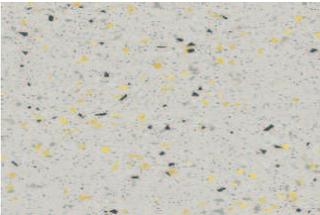


Tapiflex Platinum 25180 031



Tapiflex Platinum 25179 008

Fresh & Optimistic

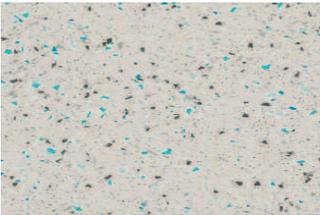


Tapiflex Platinum 25180 027



Tapiflex Platinum 25179 016

Cool & Calming

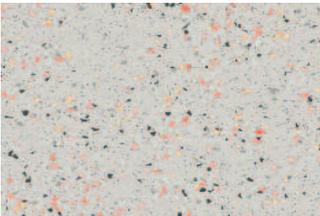


Tapiflex Platinum 25180 028



Tapiflex Platinum 25179 013

Warm & Inviting

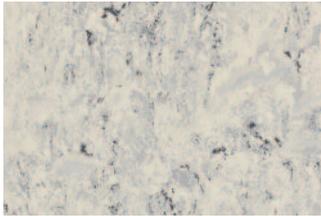


Tapiflex Platinum 25180 025

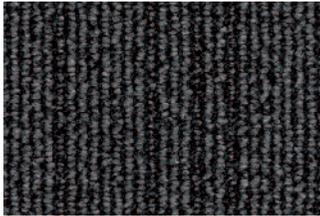


Tapiflex Platinum 25179 018

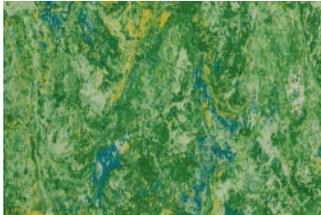
Study Centre & Library



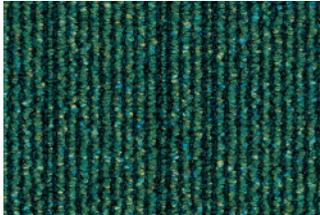
Lino Silencio xf² 14892 684



AirMaster 710163003



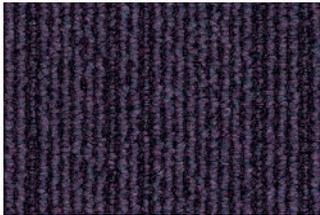
Lino Silencio xf² 14892 650



AirMaster 710163001



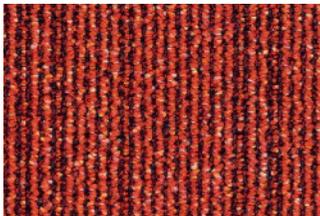
Lino Silencio xf² 14892 742



AirMaster 710163013



Lino Silencio xf² 14892 641

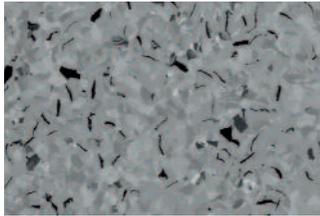


AirMaster 710163005

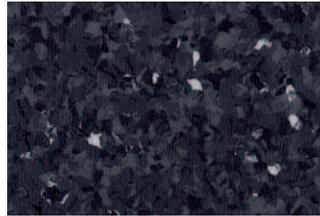


Inspiration & Combinations

Creative space



iQ Toro SC 3093 102



iQ Toro SC 3093 103



iQ Toro SC 3093 570



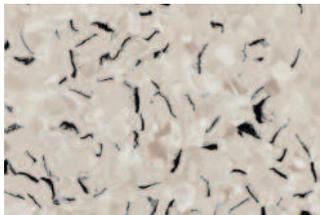
Lino SD xf² 14995 824



iQ Toro SC 3093 100



Lino SD xf² 14995 808



iQ Toro SC 3093 104



Lino SD xf² 14995 824

Cafeteria



ProtectWALL 1.5 26500 072



Tapiflex Excellence 25124 714



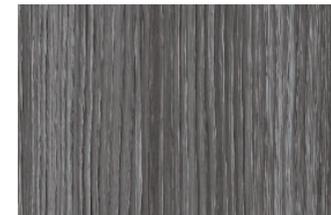
ProtectWALL 1.5 26500 068



Tapiflex Excellence 25124 711



ProtectWALL 1.5 26500 069



Tapiflex Excellence 25124 713



ProtectWALL 1.5 26500 073



Tapiflex Excellence 25123 302

General areas

Education buildings often don't include sports facilities, but this trend is becoming increasingly common nowadays. It considerably enhances the overall image of a school and will definitely convince some students to opt for that particular school. Another benefit offered by a **multifunctional sports hall** is that any form of sport or exercise between classes or lectures improves concentration.

*"In big sports halls you are often
bothered by bad **acoustics**.
A huge asset for a sports hall would be materials
that don't result in a too noisy space."*

*Yoni De Maere,
Orthopedagogy student, KDG Community College, BE*

Because sports facilities are becoming more common, it is wise to have a design or colour plan for these areas. A useful tip is **to create a clear connection between the sports facility and the main school building** through the use of colour. This will encourage students to use the facility and make it less of a separate part.



© Tarkett

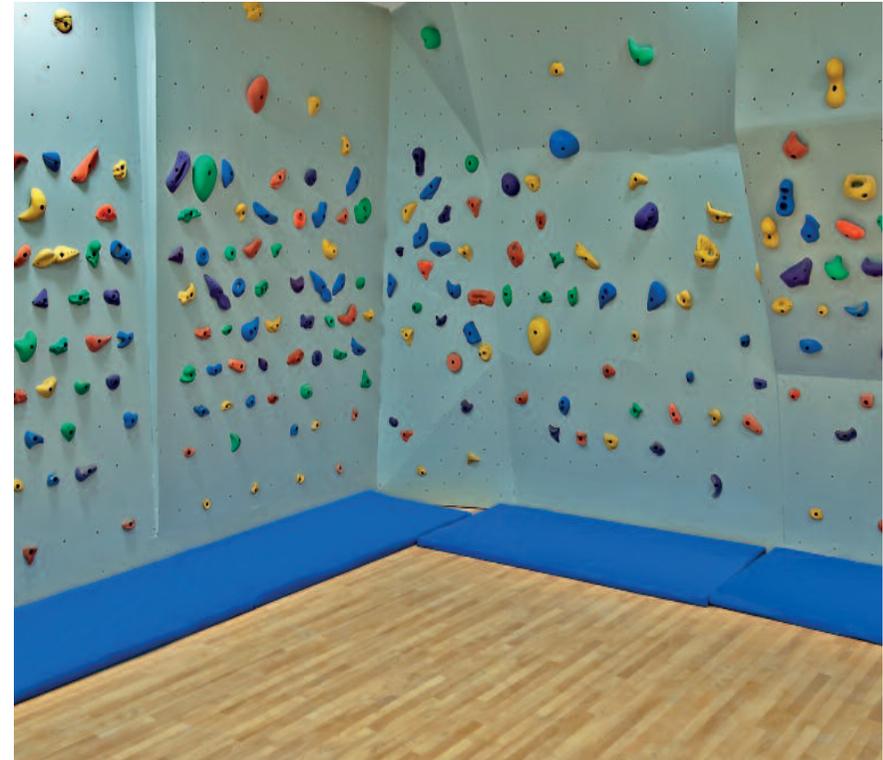


When you create a multifunctional sports hall, it is important to have a clear distinction between the different court areas for each sport. You can achieve this by using **bright and unmistakable colours**.

Gymnasium



© Tarkett



© Tarkett



In order to avoid a floor that is too busy and confusing due to all the lines, it is advisable to give **the floor a dark grey background colour.** This will tone everything down and make it less hectic.



In this particular space **the wooden look of the floor will put people at ease.** It also gives a softer impression than a concrete floor, and this is recommended in a climbing area.

General areas

The sanitary areas should be bright spaces that are easy to clean and keep neat and tidy. The floors should be light in colour, reflecting the available light and providing greater luminosity. In terms of creativity, **this is a space where it is possible to experiment with different bright colours.** These can be used on the floor, the doors, the ceiling, or just about anywhere. However, things should be kept orderly so that people can find their way.

*“Freshness, brightness and hygiene
are the most important factors
when you start to design
the sanitary areas of a building complex”*

Johan Van Helden,
Interior architect with Eromesmarko, NL



© Tarkett



A **playful look** will give the sanitary space a more attractive appearance. It will also make **young people feel comfortable and more at ease.**

Toilets & Wetroom



© Tarkett



© Tarkett



A grayish floor gives the vivid colours on the doors and the walls **a greater strength more and character.** Light objects on the ceiling open up the space and introduce a feeling of freshness and brightness.



Introducing a **contrast between the showers and the dressing room** creates a clear distinction between the 'wet' area and the 'dry' area. A light tone on the floor reflects light and gives the space a bright and fresh look.

General areas

This space is dedicated to work, relaxation, sharing and the personal tasks of the teachers. Here, teachers can recharge their batteries before resuming their lessons. **The use of relaxing colours and natural light creates an atmosphere conducive to unwinding.**

Several lighting moods are proposed, so that they can be adapted to the different personalities. The space set aside for information can be emphasised by a colour in order to achieve a better structure and create a sense of order.

Besides the lighting modifications it is important to always have some **source of daylight** in these rooms. This boosts personal energy levels and emphasises the use of colour.



© Tarkett

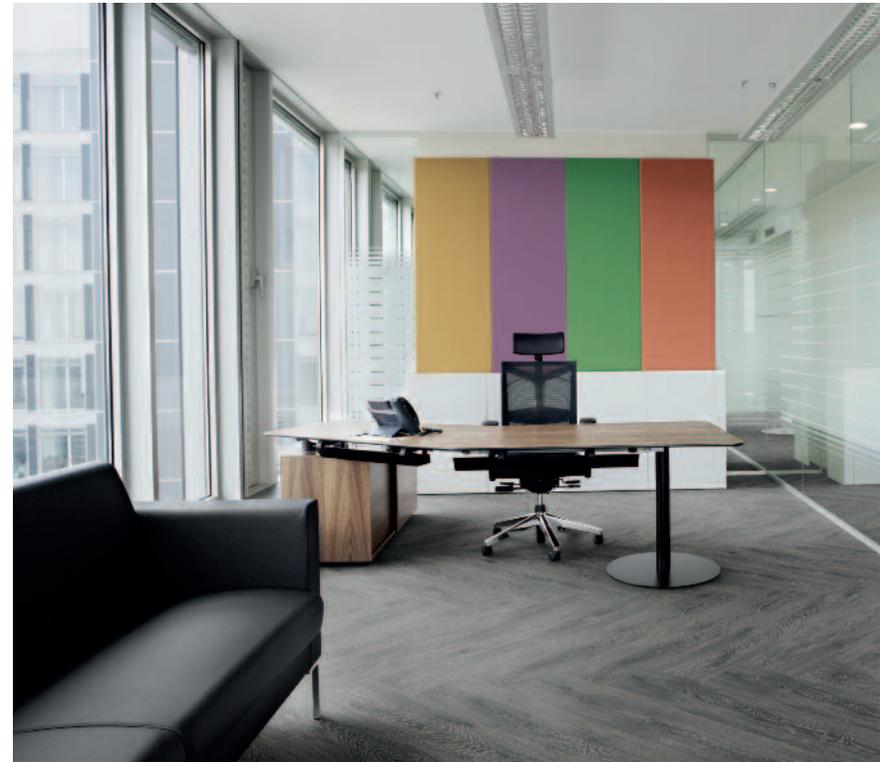


The choice of a dark floor is the best way **to temper the amount of daylight** entering this spacious administration area.

Staffroom



© Tarkett



© Tarkett



In this office you will feel welcome thanks to the use of soft colours and materials. The striking pattern on the floor evokes a **sense of positivity and creates a contemporary atmosphere.**



The contrast between the dark floor and some intensely accented colours on the wall results in an **attractive atmosphere in this working place.**

General areas

The office areas in schools and universities are used by many people. Students, staff and visitors will all visit the offices from time to time. Orientation is therefore very important. The directions should be clear and the **use of colour simple and straightforward**. **Greyish colours combined with strong, bright accents** work well here, such as the green and the blue shown in the images.

*“In view of the staff that works and sits here more than 6 hours a day, it is **absolutely crucial to have source of daylight** in the administration areas. Otherwise the people who work there can get a depressed feeling after a while.”*

Ann Huybrechts,
Head of the Royal College of Antwerp, BE



© Tarkett



The bright green colour of the desk is **the perfect indication to visitors** that this is the place where they can sign in or obtain assistance. This colour also evokes a sense of positivity and makes people feel welcome.

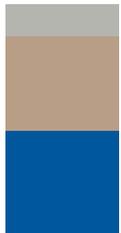
Administration



© Tarkett



© Tarkett



The blue in combination with soft earth tones will put people very much at ease. This **relaxed feeling** is crucial in an area where visitors may find themselves feeling stressed.



Here we see a combination of vinyl in one room and carpet in the other room. The carpet is necessary to reduce the noise in the meeting room. **With Tarkett it is possible to choose different materials in the exact same colour.**

General areas

For most students, living by themselves in a campus building, away from home, is a new experience and an unknown adventure. The best way to support them and give them a positive feeling is to create interiors which provide a homely atmosphere. **Here they can have the comforts of home but with a contemporary design and all the necessary facilities.**

*“For the design of student rooms it is important to use colour for two main reasons. On one hand to put **order and structure** in the rooms. On the other hand, to create a **warm and cosy** interior.”*

Jasmien Herssens,
Professor of Architecture, University of Hasselt, BE

“Warm shades are preferable to encourage creativity. The best would be a warm coloured white, combined with some vivid colours on limited surfaces for stimulation.”

MC Thorslund,
Highschool Art teacher in Stockholm, SW



© Tarkett



Natural earth tones will give the students a relaxed feeling, as if they were at home. There are not many bright accent colours here, but **plenty of daylight** provided by the big windows.

Campus dormitories



A clear distinction between the corridors and the rooms is created with different flooring. On the other hand the **accent colours from the corridor reoccur in the furniture used in the rooms.** Use different colour combinations for different parts of the building.



General areas

Gymnasium

Pure & Natural



Omnisports Reference 3912 009



Omnisports Reference 3912 010

Fresh & Optimistic

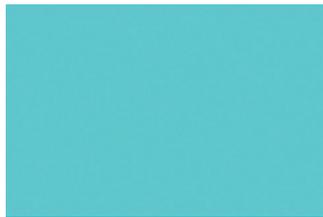


Omnisports Reference 3912 020



Omnisports Reference 3912 015

Cool & Calming

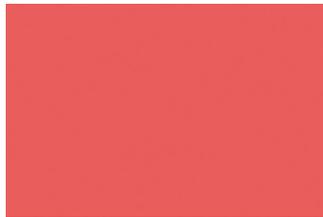


Omnisports Reference 3912 034



Omnisports Reference 3912 017

Warm & Inviting



Omnisports Reference 3912 033



Omnisports Reference 3912 025

Toilets & Wetroom



Safetred Design 4677 005



Aquarelle wall HFS 3942 042



Safetred Design 4677 008



Aquarelle wall HFS 3942 047



Safetred Design 4677 009



Aquarelle wall HFS 3942 045



Safetred Design 4677 006



Aquarelle wall HFS 3942 049

Inspiration & Combinations

Staffroom



Tapiflex Excellence **25124 005**



AirMaster Blend **710457004**



Tapiflex Excellence **25124 010**



AirMaster Blend **710457001**



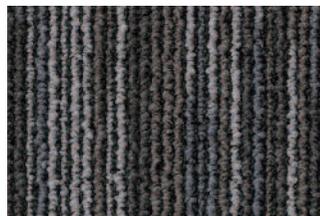
Tapiflex Excellence **25124 005**



AirMaster Blend **710457003**



Tapiflex Excellence **25124 008**



AirMaster Blend **710457005**

Administration



Tapiflex Excellence **25123 504**



AirMaster Sphere **710486004**



Tapiflex Excellence **25123 504**



AirMaster Sphere **710486007**



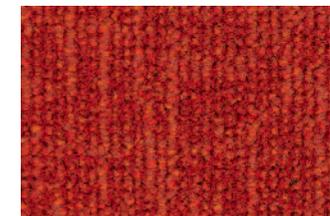
Tapiflex Excellence **25123 507**



AirMaster Sphere **710486009**



Tapiflex Excellence **25123 017**



AirMaster Sphere **710486008**

Bibliography

- Scott-Webber, L. (2010). *Design decoded. A journey of discovery in finding your authentic design self... your design 'voice.'* NY: Linus Publications.
- Embry, D. (1984). *The Persuasive Properties of Colour*, Marketing Communications, October 1984.
- Cockerill, I. M., & Miller, B. P. (1983). Children's colour preferences and motor skill performance with variation in environmental colour. *Perceptual and Motor Skills*, 56(3), 845-846.
- Englebrecht, K. (2003). "The Impact of Colour on Learning," NeoCon, 2003.
- Adams, R. J. (1987). An evaluation of colour preference in early infancy. *Infant Behavior & Development*, 10(2), 143-150.
- Terwogt, M. M., & Hoeksma, J. B. (1995). Colours and emotions: Preferences and combinations. *Journal of General Psychology*, 122(1), 5-17.
- Zentner, M. R. (2001). Preferences for colours and colour-emotion combinations in early childhood. *Developmental Science*, 4(4), 389-398. doi: 10.1111/1467-7687.00180.
- Hamid, P.N., & Newport, A.G. (1989). Effect of Colour on Physical Strength and Mood in Children. *Journal of Perceptual and Motor Skills*.
- LoBue, V., & DeLoache, J. *Pretty in Pink: The Early Development of Gender-Stereotyped Colour Preferences*, British Journal of Developmental Psychology, 2011.
- Causse, J.G. *L'étonnant pouvoir des couleurs*, Editions du Palio, 2014.
- Brémond, E. "The intelligence of colour".
- Van Buynder, E. "Art on the campus".

The colours in the pictures and palettes are designed to inspire and to support the creation of a colourplan. Throughout the printing process colour deviations may occur in relation to the real colour samples.

The designs and photos used in this brochure are for illustration purposes only. They are not contractual images and do not stand for product recommendation.

Introduction

How does colour influence our well-being?

Beyond its decorative contribution, colour acts directly on our emotions, our behaviour and our well-being. Therefore, it is essential to take account of this strength of colour and to learn to control it in order to create high-quality spaces.

“Many studies confirm that colours produce different effects which are physically perceptible, particularly on tension, heartbeat, respiration, digestion, body temperature and brain activity.”

Dr. Lennie Scott-Webber

Principal of INSYNC: Education Research + Design and former founding Director of Education Environments for Steelcase Education, USA

Why is it important in the development of growing children?

Among other things, it acts on the development of their psychomotor skills and contributes to their personal development. The perception of colour and space is built up and develops with age. Irrespective of the child's age, the environment, and in particular the chromatic atmosphere, contributes to the moulding and development of that child to a greater degree than other functions. **In order for the visual system to develop smoothly, it has to be stimulated by light and colour adapted to each age.**

How to work with colour and how to apply it in recommendations adapted for floor coverings

When it comes to choosing colours, the discussion often revolves around the preferences of all sides. This document, the result of studies and interviews with many experts, makes it possible to approach **colour in a well-argued and functional way**. It is worth pointing out that in architecture it is common to call in specialists in acoustics, light or air quality. What about colour? In the absence of any control over it, choice too often focuses on neutral palettes (whites, greys, beiges). This is even more common in floor coverings, whereas there is a real demand for colour, as can be seen in household electrical appliances, for example.

Elements for which attention has been paid to colour have a greater influence on well-being.

The interviews conducted by Tarkett of over 45 international experts and 40 children and students, between 2014 and 2017, allowed us to develop our know-how relating to the emotional impact of colour and the effect of colour on the behaviour of users beyond personal inclinations and assessments.

Several in-depth professional studies on the well-being of people in their environment have been translated by Tarkett into four emotions which emanate from the colourful composition of the floors: **Pure & Natural, Fresh & Optimistic, Cool & Calming and Warm & Inviting**. These variants provide the basis for Tarkett's professional colour advice.

The needs of children from 0 - 12 years and young people from 12 - 18 years

The youngest group of children goes through many different kinds of development. Their sense of observation starts to grow, they tend to touch everything they see, and when they get older defining and distinguishing colours becomes easier.

During childhood, learning and information processing become faster, memory becomes increasingly long, and symbol use and the capacity for abstraction develop.

If you bear in mind that **colour has a spectacular effect on our memory and can improve learning**, it makes it quite a meaningful factor in the design of an educational space.

Children develop not only on an intellectual level. **Social and emotional changes** are sometimes even more important. Happiness, sadness, anger or fear may all become more intense as a child gets older. Colours have a massive impact on the mood of a child, a fact that definitely needs to be taken into consideration when setting out to design a school.

Apart from the general needs, **individual differences** must always be taken into account. Not every child matures at the same speed, and inevitably special needs will have to be dealt with. Considering answers to such needs in the design of a classroom is a huge benefit.

Where we concentrate on intellectual and emotional development for the younger children, the focus is placed much more on the social aspects for the group aged 12-18.

For most, the **search for identity** begins in the adolescent years. This is often a difficult search in which youngsters struggle to discover who they are. An adolescent's environment plays a huge role in his or her identity development, and this process can be assisted by making this environment as comfortable as possible.

This is not an easy group of people to design educational spaces for. Because the difference between a twelve-year-old and an eighteen-year-old is so great, many things have to be considered before particular colours or materials are used.

The goal is **to give students an identifying feeling with the school**, but with so many different preferences, peer groups and ages, this is an extremely delicate task.

The needs of students in higher education

Higher education includes students aged roughly between 18 and 25. The needs and preferences of these students are very different from those of adolescents. These young people are now **adults** and represent a completely new group. The 'study' aspects of education are extremely important to this group, nevertheless there will also be more room for leisure and recreation.

The educational environment is noticeably different from the classrooms found in secondary schools. **Classrooms are larger in order to accommodate more students**, therefore the use of colour will be totally different. The risk of a student becoming distracted in a large room with lots of students is very high, and this should definitely be kept in mind.

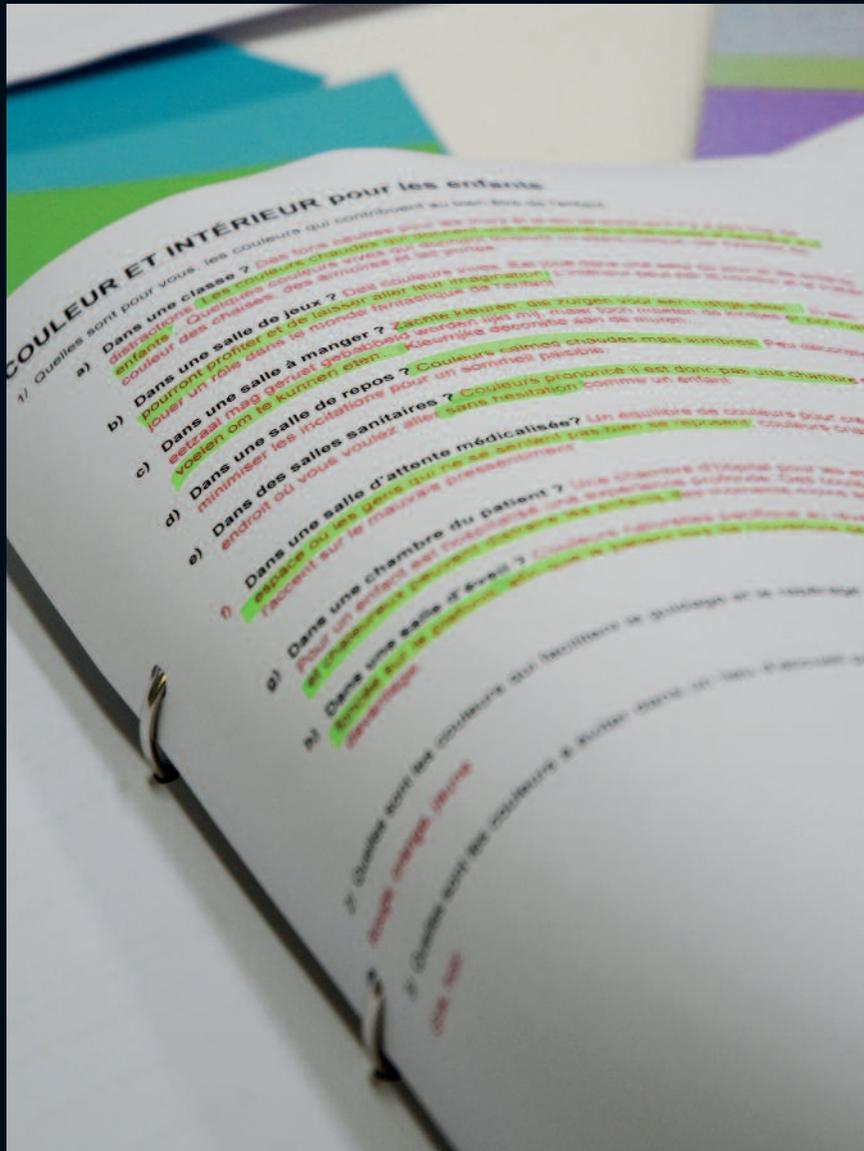
It is not only the lecture halls that need to be designed to suit the needs of students and teachers. Study areas, dining rooms and hallways also have to be considered in a final draft design for an educational building. The main goal is to make students feel as comfortable as possible so that they make the most of their higher education.

As already stated for the secondary school pupils, students in higher education also like to identify with their university or academy. They want to be proud of it, a fact that should be remembered when designing the main entrance or the outside of the building.

Students in higher education are far more independent than the younger groups. They will go and use study areas, libraries or practical laboratories to work on their own. This is a very important need that has to be taken care of when starting to design a building. Colours and materials are of fundamental importance in these areas. Students want peace and quiet in order to concentrate, but on the other hand they want to be motivated. This is a tough balance to achieve.

Since higher education has so many different fields of study, it is important to know the group of students for which the design is intended. An educational space for an engineering student will be totally different from that of an art student. **Think about the target student profile** (age, nationality culture etc.).

Recommendations from experts on the ideal perception in an educational environment



Prof. Daniel Oberfeld-Twistel,

Department of Experimental Psychology, Johannes Gutenberg University Mainz, DE

“Vary the coloured spaces, saturations and luminosities in order to give all children the chance to feel comfortable in a given space. The question of preferred colours is central. What is the environment in which children want to be? It must be possible to give them the chance to choose; this encourages them to discover their preferences, to mould their tastes..”

Dr. Lennie Scott-Webber,

Principal of INSYNC: Education Research + Design and former founding Director of Education Environments for Steelcase Education, USA

“The approach that suits children is to imagine the interior as an enclosure or a cocoon. The floor forms part of a whole, it is incorporated harmoniously into the other elements of the space.”

Jean-Gabriel Causse,

*Colour designer, author of “L’Étonnant pouvoir de la couleur”, FR
[The amazing power of colour]*

“I recommend alternating between warm colours and cool colours in classrooms, particularly when children change rooms according to classes.”

Doukje Sel,

Child psychologist, BE

“You must aim for a good balance between ease of maintenance, warmth, luminosity, safety and freedom. That is achieved through the right combination of colours, materials and objects.”

Mathieu Gielen,

Assistant Professor of Industrial Design, Delft University of Technology, NL

“With toys, people choose what they want at a particular moment. For a space, they choose a solution for a long-term vision, generally with a meaningless result. Mistake!! It is necessary to encourage diversity in colour and material. This is what stimulates and inspires children.”

Team Studio, designers of educational interiors, EromesMarko

*Johan van Helden, interior designer; Rozemarijn Henzen, interior designer;
Kim Nouwens, interior designer; Maud Veltmaat, interior designer, NL*

“It is important to explore different combinations between colours and textures in order to enrich experiences with furniture. These are considered from an active and passive point of view, depending on what the furniture is used for. The relationship of the furniture with its environment is not neutral. Colours and textures must be balanced to achieve a general harmony in workspaces.”

Marie-Claude Mauchamp,

Teacher of Applied Arts, FR

“The adolescent needs a reassuring and harmonious school environment, punctuated by elements that join his dreams. Thus, if natural materials and neutral colours dominate, bright colours evoke childhood, while darker colours will encourage their path to identity.”

Simone Sorber,

Interior Designer Specialising In Environments For Children, NL

“Remember that children live close to the ground! These spaces require good-quality treatment: firm, hygienic, familiar, comfortable, also in acoustic terms. These interiors are balanced and intelligently combine the colours with the materials that are present.”

Ernest Van Buynder,

Head of “Culture at the Campus” Committee in Belgium, BE

“Rooms where students have to spend a long time should not have too many aggressive and dominant colours.”

Pascale Dovic,

Colour designer, FR

“Different colour ambiances should be mixed together in order to suit the needs of each category of public.”

Gill Dean,

Professional Trainer & Consultant, UK

“Creating more varied, interesting spaces with accent colours will have benefits for the learning environment.”

Elisabeth Brémond,

*Colour designer, author of "L'intelligence de la couleur", FR
[The intelligence of colour]*

"A floor which incorporates colour in an intelligent and sensitive way and encourages action, makes it easier to provide guidance and find your way about, helps organisation, stimulates attention and memory, widens the scope of sensory perceptions, develops the aesthetic sense and vocabulary."

Johan Van Helden,

Johan van Helden, interior designer at EromesMarko, NL

"Students are listening to lectures, working in small groups, taking a break, creating projects, working individually, etc. The environment should be prepared for that. Ideally you should be able to change a space according to the situation or occasion."

Jan Thomaes,

Architect at DMT Architects, Professor of Architecture at the Academy of Antwerp, BE

"I think it's very important to focus on multi-functional spaces where lots of people meet each other for different purposes. Sort of lounge areas that can be used for studying, meetings, lunch, charging your mobile devices, etc."

Didier Rassion,

Applied Arts teacher in 'graphism & décor', Lycée des Métiers Fernand Leger, FR

"The eye must never be bored, something must always be discovered, a detail, a special material. My students like to be immersed in the scenery and be surprised by the little details."

Jasmien Herssens,

Professor of Architecture, University of Hasselt, BE

"Co-creation is very important. A design should be made with all the designers together, in order to create coherent spaces. In an educational environment, participation of students while designing can always be interesting."

Siebrith Hoekstein,

Real Estate Manager at the Stenden University worldwide, NL

"When designing or decorating spaces, you should always keep the functionality in mind. For example, a hallway needs a lot of cleaning and maintenance, which should result in a floor that is easy to clean. A carpet floor works perfectly in a library or a workplace to reduce the sound footsteps will make. Daylight is needed in rooms where students have to spend long times to keep them awake and concentrated. Plenty of examples to show that functionality is crucial."

Albert Kooy,

Executive Chef at the Stenden Hotel and Professor at the Stenden University in Leeuwarden, NL

"Higher education places should connect more often with the industry. So when designing your campus, try to simulate the real life experience as much as possible; you can gain so much more quality in your education by making that effort."

Methodology



- Documentary research
- Interviewing international experts
- Immersion in the world of children, teenagers and students
- Creative workshop
- Production of mood boards for environments
- Definition of ranges of colour palettes
- Illustration of colour biases
- Validation by the international experts

Many thanks to our experts and all people who took part in this journey with us!

Table of contents

Perception of colour and materials

- 11 Principle behind this work
- 12 The influence and impact of colour
- 14 The four emotions of Tarkett
- 16 The influence and impact of colour on emotion

Educational establishments

- 18 Day care 0-3, Kindergarten 3-6, Primary school 6-12
- 40 Secondary school 12-18
- 52 Engineering & science 18+
- 66 Liberal arts & human sciences 18+
- 80 Visual arts & architecture 18+

General areas

- 94 Gymnasium
- 96 Toilets & Wetroom
- 98 Staffroom
- 100 Administration
- 102 Campus dormitories
- 104 Inspiration & Combinations
- 106 Bibliography

Principle behind this work

A proposal for a palette comprising nine colours has been drawn up for each age bracket. Each of these palettes is appropriate to the development of the visual skills of each target group, their emotional state and their need for stimulation for their psychomotor development. This choice is the result of a work study carried out with experts in colour and perception, and we thank them warmly for their contribution.

These suggestions for colours should be used as a working basis and adapted to the specific context of each project. The document presents reasoned alternatives to and variations on these basic palettes.

Each setting is unique, as is each individual; each may express different colour needs depending on environment, time of day or their physical or psychological state. In general, children and younger people need to be in direct contact with the colour, but sensitivity to colours is not the same for everyone. In this work we wanted to emphasise consideration for the wide range of different individuals, for example specific needs of fairly introvert or extrovert children. Thus, each basic colour palette has been adapted for several surroundings, from calm to stimulating.

Educational spaces 0-12



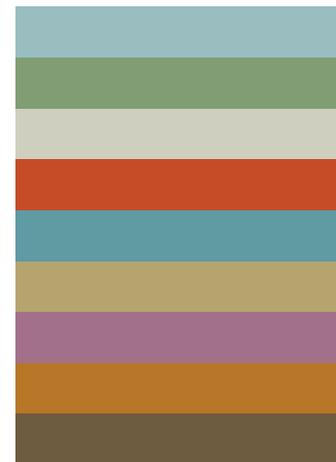
Educational spaces 12-18



Educational spaces 18 +
Engineering & science



Educational spaces 18 +
Liberal arts & human science



Educational spaces 18 +
Visual arts & architecture



The influence and impact of colour

General:

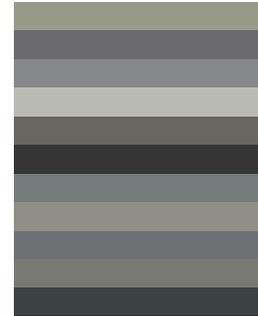
The colours which have the greatest impact on people's performances are the ones that they like. Young children appreciate light and saturated (intense) colours, whereas adolescents and young adults prefer colours to be a little darker or softer. Colours have a spectacular effect on our memory and they improve learning in a significant way.

However, this observation regarding colours should be qualified. A colour may be preferred on an object or clothing, but that does not necessarily apply in regard to a space, a wall or a floor.

*"More than the colour itself,
it is the characteristics of the shade
(saturation, luminosity) which have an impact
on preferences, emotions
and behaviour."*

Prof. Oberfeld-Twistel, Department of Experimental Psychology,
Johannes Gutenberg University Mainz, DE

Grey



Light: Reduces the contribution of daylight and makes it possible to lessen the intensity of a very colourful room

Dark: Gives character to interiors intended for people who are growing up, going hand in hand with the development of their personality

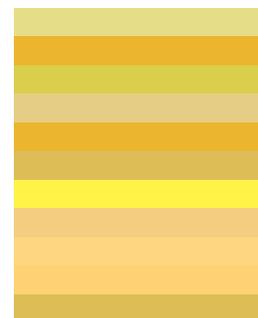
Brown



Light: Provides warmth and brings calm to a colourful environment

Dark: Recalls natural materials (wood, earth) for a warmer and more reassuring environment

Yellow



Light: Provides enthusiasm and cheerfulness

Intense: Symbolises the sun, provides optimism, stimulates motor skills

Dark: Closer to earth tones, contributes to self-confidence, encourages sociability

Green

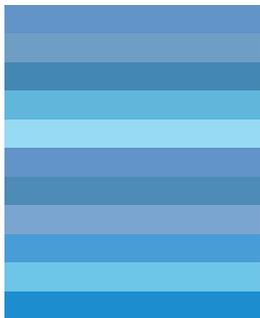


Light: Produces a sense of relaxation, favourable to concentration

Intense: Promotes learning and generates a healthy and balanced atmosphere

Dark: Establishes a strong link with nature, evokes strength and hope

Blue

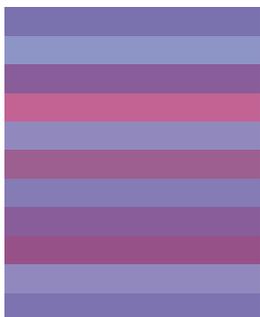


Light: Brings calm, associated with fresh air, blue sky

Intense: Refreshes and reassures, even with more saturated blues

Dark: Confers a feeling of peace and tranquillity, particularly through the reference to the night

Violet

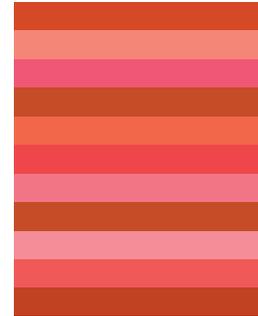


Light: Stimulates daydreaming and imagination

Intense: Encourages creativity

Dark: Creates a mystical and magical environment

Red

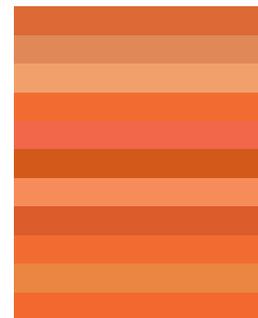


Light (pink): Promotes learning, particularly for children and adolescents.

Intense: Encourages exchange and sharing with others and, among other things, symbolises the primary emotions such as joy, hatred, love, etc.

Dark: Will be appreciated more by young adults.

Orange

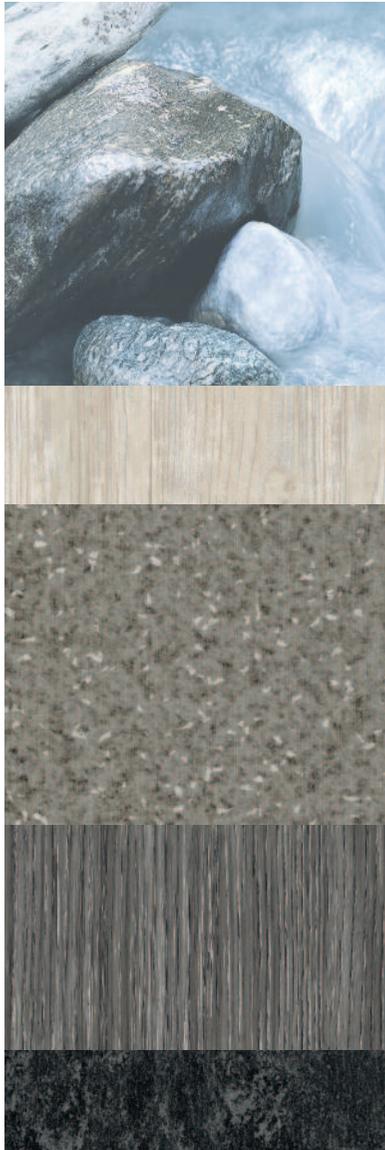


Light: Subtly stimulates activity while maintaining concentration

Intense: Provides warmth and optimism and stimulates motor skills

Dark: Very strongly linked to the colours of earth, it improves social behaviour

The four emotions by Tarkett

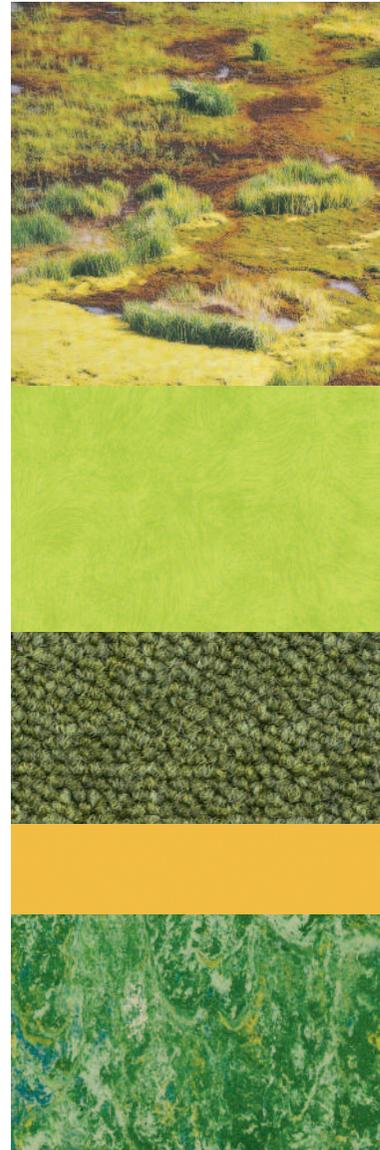


Pure & Natural

Pure & Natural is a combination of materials and colours which creates rather than generates a feeling of **intimacy, peace and security.**

The link with our earth and other natural materials figure prominently. Scientific studies show that grey tints and shades linked to the earth reassure humans and make them feel protected.

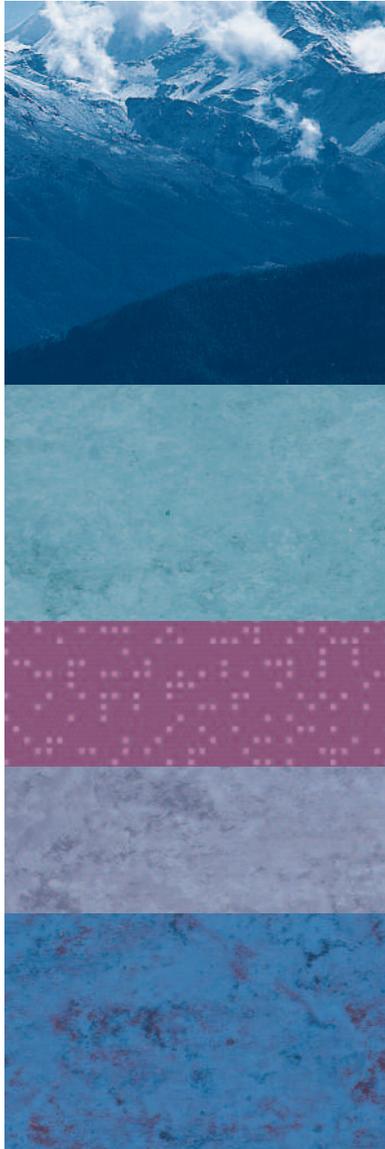
This palette of colours, made up of grey, earthy and brown tones, **minimises stress and reduces anxiety.**



Fresh & Optimistic

Fresh & Optimistic is a wider group of materials and colours which primarily engender feelings of **renewal, freshness, and the more yellow colours stimulate appetite energy and optimism.** It has been proven in various educational projects throughout the world that these colours can only have **a positive influence on concentration in learning.**

This palette of colours, made up of yellow and green tones, will boost **health, positivity and tranquillity.**

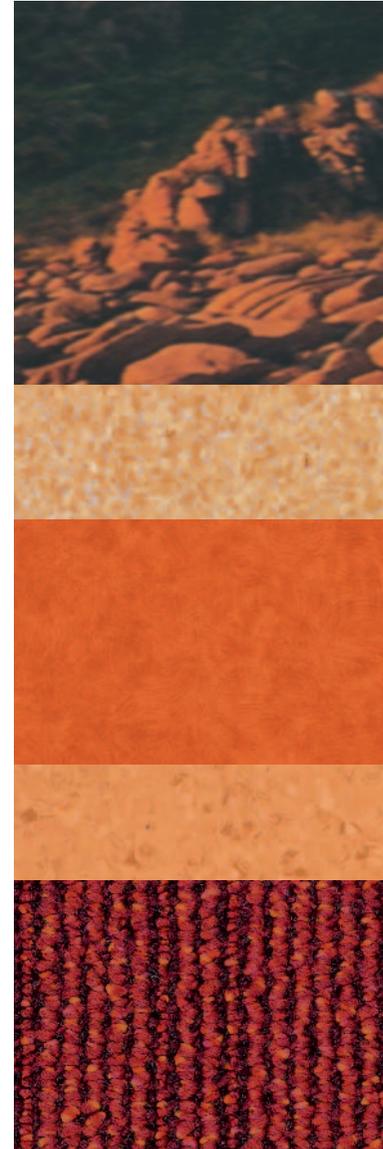


Cool & Calming

Cool & Calming is a combination of materials and colours that are synonymous with freshness and calmness. **They have a purifying, soothing effect that reduces blood pressure, minimises stress and develops confidence.**

This group includes refreshing and purifying colours which **open up the mind** through their link with light and the sky.

This palette of colours, made up of aqua, blue and purple tones, will **refresh, relax and create calmness.**



Warm & Inviting

Warm & Inviting is a collection of materials and colours which creates a feeling of **joie de vivre and dynamism.** The psychological impact of these colours encourages both **self-assurance and self-confidence.**

They reduces depression and melancholy and have a positive effect on passivity and apathy. They stimulate appetite and creativity.

This palette of colours, made up of orange and red tones, will encourage **strength, warmth and personality.**

The influence and impact of colour on emotion

Tarkett's vision of colour:

A carefully considered choice of materials and colours for the floor has a positive influence on the mood and radiance of a room. When entering a room, people briefly have a sense of the ceiling and walls as well as of the floor. That is why it is important to combine these three elements in a balanced, aesthetic way. For humans the floor is the most important element of contact between their body and the ground. The radiance of the floor must therefore be inviting to us, arouse optimism and give us confidence and security.

Several in-depth professional studies on the well-being of people in their environment have been translated by Tarkett into four emotions which emanate from the colourful composition of the floor: **Pure & Natural, Fresh & Optimistic, Cool & Calming and Warm & Inviting.**

The diagram opposite clearly shows that each age group perceives different colours. The page on the right depicts an analysis of these age groups translated into the four fundamental emotions.

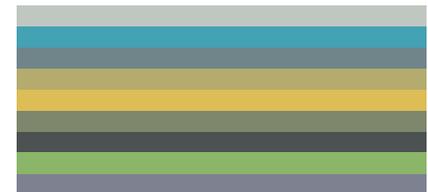
Primary school 0 - 12



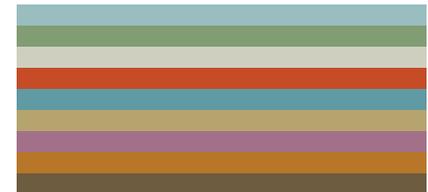
Secondary school 12 - 18



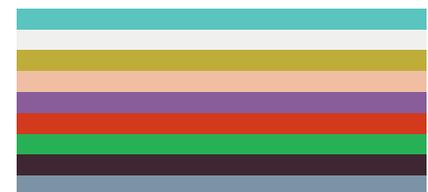
Engineering & science 18+



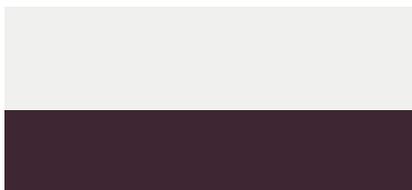
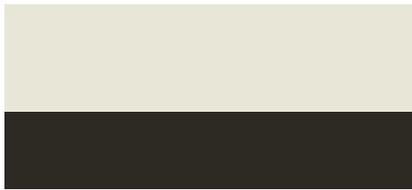
Liberal arts & human sciences 18+



Visual arts & architecture 18+



Pure & Natural



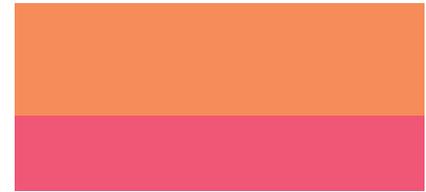
Fresh & Optimistic



Cool & Calming



Warm & Inviting



Daycare 0-3, Kindergarten 3-6, Primary school 6-12 years

Up to the age of 3, the environment is a land to be explored. Patterns, designs and shapes are the driving forces behind this discovery and stimulate the senses. **The child's senses develop through the use of attractive elements which are appealing from a visual or tactile point of view**, such as natural elements with marked contours: for example, wood or grains of sand for the tactile aspect. At this stage children are developing their motor skills, they need to be rooted on the floor, **Colour on the floor is preferable to accompany the child when standing, walking or running.**

*"Small children set out to explore the world.
They feel and touch using their
bodies and their mouths."*

Mathieu Gielen, Assistant Professor Industrial Design,
Delft University of Technology, NL

Between the ages of 3-6, a more marked difference can be seen in tastes between girls and boys. Children express their colour preferences clearly. Their environment is less closely linked to nature, with the introduction of more technical, synthetic materials. The imagination of children is fostered by cartoons, toys, digital technologies and brands. They love trivial details, stories and signs.

*"In a pink environment, children's drawings are much more positive,
a sign that children view life in a positive way
when they are in a pink classroom."*

Jean-Gabriel Causse,
Colour designer, author, FR

Between the ages of 6-12, children begin to have more marked taste preferences. They seek to express their personality by choosing more remarkable colours.

*"For classrooms, the colours to be banished
are the achromatic colours (whites, browns, greys),
the ones which are unfortunately found most frequently.
However, these colours are not liked by children
and do not encourage activity."*

Jean-Gabriel Causse,
Colour designer, author, FR

More assertive and more intense colours make reference to the favourite themes of children of this age (manga, fantasy, magic, military). The patterns show more complex geometric designs, but also symbols.

The range of colours is enriched with **a true black and anthracite. The tertiary colours come in a variety of more vibrant shades.** These are cosmic, disco or even mystical colours, as expressed by a dark blue/violet.

*"Partitioning of educational areas
with colour or different materials,
is of a very great importance for the development
of both introverted and extroverted children."*

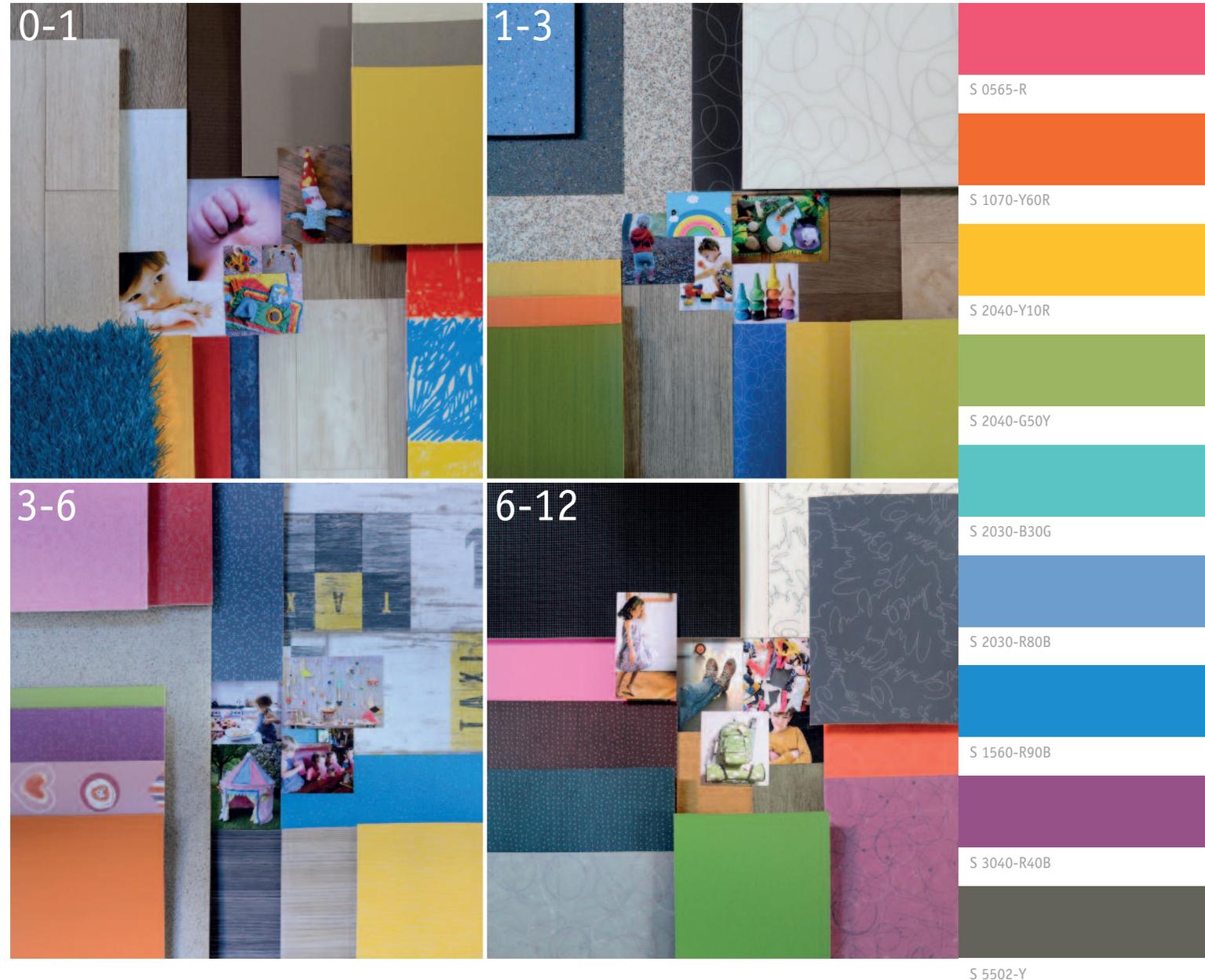
Fabienne Bruyninckx,
Designer and colour expert, BE

Several colour harmonies are designed to accompany the child when discovering the environment.

Up to the age of 1 colour is just an emotional sensation. Later on, between the ages of 1-3, colour represents an indication to the children. Between the ages of 3-6 children may start to see colour more as a sign of communication. And finally between the ages of 6-12 colour starts to encourage their identity processes, and it becomes more important to set aside spaces which meet the needs of each personality.

This wide range of preferences and needs, in personality as well as in age, results in an extreme variety of colour choices as seen on the moodboard.

Complementary colours make it possible to provide that variety of harmonies - **some for more introvert children and some for more extrovert children.**



Daycare 0-3

The decoration has to take a step back in order to create a space conducive to sleep. **In particular, it is not about focusing attention here, but rather about providing a harmonious atmosphere.**

Blue tones and wood shades are recommended as they bring about a feeling of tranquillity and rest. Choose darker shades, particularly on the ceiling, as these do not reflect the light.

On the floor, be sure not to use a colour or a material which reflects the light. Be careful not to create too dark an atmosphere, as entering the rest space still has to be an attractive prospect for children.

*“In a crèche, it can quickly become
noisy with all those children.
There are never enough members of staff,
there are toys everywhere ...
It is necessary to be able to create defined
corners, order, structure.
Spaces in different shades which can be easily
distinguished by the children.”*

Doukje Sel,
Child psychologist, BE



© Simone Sorber



Combining wood and green colours provides **greater relaxation** for the children in a rest space.



Rest space



© Tarkett



© Simone Sorber



Subtle grey and blue shades provide a quiet environment. The orange colour will contribute to a **warm and reassuring atmosphere.**



The green and the wood form a very natural entity, so that the children can relax. The view-boxes are an **invitation to daydream.**

Daycare 0-3

Beautiful, colourful spaces provide ideal support for the activities of this age group. **The vibrant colours stimulate creativity, the emotions and the subconscious.**

“The floor which incorporates colour in an intelligent and sensitive way, makes it easier to provide guidance and way-finding and helps to create order”

Elisabeth Brémond,
Colour designer, author of “L’intelligence de la couleur”
[The intelligence of colour], FR

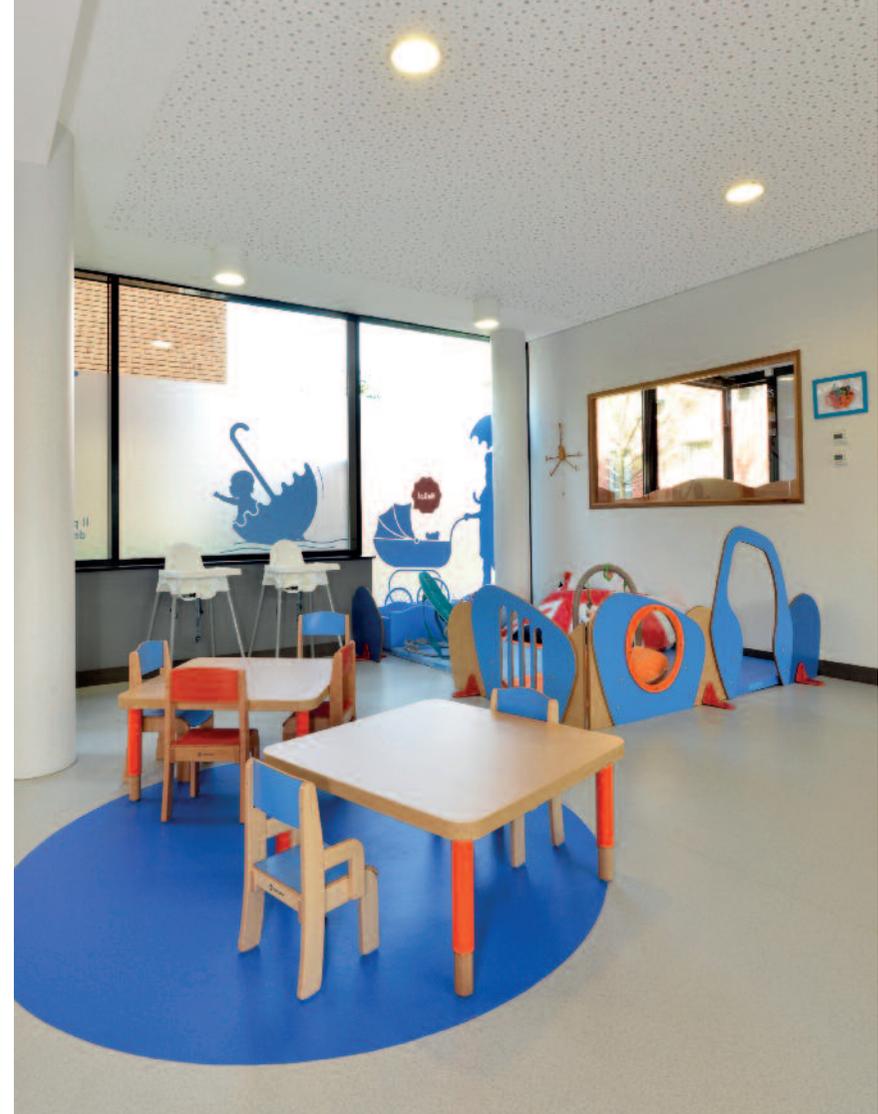
Nursery school is the age at which children explore opposites and contrasts. Bright surfaces alternate with matt shades, changes of scale, depth. **This is the age of learning about order.**

“It is better to prioritise colours which are not too dark in order to create a calm setting in contrast to the jumble of toys, drawings and children’s activities. This also helps to provide greater calm for the staff who are supervising the little ones.”

Simone Sorber,
Interior designer of children’s environments, NL

“The colour palette has been selected according to two main requirements: calming and stimulating. Blue favours concentration, while red stimulates.”

Bénédicte Delouvrié,
founder of Crechappy nurseries, Lille, FR



© Tarkett



With a neutral sand colour in combination with blue and red one **creates a beach atmosphere** in a playing environment.

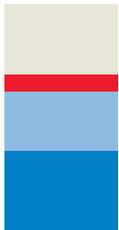
Activity room



© Tarkett



© Tarkett



A palette with small red accents and with an emphasis on the colour blue will create a **balance between dynamism and calm** in the activity spaces.



A playground with clear colour differences and a neutral grey surface is **an incentive for young children**.

Daycare 0-3

In a crèche or a nursery school, members of staff must be able to have access to a space which is conducive to relaxation and to work preparation. It is important **to create a physical and symbolic boundary for the adults.**

Marking out the space with a wooden floor covering, such as parquet, makes it possible to separate the children’s world from that of the adults.

*“Between the ages of 1-3,
the colour and decoration of the room
become more important
to the child.”*

Simone Sorber,
Interior designer of children’s environments, NL



© Simone Sorber KinderRijk



Touches of dark orange are used to make the **atmosphere warm and cosy.** The wood design symbolises the room’s function and reflects a domestic environment rather than a working environment.



Staff area



© Tarkett



© Tarkett



The staff occasionally like to retreat in a quiet area. Green and blue tones will provide this **quiet and natural feel**.



A blue floor gives character to a room, especially in combination with **bright, freshly accented colours**.

Kindergarten 3-6, Primary school 6-12

The entrance to a school represents its image. This “brand image” is even more important as parents have become used to choosing their child’s educational establishment on the basis of many criteria. It is therefore **a matter of making a good impression with contemporary premises. A colour chart which is both functional and appropriate to the establishment is essential** to indicate the quality of the teaching.

The entrance is welcoming and reassuring. It makes the children want to come to school and be proud of their establishment. The children must be able to find their way around in the choice of colours.

“The schools which have paid particular attention to light and colours are the ones that show the best academic results. (according to Harry Wohlfarth’s 1983 study).”

Dr. Lennie Scott-Webber,
Principal of INSYNC: Education Research + Design and former founding Director
of Education Environments for Steelcase Education, USA



© Tarkett



An entrance is the business card of a school. An optimistic design with shades of blue and green will provide **an airy impression and a pleasant welcome.**



© Tarkett



© Tarkett



The cool colours of the floor **will create openness and calmness.** The more intensely coloured line will draw the eye and help to point the way.



It is important that the choice of colours for the entrance of a school should be made with a view to **the vision of the institution** and the needs of the target group.

Primary school 6-12

Frequently too dark and dreaded because of the jostling, corridors should be given particular attention with regard to colours. **Because they reflect the light, light colours counterbalance the lack of brightness or natural light.** By varying and playing with several shades, it is possible to make these spaces more cheerful and pleasant.

*“Direction lines on the floor,
both as decoration and as an aid.
An aesthetic interplay between the floor,
the walls and the doors will give an accurate picture
of the school’s character.”*

Fabienne Bruyninckx,
Designer and colour expert, BE



© Tarkett



A bright floor reflects plenty of daylight and creates an emotion in the corridor **full of luminosity and energy.**



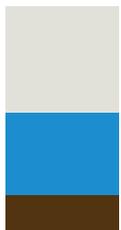
Corridor



© Tarkett



© Tarkett



The strong blue colour creates **a feeling of stability** in this long and wide corridor. It also reflects the natural daylight.



This unique eye-catching colour of the floor gives this clean and open corridor **a dynamic atmosphere.** Moreover, children will be more stimulated to walk to their classrooms.

Kindergarten 3-6

The quality of the environment has a direct influence on academic results.

“For classrooms, the colours to be banished are the achromatic colours (whites, browns, greys), the ones which are unfortunately found most frequently. However, these colours are not liked by children and do not encourage activity.”

Jean-Gabriel Causse,
Colour designer, author, FR

It is important therefore to create a harmonious space to stimulate children’s concentration, while making sure not to distract them. A real creative commitment is required in these classrooms. It is advisable to choose a maximum of two strong colours. If patterns are used (particularly on the floor), make sure that they are not too intrusive.

“At this age, children require different zones for playing, working on a table,…”

Team Studio, designers of educational interiors,
EromesMarko, NL



© Tarkett



To achieve a perfect atmosphere in a classroom it is essential to create a harmonious space in which the colours on the floor will create a **combination of activity and calmness.**



© EromesMarko



© EromesMarko



To make the space comprehensible and accessible to all, it is necessary to **create a harmonious contrast** between the floor, the walls and the furniture.



Colours based on **yellow pigments will stimulate children's motor skills**. The floor covering is an essential element for defining spaces. By playing with patterns and contrasts, it is possible to symbolise the different spaces.

Primary school 6-12

Here it is a question of encouraging concentration and learning among children by introducing colours which reflect their emotional responses.

“Young children are attracted by warm and vibrant colours. These saturated and bright shades are useful for focusing attention.”

Dr. Lennie Scott-Webber,
Principal of INSYNC: Education Research + Design and former founding Director
of Education Environments for Steelcase Education, USA

The ideal, therefore, is to alternate between neutral shades and shades which provide more inspiration for children.

“I recommend painting only one wall out of four in a classroom, the wall at the children’s backs. That allows very bold colours to be chosen for that wall, leaving the other three walls neutral.”

Jean-Gabriel Causse,
Colour designer, author, FR

Pay attention to the wall behind the neutral, almost white digital board. Too much colour contrast around the board distracts the children from the content. The correct solution is to opt for a light-coloured wall, tending towards the greys.



© EromesMarko



The floor is an ideal medium for providing **warmth and cheerfulness** by means of colour.



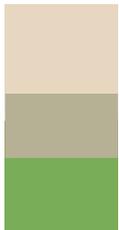
Classroom



© Marc Detiffe



© Marc Detiffe



The fresh green section **is not only aesthetic but also functional.** A clear message is given to the pupils, indicating where they can organise their belongings and where they can sit quietly and concentrate.



A light-coloured table will **focus the pupil's attention** on his or her work.

Kindergarten 3-6, Primary school 6-12

There is an acknowledged difference between children aged 3-6 and those aged 6-12 in their relationship which they have with reading.

The younger children have books which are also objects, where touching is as important as the story. At this age they still like to touch the book! Older children like to read on their own, concentrating on the words and the content. **The reading space must be able to provide the necessary calm for concentration.**

“Areas of light in a darker environment stimulate the motivation to read and concentration. A diffuse light may increase visual fatigue and make the process of reading more difficult.”

Ann Bessemans,
PhD Fine Arts / Typography, BE



© Simone Sorber KinderRijk



A minimalist mood in terms of interior design. The yellow and green colours bring light to the space, creating a **warm and safe atmosphere.**



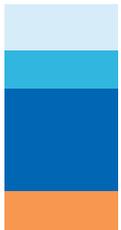
Reading room



© Tarkett



© Tarkett



A warm-cold contrast will always **stimulate our minds and our intelligence.** Obviously, this is important in a reading environment.



A reading space can be created within a classroom through the use of contrasting colours **and a well-thought-out separation through the furniture.**

Kindergarten 3-6, Primary school 6-12

Vibrant colours to stimulate children’s appetites! Zones with different moods for children who prefer to sit quietly, in small groups, or share their meal with several others.

Colours have very useful multi-sensory properties that harmonise with or tone down sensations, particularly when eating. Certain groups of colours, for example, evoke a sweet or acidic taste, a boisterous or calm atmosphere, or a dry or moist sensation.

*“In a cafeteria environment,
wood and warm colours are going
to stimulate the appetite.
A colourful ceiling will give an appearance
of a real restaurant.”*

Team Studio, designers of educational interiors,
EromesMarko, NL



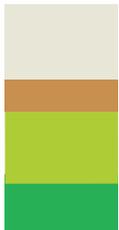
© Tarkett



A yellow or orange floor in a cafeteria will **stimulate children’s appetites** and will always gives a sunny light reflection.



© Tarkett



An optimistic colour palette in the dining area helps the children **to recharge their batteries** so that they can spend the afternoon in an active way.



© Tarkett



This choice of blue and a cool grey floor **brings calmness, serenity and structure** to this enormous cafeteria.

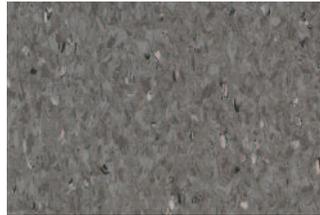
Kindergarten 3-6, Primary school 6-12

Entrance, corridor

Pure & Natural



iQ Granit 3040 446



iQ Granit 3040 420

Fresh & Optimistic

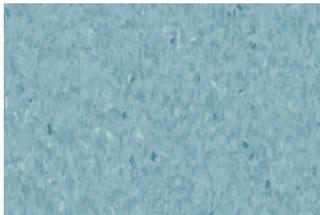


iQ Granit 3040 751

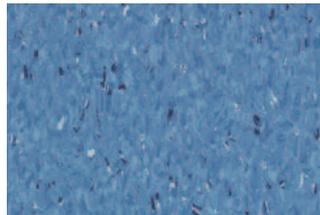


iQ Granit 3040 750

Cool & Calming



iQ Granit 3040 749



iQ Granit 3040 379

Warm & Inviting



iQ Granit 3040 418



iQ Granit 3040 450

Classroom



Tapiflex Excellence 25126 918



Tapiflex Excellence 25125 167



Tapiflex Excellence 25126 931



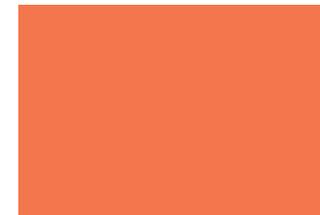
Tapiflex Excellence 25125 164



Tapiflex Excellence 25126 932



Tapiflex Excellence 25125 165



Tapiflex Excellence 25126 929

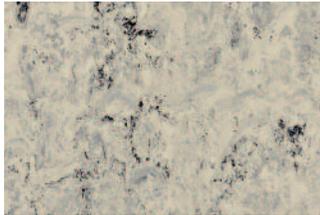


Tapiflex Excellence 25125 162



Inspiration & Combinations

Reading room



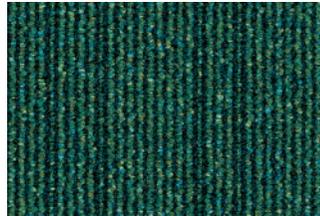
Lino Silencio xF 14892 684



Lino Silencio xF 14892 610



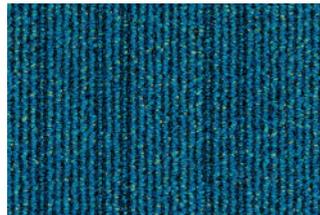
Lino Silencio xF 14892 695



AirMaster 710163001



Lino Silencio xF 14892 761



AirMaster 710163016

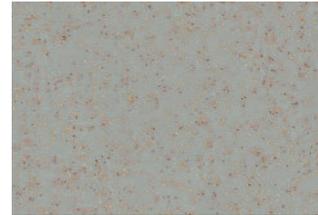


Lino Silencio xF 14892 636



Lino Silencio xF 14892 641

Cafeteria



Tapiflex Platinum 25180 049



Tapiflex Platinum 25180 056



Tapiflex Platinum 25179 026



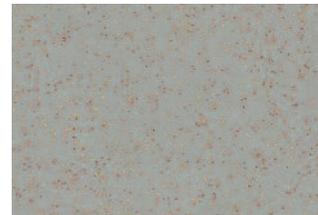
Tapiflex Platinum 25179 067



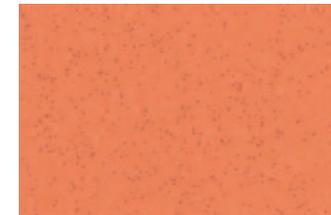
Tapiflex Platinum 25179 026



Tapiflex Platinum 25179 063



Tapiflex Platinum 25180 049



Tapiflex Platinum 25179 066

Secondary school 12-18 years

Young people from 12 to 18 years of age are going through a very important period in their lives in relation to **the development of their character**. It is important that they are encouraged to study by the perception and the atmosphere of their surroundings.

*“In the first grades (12-16 years old)
the preference is different from that of the 16-18 age group.
The younger kids are more likely to prefer more colours.
The older ones are more mature and don’t like it too childish.”*

Ann Huybrechts
Head of the Royal College of Antwerp, BE

Furthermore, for this age group the use of colour to support the main feelings and behaviours is essential for quality education. Many studies show that children in the age category of 12 to 14 are still very easy to please with colour, but after they turn 14 they are no longer as enthusiastic and it is necessary to rethink the use of colour and objects. That is why it is so **important to have a structured colour plan**, because with so many different children there are many different likes and interests.

It is important to use highly activating (intense) colours as well as colours that evoke a greater sense of relaxation (pastel & grey tones). Using both will create a nice balance and **avoid a monotone environment for the students. The colour palette contains bright colours as well as natural shades.**

*“Colours that contrast,
and accents made by colours will motivate.
A harmony between two or more colours will relax.”*

Team Studio, designers of educational interiors,
EromesMarko, NL

The type of floor covering is very important in terms of **acoustic value** to aid the concentration of both students and teachers. Furthermore, the colour of the floor can prevent too much **light reflection**, which accelerates fatigue and stress.

*“Young people associate grey and khaki
with fear. Light blue, red and warm colours are an incentive.
Green, blue and yellow are an optimistic impulse.”*

Didier Rassion
Teacher in “Metiers d’Art”, FR

Young adults between 12 and 18 years old want to **find their own character and create their own personality.** Several colour harmonies are designed to accompany these young adults when discovering themselves and their environment. From the ages of 12 to 16 the preference is for bright colours and most of all for **contrasting combinations.** However, the older teenagers have a far more mature taste in colours and like **harmonious combinations.**



Secondary school 12-18

The main entrance always gives the **first impression** of a school, which is why a carefully considered use of colour is crucial here. Colour can have a positive influence on students. If they enter the school and immediately get a warm and positive vibe from the main entrance, this will have a strong effect on their mood.

“Between the ages of 12 to 18, kids can be very insecure about themselves and their surroundings. The entrance to the school can help to make the big step to a new environment less scary.”

Erika Torfs,
Mentor of Internships, BE

One way of doing this is by **trying to give the student a sense of identifying with the school**, starting at the entrance. Teenagers like to be able to identify with something, so by creating a connection between the school and the student they will feel more welcome. This is not an easy job, because of the big difference between younger and older teenagers. More than any other type of school, secondary schools have students with many different preferences. It is therefore extremely important to find a use of colour that pleases everyone and makes twelve-year-olds as well as eighteen-year-olds feel welcome.

“Neutral colours are preferred by teenagers. Bright colours that are reminiscent of childhood should be used as minor accents, whereas black is a possible colour option that reflects the teenager’s mood.”

Marie-Claude Mauchamp,
Teacher of applied arts, FR



© EromesMarko

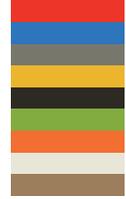


The use of **natural materials** and quiet **basic shades** gives the entrance of a modern architectural building a dignified appearance.



© Tarkett

Entrance



© Tarkett



The contrast between the black walkways and floors and red and orange entrances gives the visitors and users of this building **perfect orientation**.



The amount of green and red is perfectly balanced to create **an entrance with a playful and dynamic welcome** without being too dominant or aggressive.

Secondary school 12-18

In the corridors, being able to find the way is the key to success. Nothing is more important than **guiding students through the building**. The perfect way to do this is by using different colours, as shown in the images. This is more subtle and more aesthetic than simply using signs. The bright, clear colours are an obvious choice with a view to making it as uncomplicated as possible for students to find their way.

*“Colour has got a functional role in corridors.
It is a form of communication with the students.”*

Jasmien Herssens
Professor of Architecture, University of Hasselt, BE

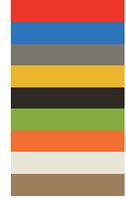
Using colours in the right way and on different surfaces will likewise create a more dynamic vibe in the corridors, and make them less boring or dull.



© Tarkett



Blue can easily be applied to large expanses without losing **peace and tranquillity**.



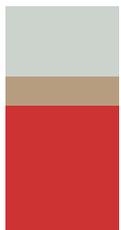
Corridor



© Tarkett



© Tarkett



The orientation in educational buildings, with an extensive system of corridors, becomes clear by giving each department a **unique eye-catching colour**.



The bright orange on both the floor and the wall has a **warm and dynamic impulse**. This is always a pleasant experience before having to sit still and concentrate.

Secondary school 12-18

It is important to use highly activating (intense) colours as well as colours that evoke a greater sense of relaxation. Using both will create a nice balance and avoid a monotone environment for the students.

*“If every teacher has their own classroom,
they can decorate it how they want.
However we give them advice and suggestions on
what is best for the students (concentration, distraction, positivity)
and what is best for their manner of teaching.”*

Ann Huybrechts
Head of the Royal College of Antwerp, BE

*“Every year our classroom gets a new colour:
yellow, green, blue, ...
I like the blue colour the best.
A stonewashed blue like the colour of water
creates a soothing atmosphere.”*

Lula Mae,
pupil at Brighton School, UK

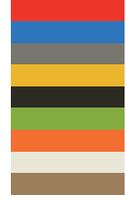


© Tarkett

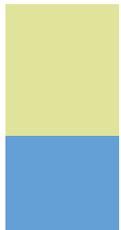


Grey and blue colours
are the most suitable shades
to create **calmness in a classroom**
and to promote concentration.

Classroom



© Tarkett



In this study environment, the floor provides an **open atmosphere full of energy**, created by the refreshing blue and the soft yellow.

Secondary school 12-18

The cafeteria is a **very vibrant space with lots of movement** and action taking place. Such an environment can have dynamic or lively colours on multiple surfaces.

“Colours composed with some yellow pigments, such as yellow, green or orange, stimulate the appetite and give an optimistic vibe to a cafeteria.”

Fabienne Bruyninckx,
Designer and Colour expert, BE

The cafeteria is a place where all students spend their time. This is important because this necessitates the use of colours that please a large number of teenagers, which is not an easy task. A carefully considered colour plan, in which the colours clearly communicate the different functions for the different ages, is very important.

“Extracurricular spaces like the cafeteria where teenagers relax together deserve a special attention. Different colour ambiances are to be mixed in order to fit to the need of each category of public.”

Pascale Dovic,
Colour Designer, FR

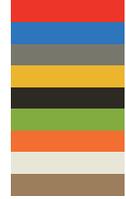


© Tarkett



This age group is certainly attracted to colour and nature, but **for a relaxed atmosphere**, this can best be combined **with a basic, natural floor colour**.

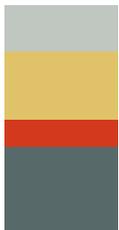
Cafeteria



© Detiffe



© Tarkett



The dark floor provides a modern contrast to the accent colours and gives **an added value to the volume of the basic architecture.**

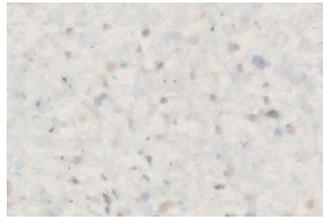


The contrast between the dark wood and the red floor divides **the large space into smaller sections** and offers more diversity.

Secondary school 12-18

Entrance

Pure & Natural

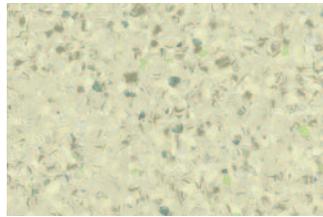


iQ Eminent 2103 0125



iQ Eminent 2103 0130

Fresh & Optimistic

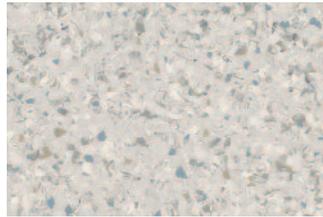


iQ Eminent 2103 0134

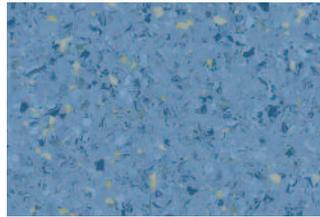


iQ Eminent 2103 0150

Cool & Calming

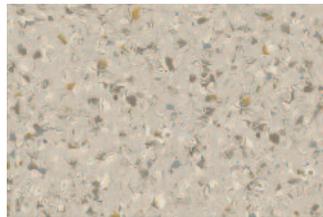


iQ Eminent 2103 0126

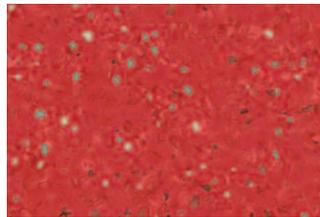


iQ Eminent 2103 0144

Warm & Inviting



iQ Eminent 2103 0135

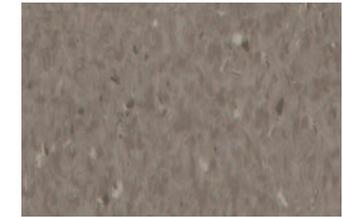


iQ Eminent 2103 0152

Corridor



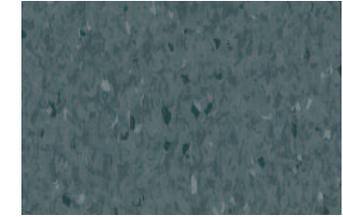
iQ Granit 3040 770



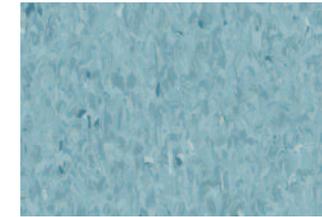
iQ Granit 3040 449



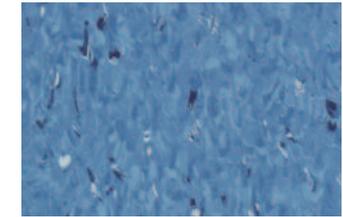
iQ Granit 3040 750



iQ Granit 3040 448



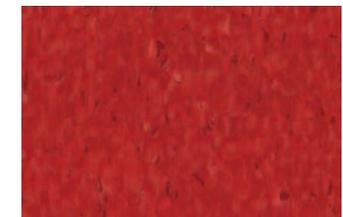
iQ Granit 3040 749



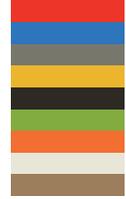
iQ Granit 3040 379



iQ Granit 3218 431

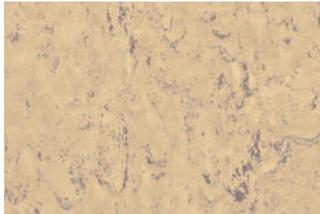


iQ Granit 3040 411



Inspiration & Combinations

Classroom



Lino Silencio xf² **14872 624**



Lino Silencio xf² **14872 714**



Lino Silencio xf² **14872 219**



Lino Silencio xf² **14872 215**



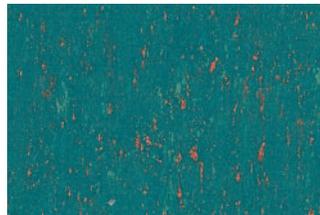
Lino Silencio xf² **14892 651**



Lino Silencio xf² **14892 688**



Lino Trentino xf² **14502 530**



Lino Trentino xf² **14502 560**

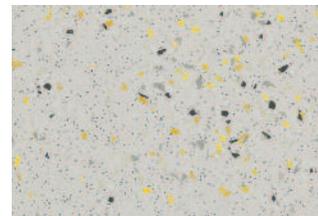
Cafeteria



Tapiflex Platinum **25180 031**



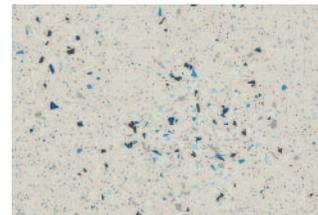
Tapiflex Platinum **25179 008**



Tapiflex Platinum **25180 027**



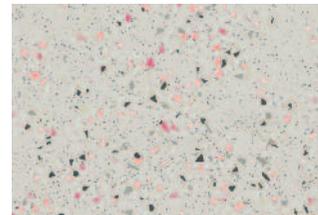
Tapiflex Platinum **25179 004**



Tapiflex Platinum **25180 029**



Tapiflex Platinum **25179006**



Tapiflex Platinum **25180 024**



Tapiflex Platinum **25179 001**

Engineering & science 18+

After the age of 18, students are working towards their future and specialising in areas in which they excel.

Many experts think it is very important that **a well-designed interior should excite all the senses**. Sight should be affected by colour and light. Hearing is all about vibration and can be provoked by acoustics, which means that an environment may seem relaxing to somebody or on the other hand very busy. The touch of things is also crucial. How does something feel to somebody? Feelings experienced by people may be linked to a particular space or room. The combination of all these senses gives individuals a perception of their environment, and **the design of the interior should take all these senses into consideration**.

*“Overall the combination
of vibrant and energetic materials and colours
with a modern/futuristic/industrial design
can give you a welcoming feeling and positive energy.”*

Cesar Couzy,
Industrial engineering and IT student, BE

In their studies, students do many different things. They go to lectures, work in small groups, take breaks, create projects, work individually, and so on. The environment should be prepared for all these activities. As already stated, ideally it should be possible to change a space according to the situation or occasion. In addition, it is important to remember that this concerns different types of students, sometimes as many as 100 or 200.

*“I know that it’s impossible to make a colour plan,
perfect for everybody,
but try to make it as nice as possible
for each individual in a lot of different situations.”*

Johan Van Helden
Interior architect with EromesMarko, NL

*“Thanks to the requirement for contrast and
guidance inherent in accessibility,
original colour associations permit differentiated environments
to be created by favouring, for example,
bright colours for places of creativity and
paler colours for areas dedicated to greater concentration.”*

Florent Orsoni,
Sustainable cities Design Lab Director,
School of Design, Nantes Atlantique, FR

Several colour harmonies are designed to accompany these more technical and scientifically oriented students. They often like **visible technology, pure materials and a minimalistic architecture.**

Most colours that they like to see in their environment are related to nature, to minerals and metals as well as to greenery, water and sun.

This results in a palette of **vibrant or energetic materials with industrial and futuristic colour combinations.**



S 2002-G

S 2040-Y

S 3020-G90Y

S 2040-G40Y

S 4010-G50Y

S 2040-B10G

S 4010-B10G

S 4005-R50B

S 7502-G

Engineering & science 18+

The entrance is the invitation card of the campus. **Students want to take pride in their campus**, both in the architecture and in the style and the look & feel. In the entrance of a scientific study environment, it is ideal to combine modern architecture and **industrial materials with warm and welcoming colours**.

The entrance of a building should have colours and artwork that give the building a strong image and **an appropriate appearance for the target group**.

"The association of light, colour and contrast plays a determining role in the atmosphere of the place but also in terms of guidance through the identification of spaces."

Florent Orsoni,
Sustainable cities Design Lab Director,
School of Design, Nantes Atlantique, FR

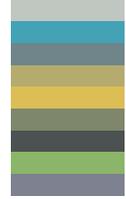


© Tarkett



A pure architectural style with steel, concrete and wood is reinforced by the subtle **grey floor that harmonises perfectly with all materials**.

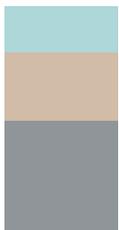
Entrance



© Tarkett



© Tarkett



An outspoken, challenging, but also warm feeling in the entrance greatly helps to provide a **pleasant welcome**.



In contemporary architecture the use of concrete and wood is very common. **Warm grey tones for the floors fit perfectly in that vision.**

Engineering & science 18+

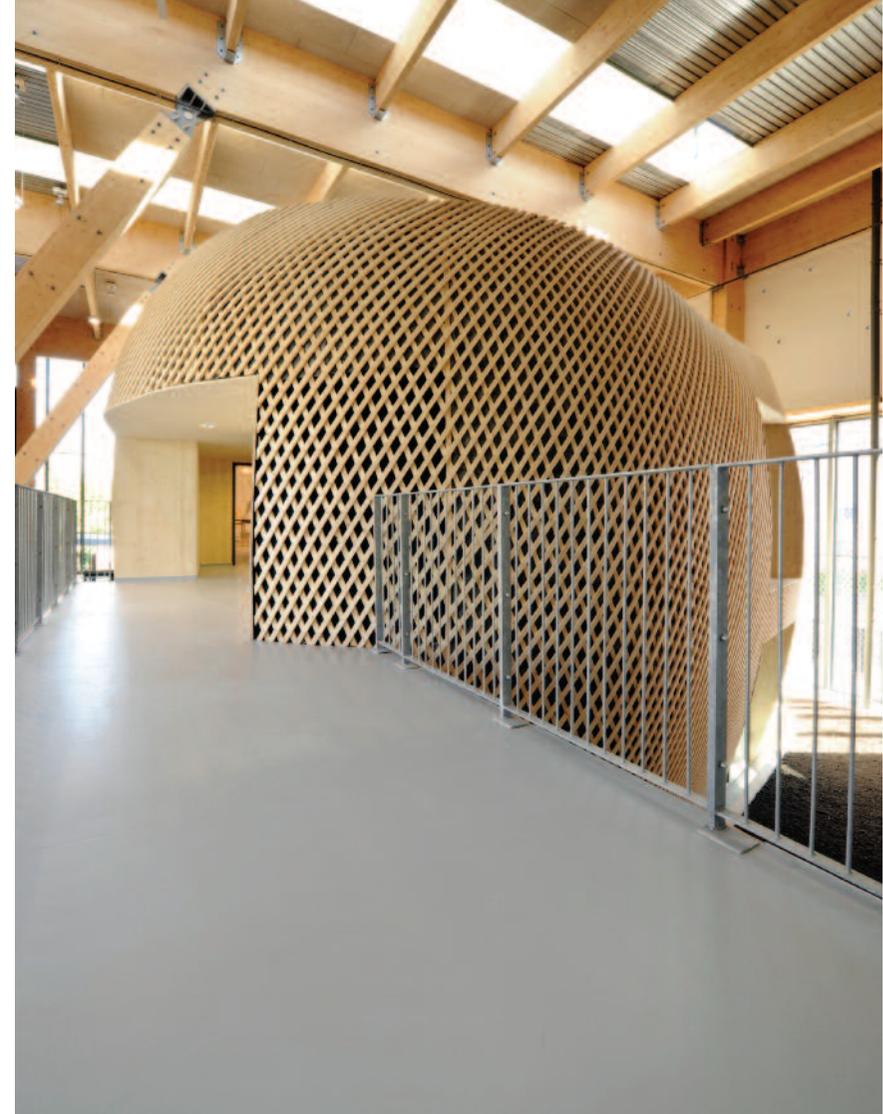
In the corridors colour has a chiefly functional role. It helps students find their way through the often large buildings. Nevertheless, colour can also give the corridors a more dynamic or vibrant look and make them less boring to walk through.

“Contrasting pure colours will help in the guidance and orientation of people. Note that you should always keep people with colour blindness in mind.”

Jan Thomaes,
Architect, professor and manager of DMT Architects, BE

*“The colours you use in corridors don’t always have to be applied on the walls. Other options like a coloured **floor or ceiling**, or coloured **objects or pillars** are sometimes the better choice.”*

Jasmien Herssens
Professor of Architecture, University of Hasselt, BE



© Tarkett



Many of these students will be attracted by a futuristic architecture. The combination of warm wood and cool grey, **creates a natural balance.**

Corridor



© Tarkett



© Tarkett



Contrasting lines in the floor accentuate different entrances and will break through the endless sense of a long corridor. The blue and grey colours will bring **calm and tranquillity.**



Students on an engineering and science campus like most of all the harmony between material and colour, **and they love subtle and industrial colour accents.**

Engineering & science 18+

Lecture halls are often large spaces that can easily look boring. Trying to resolve this by using plenty of colours is the wrong choice. These are spaces in which students have to pay attention, sometimes for several hours. In most cases, an overkill of colour will distract them from the lecture. The use of colour is certainly recommended, but this should be done in a subtle way - for example, by introducing **different coloured chairs** as seen on the images on this page.

*“When following lectures, which can take up to four hours, it’s nice to sit in a room that is decorated with **natural and bright colours**. This helps me to keep motivated and focused”*

Ben Verhees,
Biochemistry student, University of Antwerp, BE

An important detail in a lecture hall **is the floor**. In order not to distract the students too much, **a darker tint should be chosen** to avoid a bright reflection from the ceiling lights.

“In large lecture halls, concentration is key. For this, neutral colours are best, but these can also be boring. Young people are more attracted by a cool and relaxed atmosphere, expressed through graphism and a variety of colours.”

Olivier Large,
Data Scientist, visiting professor at Telecom ParisTech, FR



© Tarkett



Lecture halls are intended for large groups of students. It is important to radiate sufficient energy but at the same time **create tranquillity in order to stimulate concentration**.

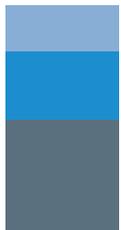
Lecture hall



© Tarkett



© Tarkett



A dark coloured floor in a lecture hall with no natural light and a large amount of artificial light gives a **subdued light reflection and minimises fatigue among students.**



A new design has been used in this lecture hall. Modern, flexible furniture and **an accent colour on the floor** liven up this large space.

Engineering & science 18+

A practice space needs a **user-friendly design**. The utilities and tools come first, with materials and colours being adapted to suit the space. However, this does not mean that colour has no role to play. It can play a significant role in giving the industrial space a warmer look, for example.

“A modern/industrial look is pleasing and inviting for engineering students, It shows that the school is innovating and has a modern attitude.”

Cesar Couzy
Industrial engineering and IT student, BE

Students often like to have a **space with a professional look**. It gives them the feeling that they are working in a real company or factory. Providing the students with tools and machines and combining these with a pleasant atmosphere is the ideal way to prepare them for their professional career.

“Not too bright colours, but a combination of coloured greys and blue and green tones will set a stylish but serious environment to study engineering.”

Olivier Large,
Data Scientist, visiting professor at Telecom ParisTech, FR

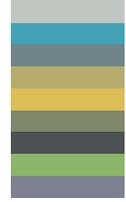


© Detiffe



A natural floor print is the obvious solution for **creating greater warmth and a link with nature** in a practical IT area.

Practice space



© Tarkett



© Tarkett



In a practice space it is ideal to **combine functionality and aesthetics**, in terms of materials as well as colours.



There will be many students, high noise levels and lots of materials in a practice space workshop. Dark colours are often the best way to **create order and structure**.

Engineering & science 18+

A cafeteria is often a busy place where lots of students meet during lunch. **Acoustics are consequently very important.** Having lunch in an extremely loud place is not a good idea in a school, considering that this is one of the places where students relax during their break. In addition, the place should be easy to clean and have high durability.

“If there is a kitchen next to the cafeteria, the smell of the kitchen shouldn’t invade the whole place. By preventing this, even through the use of colour, more students will enjoy their meal.”

Jan Morez
PhD Physics student, University of Antwerp, BE

In terms of colour there are many options. This is a lively space where lots of colours would be suitable. **Bright colours will give the students an optimistic vibe**, and in particular colours containing a yellow pigment will stimulate the appetite.

“Modern cafeteria spaces adopt soft colours, natural shades like wood, and light yellow tones. These calm atmospheres reduce the stress levels that students, like employees, face nowadays.”

Patrice Duchemin,
Sociologist, FR



© Tarkett



A basic and natural ambience in the cafeteria pleases a very broad target group. The link with the earth gives students **a safe feeling in a relaxing environment.**

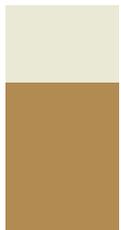
Cafeteria



© Tarkett



© Tarkett



Engineering students like to be surrounded by technical materials and **small-scale futuristic relaxation areas.**



This target group is often positively attracted by modern design. They realise that **a modern and colourful cafeteria offers a pleasant break** in contrast with their technical studies.

Engineering & science 18+

Entrance, corridor

Pure & Natural



Tapiflex Excellence 25123 502



Tapiflex Excellence 25123 501

Fresh & Optimistic



Tapiflex Excellence 25126 938



Tapiflex Excellence 25123 504

Cool & Calming

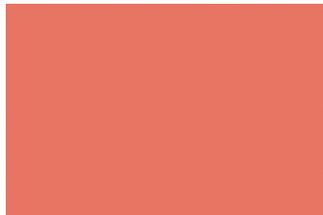


Tapiflex Excellence 25126 943



Tapiflex Excellence 25123 507

Warm & Inviting



Tapiflex Excellence 25126 942



Tapiflex Excellence 25123 504

Lecture hall



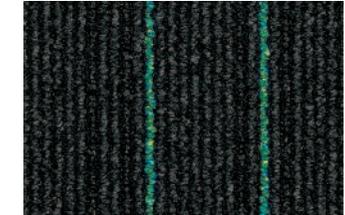
Tapiflex Excellence 25126 918



AirMaster 710163024



Tapiflex Excellence 25126 936



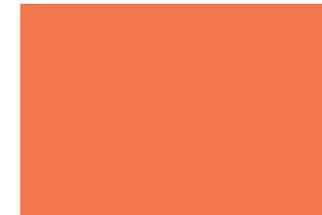
AirMaster 710163009



Tapiflex Excellence 25126 941



AirMaster 710163006



Tapiflex Excellence 25126 929

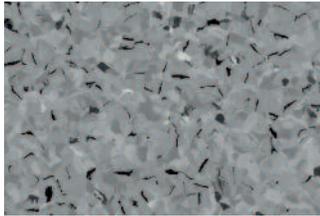


AirMaster 710163015



Inspiration & Combinations

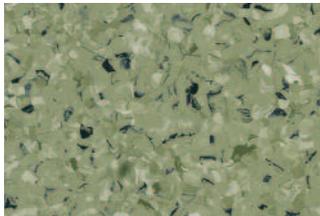
Practice space



iQ Toro SC 3093 102



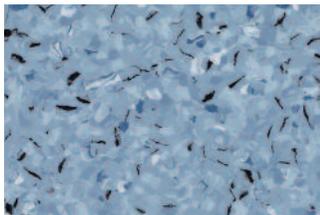
iQ Toro SC 3093 103



iQ Toro SC 3093 576



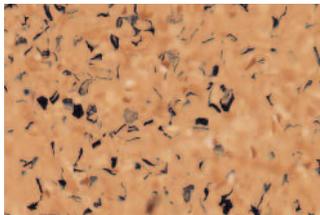
Lino SD xf² 14995 892



iQ Toro SC 3093 107



Lino SD xf² 14995 808



iQ Toro SC 3093 573



Lino SD xf² 14995 824

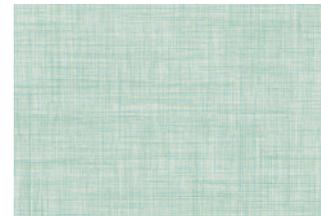
Cafeteria



ProtectWALL 1.5 26500 057



iD Inspiration 70 24201 024



ProtectWALL 1.5 26500 029



iD Inspiration 70 24201 003



ProtectWALL 1.5 26500 056



iD Inspiration 70 24201 003



ProtectWALL 1.5 26500 004



iD Inspiration 70 24201 025

Liberal arts & human science 18+

Universities and colleges in the liberal arts & human sciences field are very different from the engineering schools discussed previously.

The lecture halls look different and are often larger. There are fewer practical areas and the look is less industrial, but, for example, the library is usually more extensive. In short, this is a complete different setting with different students.

Nowhere is **the variety of students as great as in the liberal arts & human sciences faculties**. The subjects include law, economics, political science and history, among others. In view of the diversity of these students, it is very difficult to design the perfect educational building for them. However, this is also a blessing as it opens up possibilities for many different designs, which makes things very interesting.

These faculties are often housed in **historic buildings**. This means that the design and the choice of colours and materials will not start from scratch. It is very important to strike the right balance between respecting the heritage and creating new spaces and colour schemes.

A challenge often faced with old historic buildings is a lack of daylight. Light can play a significant role and certainly affects students. Having no daylight at all is unsatisfactory. If students have to sit in a room with no windows and only artificial light, they will feel as if they are trapped in a basement. It is important to find the right balance between daylight and a comfortable study environment.

“Nowadays it’s unthinkable to have classrooms and halls that don’t have natural daylight.

On the other hand, don’t go for overkill.

Too much light can have a negative effect on the concentration of students.”

Jan Thomaes,

Architect at DMT architects,

Professor of Architecture at the Academy of Antwerp, BE

Several colour harmonies are designed to accompany these students, who have a greater historical, theoretical or political orientation. They often study in historic buildings belonging to reputable universities. Many of these students **prefer a mix of authenticity and modernity.** They love rich materials supported by both quiet and charming colours. **They generally prefer harmonious colours rather than extreme contrasts.**



- S 2010-G90Y
- S 2010-B30G
- S 3020-B30G
- S 3020-G30Y
- S 3020-Y
- S 3050-Y20R
- S 2060-Y70R
- S 3030-R30B
- S 6010-Y10R

Liberal arts & human sciences 18+

*“An eye-catcher is always nice, it’s something to be proud of.
When lots of students or just people who walk by
take pictures of the main entrance,
you know it’s something special that stands out.”*

Yoni De Maere,
Orthopedagogics student at KDG Community College, BE

The main entrance to a university or college should be something that students and teachers can be proud of – a symbol of recognition, something that stands out. Neutral colours with some colour accents can be used, or where appropriate the colours of the university.

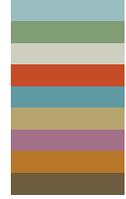
As historic buildings are sometimes involved, it is important to design the main entrance with respect for the heritage of the building. However, **bright accent colours can go very well with classical architecture.**



© Detiffe

A number of renowned universities around the world are located in historic buildings. **Appropriate innovation** is the main challenge when renovating these buildings.

Entrance



© Detiffe



© Tarkett



A wood design for the floor and modern furniture in a warm terracotta colour creates **a balance between historic and contemporary.**



There are many ways to give an entrance a modern appearance. A clear harmony, created with warm and cool colours, gives **character to this entrance.**

Liberal arts & human sciences 18+

A contrast of basic colours can be useful for guidance and orientation. It is a good idea **to divide a building into certain parts** and give each one a colour label. For example, every lecture hall on the first floor may have blue entrance doors, or an orange wall in a corridor may lead to the 'orange classrooms'. In this regard it is important to consider that some people may be colour-blind.

*"I know that colours can play a very important role by means of **guidance and orientation** in a facility."*

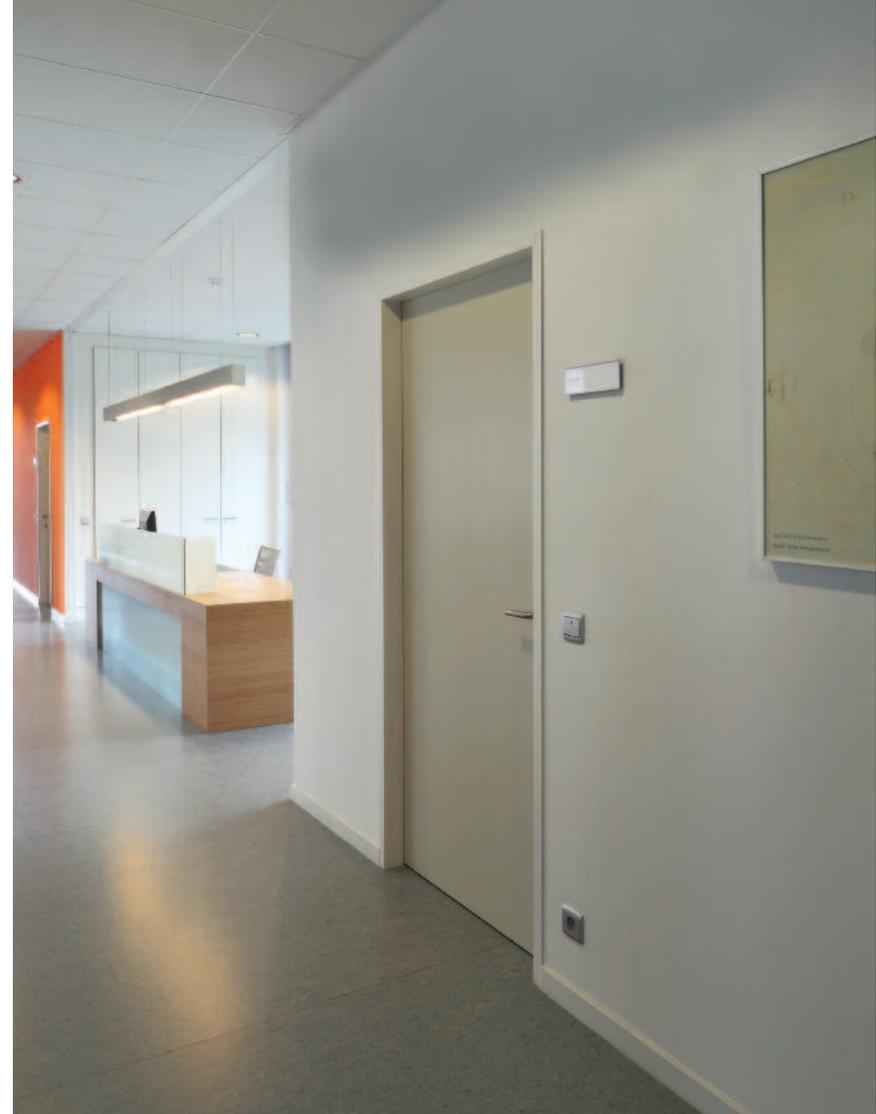
Jan Thomaes,

Architect at DMT architects, Professor of Architecture at the Academy of Antwerp, BE

"Students spend much of their day on campus. With natural skin tones and colours from nature the atmosphere would feel homier. It would improve student morale and make participants happier to be there."

Gill Dean,

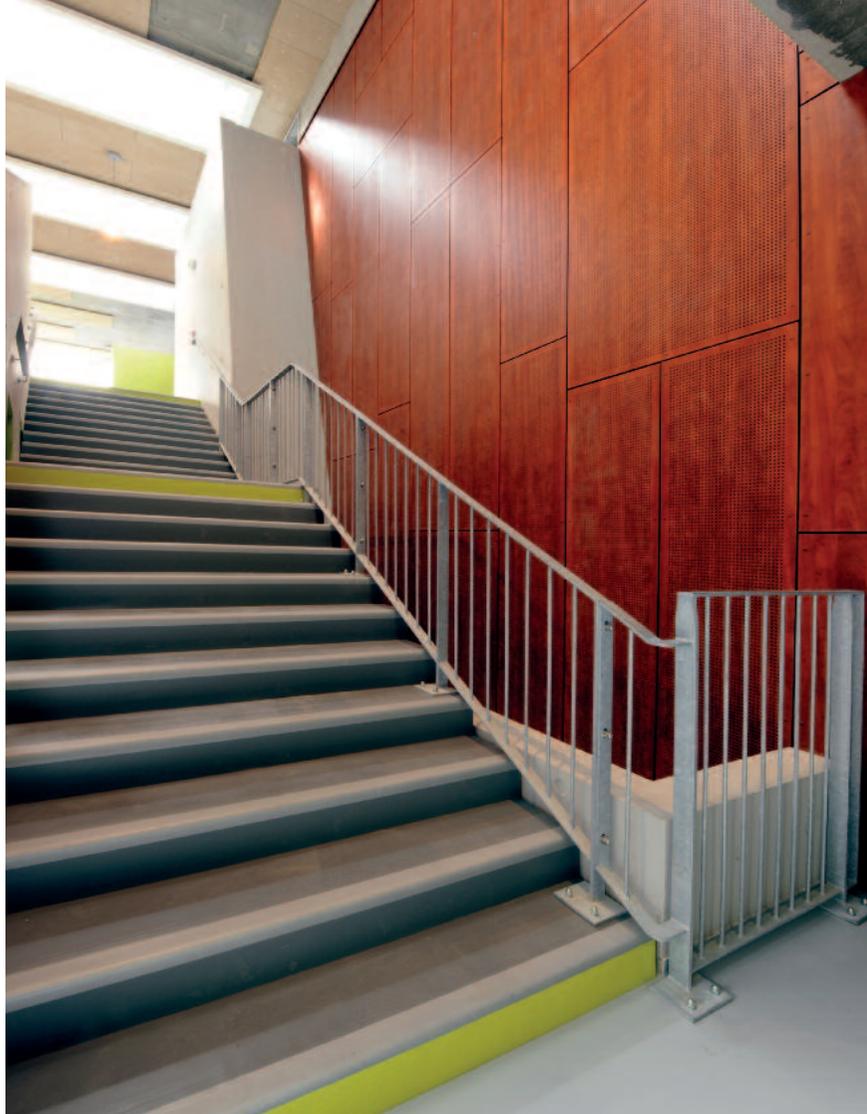
Professional Trainer & Consultant, UK



© Detiffe



Pure and natural colours bring calm to a completely functional education building. For orientation purposes it is preferable to create a **colour plan for each department**.



© Tarkett



Stairs in a building must be **user-friendly and functional as well as aesthetically pleasing.** A well-considered choice of materials and colours is also important.

Corridor



© Tarkett



Feeling at home on a campus gives students great confidence. The wood pattern on the floor gives a **natural feeling as they walk through the corridor.**

Liberal arts & human sciences 18+

The ambition to motivate students by using lots of positive colours should not be taken too far. The last thing you want to do is distract the students from the lecture that is taking place. Colour use should therefore be given proper consideration. **It is possible to use very bright colours in a lecture hall, but they should be avoided in the direct line of sight of the students.** With regard to **the flooring**, it is important to use the right material so that the floor does not make too much noise. In terms of colour, dark tones are recommended.

*“When you have got an 8 am morning class,
you don’t want to sit in a cheerless, depressing room,
that’s definitely the last thing you need at that moment of the day.
I’m convinced that colours can activate and stimulate
students, as well as teachers!”*

Felix Couzy,
Law student, University of Antwerp, BE

*“Learning benefits from a carefully applied
stimulus-rich environment, not from a palette dominated
by grey, beige, white or off-white.
Creating more varied, interesting spaces with accent colours
will have benefits for the learning environment.”*

Gill Dean,
Professional Trainer & Consultant, UK



© Tarkett



A very modern and minimalistic architecture **with warm, natural materials** creates a contemporary intellectual atmosphere in this lecture hall.

Lecture hall



© Detiffe



A grey floor, **in perfect balance** with the grey tones of the chairs, gives a very peaceful atmosphere in this lecture hall.



A wood pattern floor and soft colours in the field of view of the students **enhance concentration.**

Liberal arts & human sciences 18+

By far the most essential aspect of a library or study space is the level of noise. Carpeted floors are definitely recommended. Students want to study or work in these places and don't want to lose their concentration. The study spaces should be comfortable with a subtle use of colour.

“Big windows giving access to natural light improve learning; however, windows without adequate darkeners make visual media difficult to use.”

Gill Dean,
Professional Trainer & Consultant, UK

When designing libraries and study spaces, the design team needs to create **spaces where students can work individually** and be fully focused. However, there should always be some areas **dedicated to group work**, either tables for four to eight students or small rooms where people can gather for a group assignment.

*“A quite boring looking space like a library is the ideal place to use subtle colour accents. Try thinking out of the box **by applying those colours on chairs, desks or other furniture.**”*

Fabienne Bruyninckx,
Designer and colour expert, BE



© Tarkett



A soft, carpeted floor helps to minimise noise. The orange colour, linked to earth tones, creates an **inviting and secure atmosphere.**

Study Centre & Library



© Tarkett



In this very spacious, high, open library and study room, **a strong link with nature** is created with colours and materials, which has a **positive influence on energy and concentration**.

Liberal arts & human sciences 18+

The cafeteria is not just a place where students, teachers and staff can eat. It is also a place where people meet and try to relax between classes. The space therefore needs to have more than just tables and chairs. A good option is to work with different areas, high and low tables and lots of daylight.

*“Inside a building, wherever you are,
you can **aim for a common trend.**
Something that gives the entire building
a specific appearance or image.*

*Starting from that you can work **with colour accents
for the different functions, based on the use of that space.”***

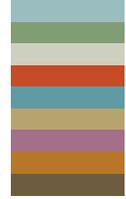
Johan Van Helden,
Interior architect with Eromesmarko, NL



© Tarkett



The subtle warm-cold contrast creates a perfect harmony between cosiness and openness in this space. **This provides calm and relaxation.**



© Tarkett



© Tarkett



One can create separate functions by using different colours. This gives a **large cafeteria a more structured look** and creates a vibrant atmosphere.



The contrast between the dark wood and the red floor divides the large space **into smaller sections that offers more diversity.** This enables the students to choose their preferred lunch environment.

Liberal arts & human sciences 18+

Entrance, corridor

Pure & Natural



Tapiflex Excellence **25123 503**



iD Inspiration **24201 092**

Fresh & Optimistic



Tapiflex Excellence **25123 504**



iD Inspiration **24201 013**

Cool & Calming

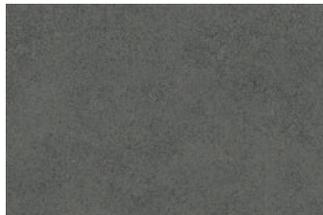


Tapiflex Excellence **25123 507**



iD Inspiration **24201 105**

Warm & Inviting



Tapiflex Excellence **25123 501**



iD Inspiration **24201 093**

Lecture hall



Tapiflex Excellence **25123 108**



AirMaster Sphere **710486004**



Tapiflex Excellence **25123 106**



AirMaster Sphere **710486007**



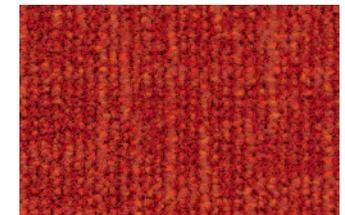
Tapiflex Excellence **25123 107**



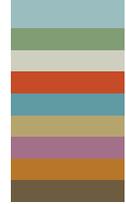
AirMaster Sphere **710486009**



Tapiflex Excellence **25123 504**



AirMaster Sphere **710486008**



Inspiration & Combinations

Study Centre & Library



Lino Silencio xf² **14892 714**



AirMaster Blend **710457004**



Lino Silencio xf² **14892 634**



AirMaster Blend **710457001**



Lino Silencio xf² **14892 761**



AirMaster Blend **710457003**



Lino Silencio xf² **14892 740**



AirMaster Blend **710457006**

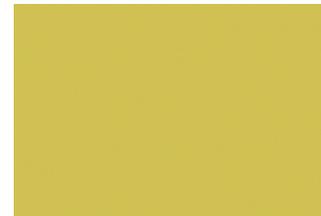
Cafeteria



ProtectWALL 1.5 **26500 044**



Tapiflex Excellence **25124 713**



ProtectWALL 1.5 **26500 039**



Tapiflex Excellence **25124 711**



ProtectWALL 1.5 **26500 048**



Tapiflex Excellence **25124 713**



ProtectWALL 1.5 **26500 036**



Tapiflex Excellence **25123 302**

Visual arts & architecture 18+

The last higher education group is the group of visual arts & architecture students. This relates to universities and academies that provide education in subjects such as painting, design, photography, crafts, fashion and architecture.

In common with the liberal arts, these are mainly traditional studies that have been provided for many centuries. On the other hand, the environment of a visual arts department is totally different from that of the previous groups.

There will be **more room for craft, art and technique** and consequently there will be a greater need for practical spaces.

The combination of all these types of art calls for a total concept with a diverse range of differently equipped rooms and spaces. Some places will need as much daylight as possible, such as the painting and drawing studios. In contrast, film and computer art students will require rooms that can be darkened. Creating a building that contains all these features is a difficult task. Establishing a well-balanced concept that accommodates all the different features is even more difficult.

*“The question should be:
‘how do I reach as many students as possible
with the use of colour and materials in an educational space?’
Never just focus on one group.”*

Siebrith Hoekstein,
Team leader Real Estate & Management at Stenden University, NL

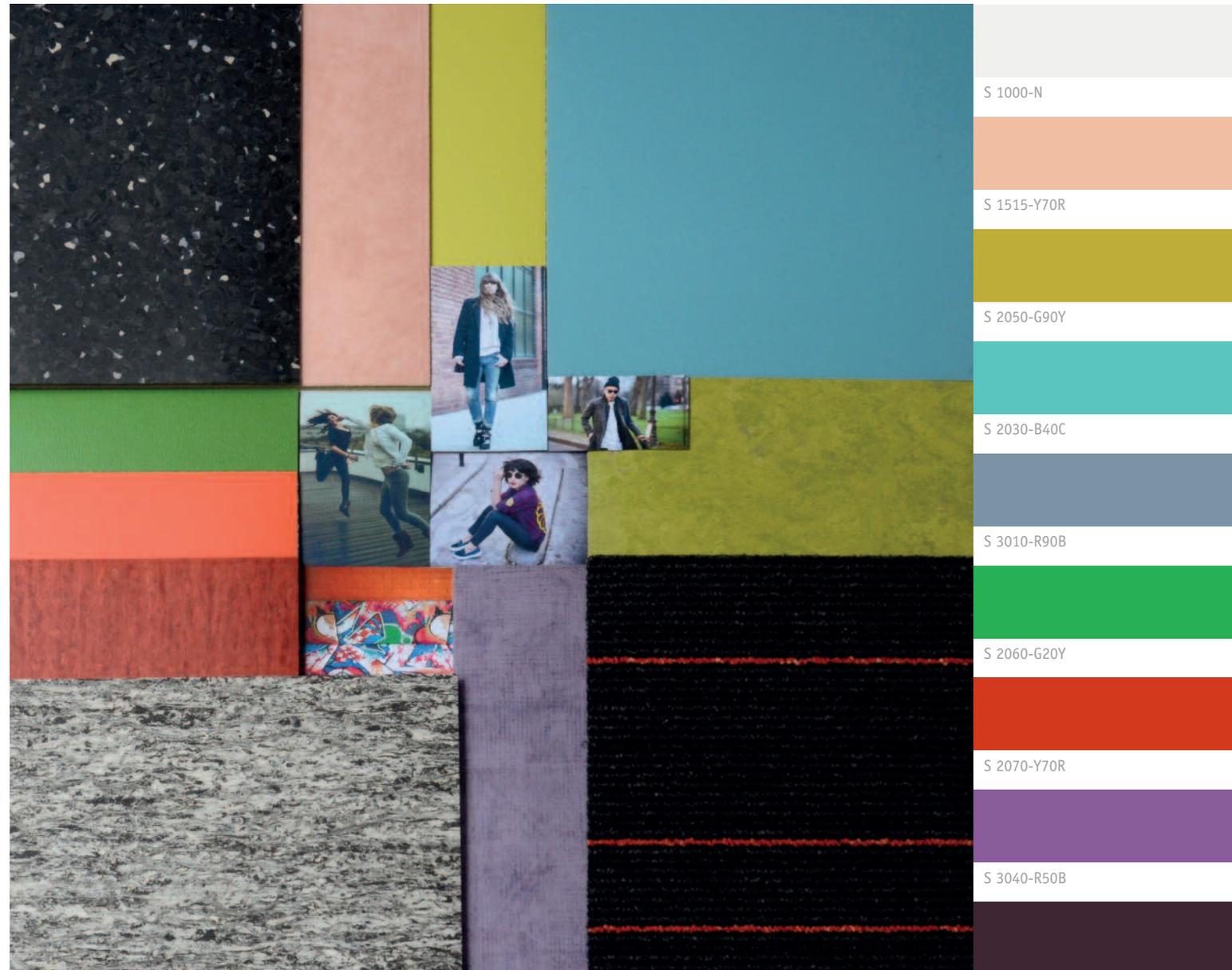
With so many different needs of students and teachers in terms of equipment, design, light and many other aspects, **it is important to consult enough experts from different fields** before the final design of the building is made.

An art academy is **the ideal place to display students’ work**. Pieces can be exhibited in the academy building itself, in the corridors, studios, cafeteria and offices, or even outside the building. This not only provides added aesthetic value, it also motivates the students to deliver higher quality work.

*“An **educational environment should be multifunctional**
with lots of open spaces where different things can be done.
But students always need some form of privacy.
This can be created by designing and shaping spaces in the right way.
Colours and flooring can help in that process.”*

Elsie De Vos,
Teacher of Architecture at University of Antwerp, BE

Several colour harmonies are designed to accompany these more culturally oriented, artistic and trendy students. They are interested in a wide range of colour and shape influences. Furthermore, the use of colour in **art history and contemporary trend forecasts** is an important inspiration for their creativity and final creations. These students are **constantly looking for new styles, new designs and, of course, unusual or surprising colour combinations.**



S 1000-N

S 1515-Y70R

S 2050-G90Y

S 2030-B40C

S 3010-R90B

S 2060-G20Y

S 2070-Y70R

S 3040-R50B

S 8005-R20B

Visual arts & architecture 18+

A main entrance always gives a **first impression** to students and visitors. To obtain a good impression the entrance should be eye-catching. This can be achieved by using bright, conspicuous colours, contrasts and special materials.

When designing the main entrance of a visual arts building, it may be **interesting to link the theme of the design to the field of study that takes place in the building**. For example, the entrance to a photography department could contain large pieces of photographic art.

Although art schools find the **aesthetic character** of their building very important, the **practical aspects** also require due consideration. An entrance should have a welcoming feel, and the students should be able to find their way in the building easily. Colour use can definitely help with both orientation and feeling welcome.

“One of the best places I’ve worked had large rooms with comfortable modular furniture, lemon-yellow walls and ceilings accented with grey, huge windows and a dark grey floor!”

Gill Dean,
Professional Trainer & Consultant, UK



© Tarkett

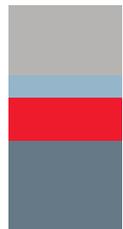


At this entrance, the dark floor reinforces the power of **the yellow colour that is intended to attract attention**. This attraction is formed by the great contrast between the two colours.



© Tarkett

Entrance



This entrance is bound to appeal to artistic students. The large expanses of grey are important to bring **a sense of balance to the total view.**



© Tarkett



This is a creative entrance in terms of the floor pattern, the colours and the furniture. The atmosphere as a whole reflects **the vision of the institution and provides a warm welcome.**

Visual arts & architecture 18+

A corridor can have additional functionality besides simply connecting different parts of a building together. By providing students with small areas where they can sit, plug in their laptop and just relax, corridors **can offer considerable added value**.

*“Most of the time corridors will be designed in greyish colours, or black and white. The ideal colours for added things like benches, chairs or decoration are **strong and bright colours**. They can be used in a monotone way, as well as mixed together on different surfaces.”*

Jasmien Herssens
Professor of Architecture, University of Hasselt, BE

“Nowadays the accent is placed on transparency and light with large windows, combined with contrasting walls or floors. Light and transparency signify knowledge.”

Patrice Duchemin,
Sociologist, FR



© Tarkett



Students in creative fields of study like buildings with extreme architecture. By combining this with **natural materials and colours** the atmosphere will remain peaceful and tolerant.



© Tarkett



Creative meeting places make a corridor less boring and more usable. The bright floor provides a good reflection of the natural daylight, and the dark colour gives **the seating area greater privacy.**

Corridor



© Tarkett



A long, bright corridor with a well-designed bench and **optimistic colour accents.** Here students can wait pleasantly before entering the lecture hall.

Visual arts & architecture 18+

Art and architecture schools consist of more than just creative rooms and practice spaces. There is also a need for study areas. The key is to make them blend in as much as possible. The study spaces should not be boring rooms that stand out from the rest of the building in a negative way.

*“Surprising **pieces of art** can lift the look of a corridor from boring to exciting.”*

Ernest Van Buynder,
Head of the Culture Committee, Universities of Antwerp, BE

“Extracurricular spaces like the library or the study room, where students of different ages work or relax together, deserve special attention. Different colour ambiances should be mixed together in order to suit the needs of each category of public.”

Pascale Dovic,
colour designer, FR



© Tarkett



The use of different colours and materials, related to nature, together with lots of daylight, give this study room a **refreshing and relaxing ambience.**

Study Centre & Library



© Tarkett



© Tarkett



A contemporary architecture also allows an extravagant colour palette. **The tempered colour choice fits perfectly in this study area.**



A large amount of black, in combination with small red accents in the floor pattern will have a **stimulating influence** in a study centre.

Visual arts & architecture 18+

Historically, art was taught in Europe through the atelier system. These ateliers are still very useful and necessary, but visual arts have now expanded and there are other needs to be fulfilled. Art faculties nowadays should include high-level computer rooms for graphic design and photography.

The design of **both ateliers and multi-media spaces is a big challenge.** These are ultimately creative rooms, so it is possible to experiment with more edgy colours. However, this should not be too extreme, as creative rooms are still spaces where a form of education is provided and therefore places where students have to pay attention.

“Try to provide the perfect mix between theoretical lessons and the practical side.”

Albert Kooy,
Executive Chief at Stenden University & Hotel, NL

“In MJM’s web start programme we train our students to be the next digital talents.

In the study room the interior atmosphere is inspired by co-working spaces.

It’s all about mixing work and relaxation moments through adapted colour codes.”

Nicole Barre,
Consultant Trends at MJM Art School in Paris, FR



© Tarkett



A creative space should especially encourage and challenge students to conceive new ideas. The colours and décor must be **attractive and inspiring.**

Creative space



© Tarkett



© Tarkett



A creative working space or study room **must also be sufficiently inspiring.** The whole environment must attract and distract the students. Intens floor colours can support this inspiring atmosphere.



Visual arts & architecture 18+

Colour accents are very important in large spaces such as a cafeteria. Using colours with a yellow pigment can stimulate the appetite. These can be used on various surfaces, but also **combined with the furniture**, as seen in the images.

“A perfect cafeteria in my eyes is one that provides you with different options in terms of where to sit. When you are in a happy mood you can choose to go and have lunch surrounded by very bright colours. But there should also be the option to go and sit in a less ecstatic space.”

The different areas add value to your cafeteria.”

Lola Blatt,
Student of Product Development, University of Antwerp, BE



© Tarkett



Students, especially those studying architecture, like to spend their moments of relaxation in an environment with a striking design, **perhaps with shades of grey and appealing accents.**



© Tarkett



© Tarkett



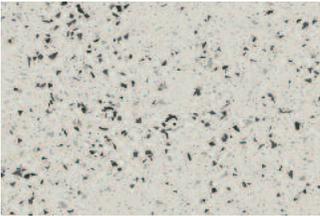
Students between the ages of 18 to 25 like to relax in small groups. They prefer separate cosy areas in a cafeteria rather than one large open space. A perfect way to do this is to offer areas in different colours for a different experience.



Visual arts & architecture 18+

Pure & Natural

Entrance, corridor

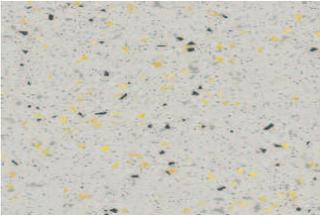


Tapiflex Platinum 25180 031

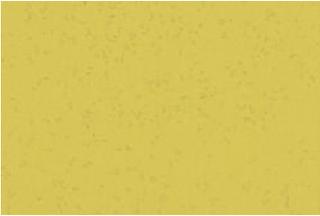


Tapiflex Platinum 25179 008

Fresh & Optimistic

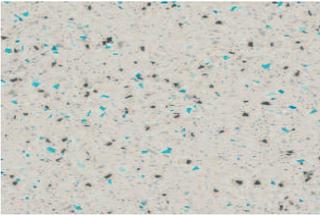


Tapiflex Platinum 25180 027



Tapiflex Platinum 25179 016

Cool & Calming

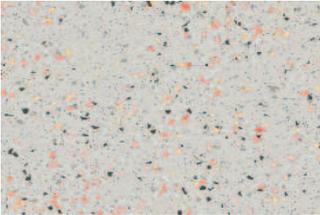


Tapiflex Platinum 25180 028

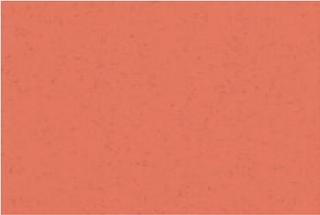


Tapiflex Platinum 25179 013

Warm & Inviting

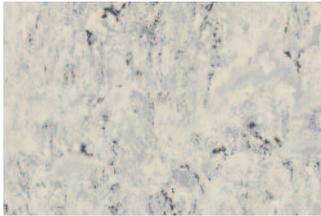


Tapiflex Platinum 25180 025

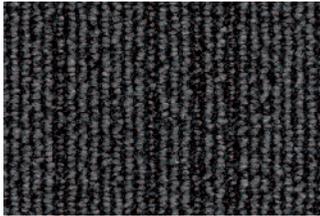


Tapiflex Platinum 25179 018

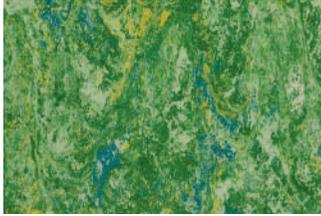
Study Centre & Library



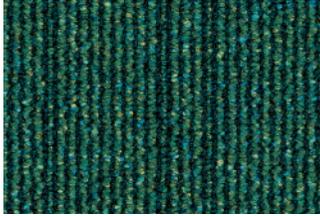
Lino Silencio xf² 14892 684



AirMaster 710163003



Lino Silencio xf² 14892 650



AirMaster 710163001



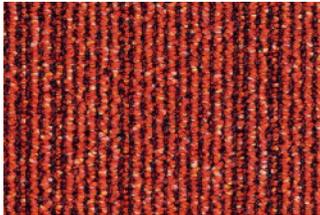
Lino Silencio xf² 14892 742



AirMaster 710163013



Lino Silencio xf² 14892 641

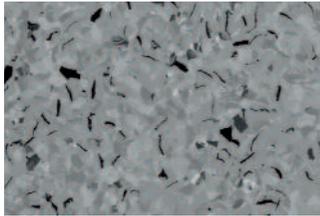


AirMaster 710163005

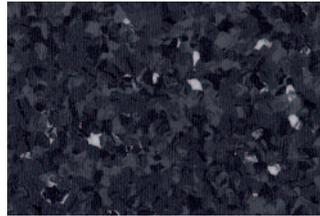


Inspiration & Combinations

Creative space



iQ Toro SC 3093 102



iQ Toro SC 3093 103



iQ Toro SC 3093 570



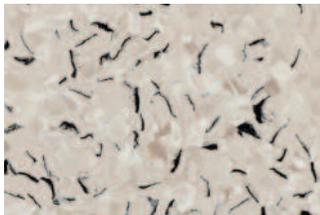
Lino SD xf² 14995 824



iQ Toro SC 3093 100



Lino SD xf² 14995 808



iQ Toro SC 3093 104



Lino SD xf² 14995 824

Cafeteria



ProtectWALL 1.5 26500 072



Tapiflex Excellence 25124 714



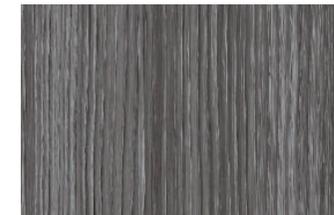
ProtectWALL 1.5 26500 068



Tapiflex Excellence 25124 711



ProtectWALL 1.5 26500 069



Tapiflex Excellence 25124 713



ProtectWALL 1.5 26500 073



Tapiflex Excellence 25123 302

General areas

Education buildings often don't include sports facilities, but this trend is becoming increasingly common nowadays. It considerably enhances the overall image of a school and will definitely convince some students to opt for that particular school. Another benefit offered by a **multifunctional sports hall** is that any form of sport or exercise between classes or lectures improves concentration.

*"In big sports halls you are often
bothered by bad **acoustics**.
A huge asset for a sports hall would be materials
that don't result in a too noisy space."*

*Yoni De Maere,
Orthopedagogy student, KDG Community College, BE*

Because sports facilities are becoming more common, it is wise to have a design or colour plan for these areas. A useful tip is **to create a clear connection between the sports facility and the main school building** through the use of colour. This will encourage students to use the facility and make it less of a separate part.



© Tarkett

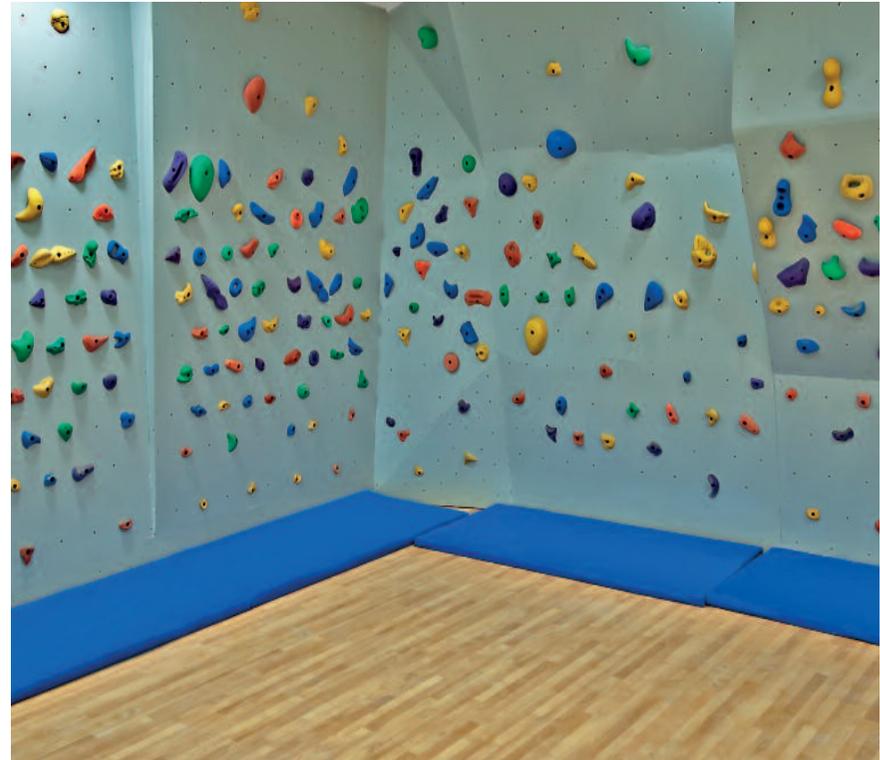


When you create a multifunctional sports hall, it is important to have a clear distinction between the different court areas for each sport. You can achieve this by using **bright and unmistakable colours**.

Gymnasium



© Tarkett



© Tarkett



In order to avoid a floor that is too busy and confusing due to all the lines, it is advisable to give **the floor a dark grey background colour.** This will tone everything down and make it less hectic.



In this particular space **the wooden look of the floor will put people at ease.** It also gives a softer impression than a concrete floor, and this is recommended in a climbing area.

General areas

The sanitary areas should be bright spaces that are easy to clean and keep neat and tidy. The floors should be light in colour, reflecting the available light and providing greater luminosity. In terms of creativity, **this is a space where it is possible to experiment with different bright colours.** These can be used on the floor, the doors, the ceiling, or just about anywhere. However, things should be kept orderly so that people can find their way.

*“Freshness, brightness and hygiene
are the most important factors
when you start to design
the sanitary areas of a building complex”*

Johan Van Helden,
Interior architect with Eromesmarko, NL



© Tarkett



A **playful look** will give the sanitary space a more attractive appearance. It will also make **young people feel comfortable and more at ease.**

Toilets & Wetroom



© Tarkett



© Tarkett



A grayish floor gives the vivid colours on the doors and the walls **a greater strength more and character.** Light objects on the ceiling open up the space and introduce a feeling of freshness and brightness.



Introducing a **contrast between the showers and the dressing room** creates a clear distinction between the 'wet' area and the 'dry' area. A light tone on the floor reflects light and gives the space a bright and fresh look.

General areas

This space is dedicated to work, relaxation, sharing and the personal tasks of the teachers. Here, teachers can recharge their batteries before resuming their lessons. **The use of relaxing colours and natural light creates an atmosphere conducive to unwinding.**

Several lighting moods are proposed, so that they can be adapted to the different personalities. The space set aside for information can be emphasised by a colour in order to achieve a better structure and create a sense of order.

Besides the lighting modifications it is important to always have some **source of daylight** in these rooms. This boosts personal energy levels and emphasises the use of colour.



© Tarkett

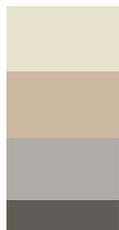


The choice of a dark floor is the best way **to temper the amount of daylight** entering this spacious administration area.

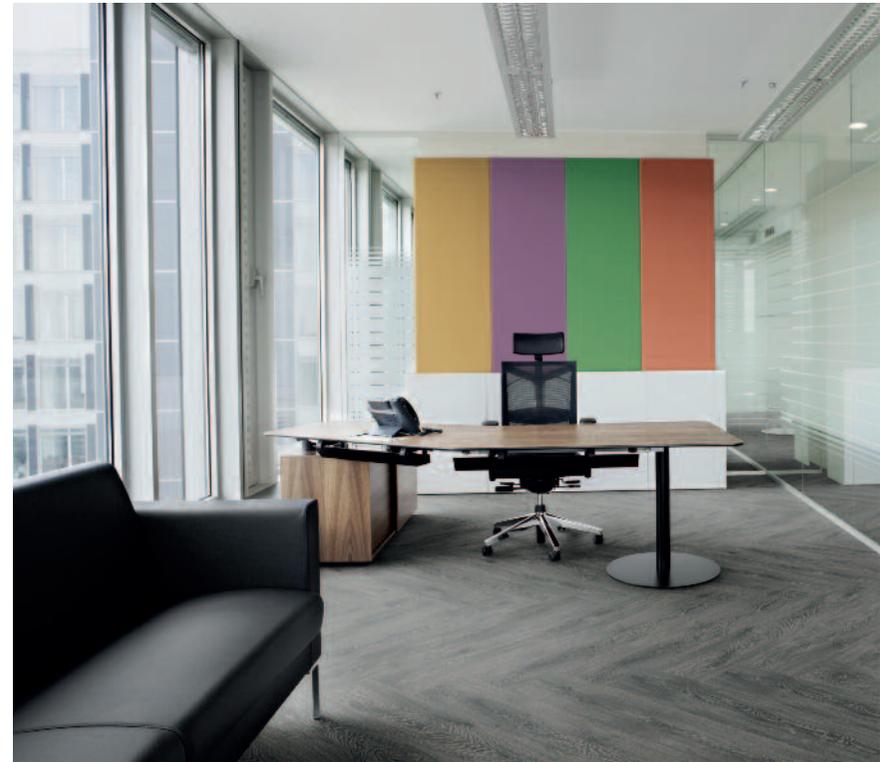
Staffroom



© Tarkett



In this office you will feel welcome thanks to the use of soft colours and materials. The striking pattern on the floor evokes a **sense of positivity and creates a contemporary atmosphere.**



© Tarkett



The contrast between the dark floor and some intensely accented colours on the wall results in an **attractive atmosphere in this working place.**

General areas

The office areas in schools and universities are used by many people. Students, staff and visitors will all visit the offices from time to time. Orientation is therefore very important. The directions should be clear and the **use of colour simple and straightforward.**

Greyish colours combined with strong, bright accents work well here, such as the green and the blue shown in the images.

*“In view of the staff that works and sits here more than 6 hours a day, it is **absolutely crucial to have source of daylight** in the administration areas. Otherwise the people who work there can get a depressed feeling after a while.”*

Ann Huybrechts,
Head of the Royal College of Antwerp, BE



© Tarkett



The bright green colour of the desk is **the perfect indication to visitors** that this is the place where they can sign in or obtain assistance. This colour also evokes a sense of positivity and makes people feel welcome.

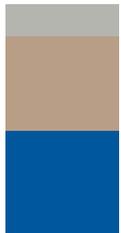
Administration



© Tarkett



© Tarkett



The blue in combination with soft earth tones will put people very much at ease. This **relaxed feeling** is crucial in an area where visitors may find themselves feeling stressed.



Here we see a combination of vinyl in one room and carpet in the other room. The carpet is necessary to reduce the noise in the meeting room. **With Tarkett it is possible to choose different materials in the exact same colour.**

General areas

For most students, living by themselves in a campus building, away from home, is a new experience and an unknown adventure. The best way to support them and give them a positive feeling is to create interiors which provide a homely atmosphere. **Here they can have the comforts of home but with a contemporary design and all the necessary facilities.**

*“For the design of student rooms it is important to use colour for two main reasons. On one hand to put **order and structure** in the rooms. On the other hand, to create a **warm and cosy** interior.”*

Jasmien Herssens,
Professor of Architecture, University of Hasselt, BE

“Warm shades are preferable to encourage creativity. The best would be a warm coloured white, combined with some vivid colours on limited surfaces for stimulation.”

MC Thorslund,
Highschool Art teacher in Stockholm, SW



© Tarkett



Natural earth tones will give the students a relaxed feeling, as if they were at home. There are not many bright accent colours here, but **plenty of daylight** provided by the big windows.

Campus dormitories



A clear distinction between the corridors and the rooms is created with different flooring. On the other hand the **accent colours from the corridor reoccur in the furniture used in the rooms.** Use different colour combinations for different parts of the building.



General areas

Gymnasium

Pure & Natural



Omnisports Reference 3912 009



Omnisports Reference 3912 010

Fresh & Optimistic



Omnisports Reference 3912 020



Omnisports Reference 3912 015

Cool & Calming



Omnisports Reference 3912 034



Omnisports Reference 3912 017

Warm & Inviting



Omnisports Reference 3912 033



Omnisports Reference 3912 025

Toilets & Wetroom



Safetred Design 4677 005



Aquarelle wall HFS 3942 042



Safetred Design 4677 008



Aquarelle wall HFS 3942 047



Safetred Design 4677 009



Aquarelle wall HFS 3942 045



Safetred Design 4677 006



Aquarelle wall HFS 3942 049

Inspiration & Combinations

Staffroom



Tapiflex Excellence **25124 005**



AirMaster Blend **710457004**



Tapiflex Excellence **25124 010**



AirMaster Blend **710457001**



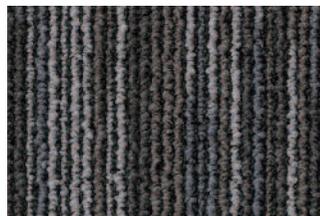
Tapiflex Excellence **25124 005**



AirMaster Blend **710457003**



Tapiflex Excellence **25124 008**



AirMaster Blend **710457005**

Administration



Tapiflex Excellence **25123 504**



AirMaster Sphere **710486004**



Tapiflex Excellence **25123 504**



AirMaster Sphere **710486007**



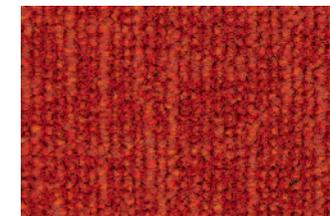
Tapiflex Excellence **25123 507**



AirMaster Sphere **710486009**



Tapiflex Excellence **25123 017**



AirMaster Sphere **710486008**

Bibliography

- Scott-Webber, L. (2010). *Design decoded. A journey of discovery in finding your authentic design self... your design 'voice.'* NY: Linus Publications.
- Embry, D. (1984). *The Persuasive Properties of Colour*, Marketing Communications, October 1984.
- Cockerill, I. M., & Miller, B. P. (1983). Children's colour preferences and motor skill performance with variation in environmental colour. *Perceptual and Motor Skills*, 56(3), 845-846.
- Englebrecht, K. (2003). "The Impact of Colour on Learning," NeoCon, 2003.
- Adams, R. J. (1987). An evaluation of colour preference in early infancy. *Infant Behavior & Development*, 10(2), 143-150.
- Terwogt, M. M., & Hoeksma, J. B. (1995). Colours and emotions: Preferences and combinations. *Journal of General Psychology*, 122(1), 5-17.
- Zentner, M. R. (2001). Preferences for colours and colour-emotion combinations in early childhood. *Developmental Science*, 4(4), 389-398. doi: 10.1111/1467-7687.00180.
- Hamid, P.N., & Newport, A.G. (1989). Effect of Colour on Physical Strength and Mood in Children. *Journal of Perceptual and Motor Skills*.
- LoBue, V., & DeLoache, J. *Pretty in Pink: The Early Development of Gender-Stereotyped Colour Preferences*, British Journal of Developmental Psychology, 2011.
- Causse, J.G. *L'étonnant pouvoir des couleurs*, Editions du Palio, 2014.
- Brémond, E. "The intelligence of colour".
- Van Buynder, E. "Art on the campus".

The colours in the pictures and palettes are designed to inspire and to support the creation of a colourplan. Throughout the printing process colour deviations may occur in relation to the real colour samples.

The designs and photos used in this brochure are for illustration purposes only. They are not contractual images and do not stand for product recommendation.

Identity of an educational institute



The colours are chosen according to the target group, aged 12-18. The colour palette is used to establish the identity of the school, the guidance through the building and all communication material.

■ **WESTERN EUROPE:** Austria: Tarkett Holding GmbH, Niederlassung Wien – Tel. +43 1 47 88 062 ■ Belgium: Tarkett Belux Sprl – Tel. +32 16 35 98 80 ■ Denmark: Tarkett A/S – Tel. +45 43 90 60 11 ■ Finland: Tarkett Oy – Tel. +358 9 4257 9000 ■ France: Tarkett SAS – Tel. +33 1 41 20 42 49 ■ Germany: Tarkett Holding GmbH, Bereich Objekt – Tel. +49 62 33 810 ■ Greece: Tarkett Monoprosopi Ltd – Tel. +30 210 6745 340 ■ Italy: Tarkett S.p.A. – Tel. +39 0744 7551 ■ Luxembourg: Tarkett GDL SA – Tel. +352 949 211 8804 ■ Netherlands: Tarkett Holding GmbH, Vestiging Nederland – Tel. +31 416 685 491 ■ Norway: Tarkett AS – Tel. +47 32 20 92 00 ■ Portugal: Tarkett SA – Tel. +351 21 427 64 20 ■ Spain: Tarkett Floors S.L – Tel. +34 91 358 00 35 ■ Sweden: Tarkett Sverige AB – Tel. +46 771 25 19 00 ■ Switzerland: Tarkett Holding GmbH, Bereich Objekt Schweiz – Tel. +41 043 233 79 24 ■ Turkey: Tarkett Aspen – Tel. +90 212 213 65 80 ■ United Kingdom: Tarkett Ltd – Tel. +44 (0) 1622 854 040 ■ **EASTERN EUROPE:** Baltic Countries: Tarkett Baltics: Tel. +370 37 262 220 ■ Czech Republic: Tarkett France SAS, org. slozka – Tel. +420-271 001 602 ■ Hungary: Tarkett France SAS – Tel. +36 1 437 8150 ■ Poland: Tarkett Polska Sp. z o. o. – Tel. +48 22 16 09 231 ■ Russian Federation: ZAO Tarkett RUS – Tel. +7 495 775 3737 ■ Slovakia: Tarkett France SAS, org. zlozka – Tel. +421 248 291 317 ■ South East Europe: Tarkett SEE – Tel. +381 21 7557 649 (44) 569 12 21 ■ Ukraine: Tarkett UA – Tel. +38 (0) 44 569 12 21 ■ **ASIA AND OCEANIA:** Australia: Tarkett Australia Pty Ltd – Tel. +61 2 88 53 12 00 ■ China: Tarkett Floor Covering (Shanghai) Co. Ltd. – Tel. +86 (21) 60 95 68 38 ext 841 ■ North East Asia: Tarkett Hong Kong Limited – Tel. +852 2511 8716 ■ India: Tarkett France (India Branch) – Tel. +91 11 4352 4073 ■ South East Asia: Tarkett Flooring Singapore Pte. Ltd. – Tel. +65 6346 1585 ■ **AFRICA:** Tarkett International: Tel. +33 1 41 20 41 01 ■ **MIDDLE EAST:** Tarkett Middle East: Tel. +961 1 51 3363/4 ■ Israël: Tarkett International: Tel. +33 1 41 20 41 01 ■ **NORTH AMERICA:** USA: Tarkett Inc. – Tel. +1 713 869 5811 / Johnsonite – Tel. +1 440 543 8916 ■ Canada: Tarkett Inc. – Tel. +1 450 293 173 ■ **LATIN AMERICA:** Brazil: Tarkett – Tel. 55 12 3954 7108 ■ Argentina - Chile - Uruguay: Tarkett Latam Mercosur – Tel. +54 11 47 08 07 72 / +54 9 11 44 46 88 82 ■ Bolivia - Colombia - Ecuador - Panama - Paraguay - Peru - Trinidad and Tobago - Venezuela: Tarkett – Tel. +55 11 9 8410 9310 / +55 11 95494 0069 ■ Mexico /Central America: Tarkett Latam Mexico – Tel. +55 11 98410 9310

The designs and photos used in this brochure are for illustration purposes only.
 They are not contractual images and do not stand for product recommendation.
 Design: Bruyninckx Designers

www.professionals.tarkett.com

