



ARCHIDEA



INTERVIEW CHARLES RENFRO

#45 / 2012

Charles Renfro

ARCHIDEA

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4-11 INTERVIEW CHARLES RENFRO

The architect Charles Renfro, of Diller Scofidio + Renfro, likes to turn everything on its head a bit. According to him, a trick, a pleasure or a discomfort wakes people up. "Those moments of discomfort are the ones that bring introspection or extroversion. That is what we want to deliver."



12-15 FOCUS ON ARCHITECTURE URBAN NATURE AS PUBLIC SPACE

The problem of eroding urban space has dominated the architectural discourse since the seventies. The projects CCTV and TTCV buildings, Madrid Rio and High Line all show an example of giving public space back to the public by turning it into gardens, parks and hybrid environments of greenery and urban infrastructure.



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The interiors of several projects involving the use of floors and furniture surfacing from Forbo Flooring are included as a form of inspiration. The projects are located in various parts of the world and show the many possibilities provided by Forbo's products.



30-31 CREATING BETTER ENVIRONMENTS

Loughborough University wanted to create a stimulating and modern study area that was attractive and engaging to students. Forbo's in-house design service made a detailed floor plan to supply the university with a variety of options revolving around a striking linear theme.





'IT IS
HARD
FOR US
TO ACCEPT
THAT A STAIR
IS JUST A STAIR'

The architect Charles Renfro, of Diller Scofidio + Renfro, likes to turn everything on its head a bit. According to him, a trick, a pleasure or a discomfort wakes people up. “Why invent something when you can simply see it happen around you? Life is always more interesting than art.”



High Line, New York City, USA, Washington Grasslands, between Little West 12th Street and West 13th Street, looking South
Photo: Iwan Baan

The recently completed but already renowned High Line in Manhattan is built on a previously abandoned industrial elevated railway. It is something between a sidewalk and a park. The sensation of walking along it comes close to that of a canal tour by boat in Amsterdam. The visitor gets the same feeling of a flow; he does not have to cross a street, nobody blocks or bothers him, and he is offered a view of the city from a different perspective.

Charles Renfro of the New York City based architectural firm Diller Scofidio + Renfro is surprised by the comparison but says that it strikes him an apt description. “The High Line is all about distinction and immersion - being above and within the city. And so are the canals of Amsterdam, which offer surprising views of the city and fascinating glimpses into unfamiliar interiors such as those of the canal houseboats. Walking the High Line gives you glimpses into apartments, offices and galleries from vantage points that are not typically acceptable. The High Line has its own rhythm, which is that it doesn't have a rhythm, it is just a continuity. The High Line is called a park, but it is not a park in the usual sense. It is a viewing device that unfolds over time. It engages the public in a different way. It forces people to do nothing. Normally when we are out in public we are going somewhere; we are trying to get from point A to point B. On the High Line your aim is only to experience something. You go up there to just see what you can see.”

- You experience the buildings as though they are

there just for you to look at. They display themselves like a sequence of statues. On the High Line, you even start to appreciate the ugly buildings.

“We never used the design as a camouflage or distraction from the stuff that was there. Crumbling, graffiti-covered, or beautiful - it all was interesting to us and became part of the scenography. I really love the glimpses it offers, especially in the Second Phase. A really great example is between West 25th and 26th Street - a vantage point that you just never get elsewhere. It is very tight, eight feet wall to wall, a slot opening to the sky and the west where the sun sets. On a couple of days a year the sun sets right through that slot. It is all accidental, but we wanted to deliver as much of the city as possible in an unfettered way. I love the tawdriness of parts of it, in contrast to the clean loveliness of the rest. The design is modest in its articulation, but when it comes down to it the High Line is quite ambitious.”

- Why do you call it ambitious?

“Because it tries to recast the city in a different way. It makes theater of the city. It turns everybody into a performer; it dramatizes the relation between people on the High Line and people in the city below. The two-way relation is framed, reflected and prodded by the Line.”

- In a few places this framing is explicit. The two huge frames you have built remind us that we are viewing the traffic, the cars and pedestrians on the street. There is so much emphasis on this viewing, that we



The Institute of Contemporary Art, Boston, USA (2006)

Photo: Iwan Baan

start to feel awkward. We can sit there just looking at the cars, and then suddenly realize what we are doing. It makes us self-conscious about the act of viewing.

“Those devices seem really straightforward. But in truth there is just as much looking in through those frames to the people sitting on the grandstand as there is looking out. Any time you are put in a situation where a certain kind of behavior is asked of you that you do not normally engage in, you are always going to find yourself asking questions about what it is you are actually doing. You become self-conscious. In that particular instance, it could be seen as a slap in the face, like you have been duped - you’re looking at car taillights! But what we are saying is: look at the city around you. As banal as most of these things are, New York is still an amazing piece of machinery and theater, worth thinking about in a very earnest way.”

- Triggering the self-awareness of the user, the citizen, seems to be an important aspect of your work.

Why do you put this self-awareness up front?

“We like to give people something that they don’t expect. It can be a trick, a simple pleasure, a discomfort. It wakes people up, makes them more conscious. It can turn people into thinking and participating beings, if only for a moment. Certainly self-consciousness is a by-product of things that we do, but I think that the bigger issue is that it makes people engage with one another because of the architecture.”

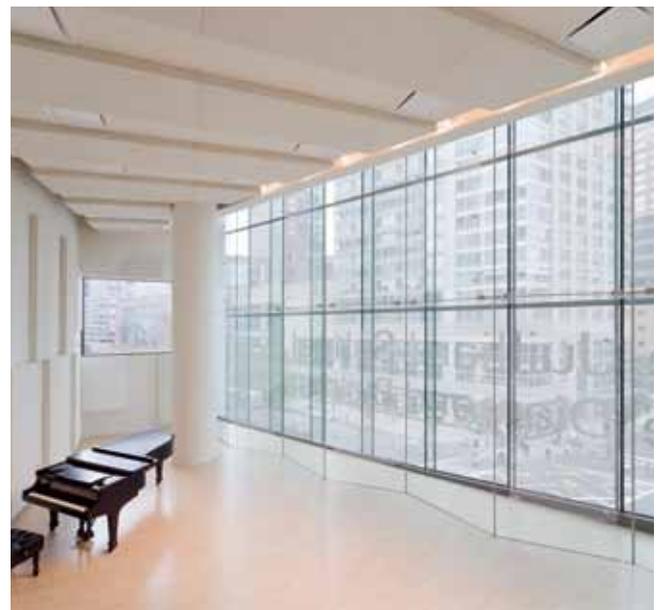
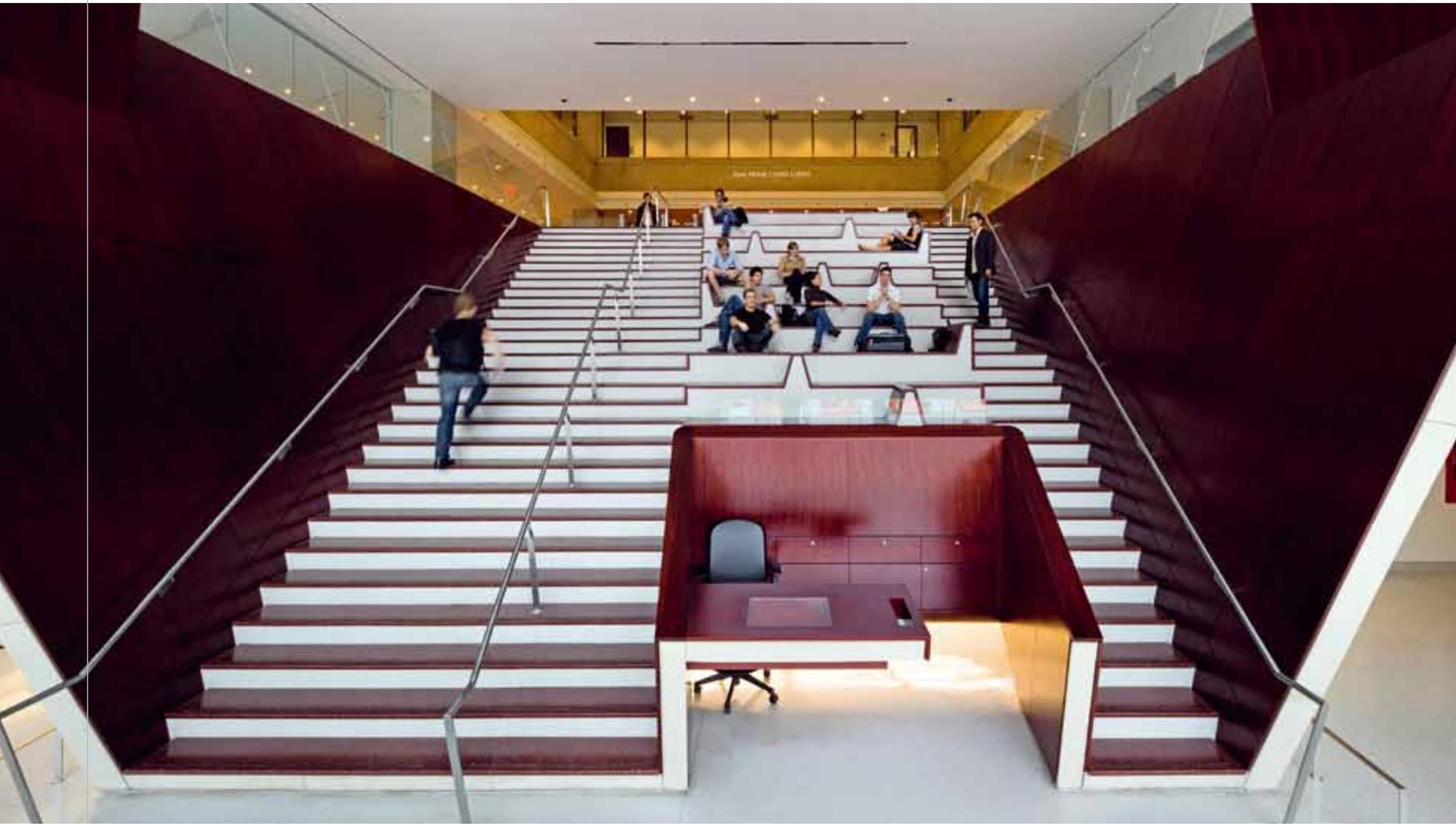
- Most architects would say that their main concern is to create space, convenient space for certain functions. Do you have the same kind of concept of space, or is your approach fundamentally different?

“I don’t think we ever talk about making ‘space.’ That’s not a word that circulates in our studio. I don’t think we ever talk about making forms either. I do think we talk about making experiences. An experience can involve form and space, but mostly it involves narrative – an almost cinematic narrative that unfolds over time and delivers a carefully considered and choreographed sequence of events.”

- But you are also intrigued by inherently architectural elements like the staircase. In the Boston ICA Museum or at the Julliard School, the staircase is not just a staircase, a means of going up or down, but also an entrance, a grandstand and a showcase. Why are you interested in creating this kind of confusion about meaning?

“Every project has a history and a site that existed long before we arrived. The site could literally be a place on the earth, the architectural site, but it could also be a cultural or a historical understanding of a typology. We have to be aware of what the precedents in history are for a particular typology. We really like using that awareness and interrogating and prodding and poking at the understood or expected behavioral qualities of those existing typologies. We like to turn everything on its head a bit - to use the historic starting point as a way to make something new.





The Juilliard School (renovation and expansion)
New York City, USA (2009)
Photos: Iwan Baan

It is really hard for us to accept that a stair is just a stair.”

- That sounds like an amusing game, but why is it important to you?

“Those are the territories that are really fecund, that are really loaded with possibilities, yet they seem the simplest. Solutions that people could toss aside, saying, ‘Oh, here is a stair. Done’. Those are the moments when you can really have a lot of impact because they are so accepted as elements. The stair has, in this aspect, become emblematic for our studio. In every project we are doing these days, the notion of moving vertically in section has taken form in one way or another through a stair that is articulated and changing and programmed in some way or another. That is really exciting because, for us, life and experience are really not about getting from point A to point B. It is about confusion of a path, and even though you are going from point A to point B, getting your thing done, it is disconcerting and encourages you to look at your surroundings differently.”

- Most of your projects try to make the experience of being in a building an extension of the urban experience – as though there were no boundary between inside and outside. For instance, the entry of the Alice Tully Hall forms a single space with the lowered plaza; people sitting in the cafe and on the stairs outside face one other. Is this blurring of borders also what your work is about?

“Yes, that was all intentional, to confuse inside and outside. It is a kind of modernist tenet, but it’s done in a different way where there is a sort of tension, the glass wall cutting the space in two, like a guillotine. We’re very interested in turning our buildings over to the public. We are

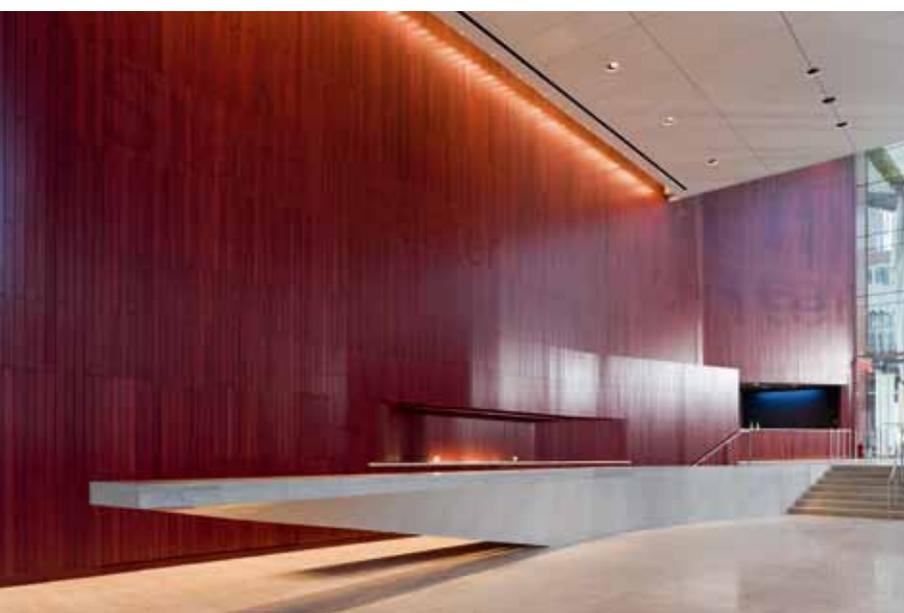
old-fashioned in a sense, refusing to give into pressures of the private realm. Even in the most private commission, there is always something that has to be offered up to the public. A building is always public, if only in its exterior expression, simply because it exists in open space.

- In this respect, you address the main problem of cities nowadays. The public space does not receive enough attention and is beginning to look like a threatened species. Is this your way of trying to restore the public realm?

“As far as public space is concerned, the public has been disempowered, especially in America. If you go to any city other than New York or a couple of others on the Northeast, you will find that there is no public space. All of the public experience is built and developed by private developers on private property, with rules and regulations that are given by the developers or the owners. So, there is no consistency in rules and regulations, there is no consistent access, there is no consistent gathering point for the public.”

Renfro’s partners, Elizabeth Diller and Ricardo Scofidio, founded the firm in 1979. Although their interests were architectural, they started mostly with art and theater projects. Charles Renfro became the studio’s third partner in 2004. What do these early art and theater projects mean to him?

“Liz and Ric founded the firm on so-called marginal work,” he says. “It was work that dealt with themes they were interested in, a lot of which were architectural in nature. But most of the products were time-based pieces, temporary installations, which meant theater, dance, public



Alice Tully Hall at Lincoln Center for the Performing Arts (redesign)
New York City, USA (2009)
Photos: Iwan Baan







Travelogues, New York City, USA (2001)
Photo: Joshua Bolchover



Blur building, Yverdon-Les Bains, Switzerland (2002)
Photo: Courtesy of Diller Scofidio + Renfro

art and so on. They really got their teeth into these areas and learned about their technologies. They were some of the first architects to integrate these technologies into their work and into everyday life. All that happened before I joined them. I came here fourteen years ago when they had just been awarded their first permanent piece of architectural work in New York City and I came to help them do it. So my role here has practically always been the architectural work. But I definitely engage in the discourse. I have done a dance piece, too, recently. It continued themes of interest that Liz and Ric had set up. I came here as an outsider but the only reason that they brought me in is that they could see that our sensibilities were very similar; that we were compatible.”

- Your work is multidisciplinary. But how would you describe the difference between working on an art piece or a theater play, and designing a building?

“We like to say that we work on both sides of the wall. We make the wall and we work inside the wall. There is inherently a difference; they can never be exactly the same. You make a point in theater or art that you cannot exactly make in architecture. It is also about focus and audience and controlling the point of view. In a building you cannot do that to anything like the same extent. Having said that, there are themes we continue to explore from the theater and art work of years ago in our new buildings. Vision and perception are two persistent themes.”

- Most architects will say, I'm just providing a backdrop for everyday life. But your work seems to be somewhere in between the focused attention of theater and the backdrop. Do you agree?

“Our architecture does provoke people. It is not just about being good to look at or making people comfortable. We would rather have people feel a little discomfort. Not all the time, but at times. Those moments of discomfort are the ones that bring introspection or extroversion. That is what we want to deliver.”

- Your partners have always been inspired by Marcel Duchamps. Does he mean as much to you too?

“Yes, certainly. His readymade sculptures offer such a great lesson about life. Flip something over and call it by a new name. He was being a bad boy, poking fun at the system of art and the art market, but he was also doing something that was quite earnest and real. He aimed to be part of the avant-garde. That's not something we ourselves do, but we are not afraid to tackle issues that might be less savory. We try, for better or for worse, to come up with ways to highlight things that are happening around us. Life is always more interesting than art. Why invent something when you can just simply reveal it, when you can experience it in real life? Often the only thing you need is a magnifying glass or a vessel or a vehicle to increase its impact.”

- You mean, like the video screen that you use in the Brasserie at the Seagram Building? You can actually watch yourself entering the restaurant.

“The video screen can be considered a window with super powers. Here, the video screen is showing that it can be used as a controlling device. We are often recorded on the street or when entering a building, but we rarely think about it. As soon as life is recorded it's data, it's a history, and it changes reality somehow. We're interested in those moments. Even the delay in the Brasserie, which enables you to watch yourself, says: you have been recorded. We wonder if people are aware of this everyday phenomenon. If you think about it for a second you are going to realize what is actually happening. Rather than a critical act, I think it's an observational act. It demonstrates that a lot of the time we have forgotten how to look at or think about the things around us. We're trying to bring that back into focus. We don't want to hit people over the head with a message, we want them to come to a conclusion or enjoy an experience of their own accord.”



Photo: Philippe Ruault

FOCUS ON ARCHITECTURE URBAN NATURE AS PUBLIC SPACE

ARCHITECTURE COULD BE CONSIDERED AS THE CREATION OF PLACES. This is self-evident in the case of interiors: each function is accorded its “place”, a space in which an activity may take place. For urban space, however, the validity of the assertion is far less obvious. The space between buildings is more and more often a vacuum through which traffic may hurtle unimpeded, a field of fire through which we must rush for cover, or a leftover space which lacks even these mobility functions but which makes anything else impossible. The city has consequently lost much of its livability. Its inhabitants now have little reason to pause in such empty, inert urban spaces; instead they depend wholly on the interiors of buildings.

The problem of eroding urban space has dominated the architectural discourse since the seventies. Some architects and planners look back fondly to a past in which streets and squares were supposedly true public spaces. Other architects have abandoned this ideal because they think it no longer achievable, and create interiors meant to function as substitutes for the lost public spaces; if people have no opportunity to meet in streets and squares, they may at least still socialize in atriums and courtyards.

There is an alternative approach to the rehabilitation of urban public space which is attracting a following. It is the idea of giving public space back to the public by turning it into gardens, parks and hybrid environments of greenery and urban infrastructure. The vacant zones become accessible once more and are filled with activities. This is not achieved by a relent-

less imitation of the city of the past, but by planting trees, shrubs, flower borders and lawns threaded with paths that turn the emptiness into a relaxing environment. While cities once sought to exclude nature from their territory, this approach aims at an integration or at least at a challenging blend of nature with culture. Each of the three projects described in this issue of ArchIdea goes about this in a different way and on a different scale. They are the park laid out by the firm InsideOutside around the CCTV and TTCV buildings in Beijing for visitors and staff of the China Central Television headquarters, the MadridRio project by the West8 and MRIO arquitectos for the people of Madrid, and the High Line Park in Manhattan designed by Diller Scofidio + Renfro together with Field Operations for tourists and residents of New York City.



Photo: Philippe Ruault



Photo: Office for Metropolitan Architecture

CCTV AND TTCV BUILDINGS

BEIJING, CHINA (2012)

The CCTV and TTCV buildings, designed by the Office for Metropolitan Architecture, are located in the middle of Beijing's central business district. The area is undergoing development at a breathtaking pace, with one skyscraper after another reaching for the clouds. The shapes of the two buildings, which are now practically complete, stand out from those of the surrounding skyscrapers. Spurning the unwinnable race to be the tallest tower, each of the two buildings is iconic in its own way. The shape of the CCTV Building, a twisted loop, is the more striking of the two. The loop is not a mere design whim but it unifies the whole television production process, from concept and planning to montage and broadcasting. Together with the surrounding skyscrapers, the two vertical sections and the overhang of the CCTV building implicitly enclose a huge open space. Unlike the space between skyscrapers in a typical uptown commercial centre, there was here at least some prospect of developing an urbane atmosphere.

The design for a parklike environment between and around the two buildings, made by the Amsterdam firm InsideOutside headed by Petra Blaisse, thematizes the vanished urban culture. The area consists of nine zones with differing functions and levels of accessibility, and the challenge was to do justice to these differences while preserving cohesion. The map that Piranesi drew of antique

Rome supplied an interesting point of departure: as a symbol of loss, its pattern evokes a memory of an urbanity that could never return. Blaisse superimposed the ancient Roman pattern of streets and squares onto the plan area, transforming Piranesi's engraved lines into rows of round "pixels". Each pixel corresponds to a real world area of 3 metres in diameter.

The pixels proved to offer a highly flexible way of enlivening and subdividing the plan area, while their round shape and equal dimensions endow it with the desired cohesion. Despite the coarseness of scale, the pixels mark out the chambers and streets of Piranesi's etching and so define a diversity of distinct places. The pixels themselves take a variety of physical forms. Some are sunk into the ground, others are level with its surface, and others project above it. The pixels continue into the buildings, calling into question the distinction between inside and outside. Blaisse accorded the pixels a variety of functions. They may be part of a path, a lawn, or a flower border, and some of them serve as planters, lighting elements or seating units. The pixels challenge visitors and staff of China State Television to engage intensively with the surprising landscape.

Architects: Office for Metropolitan Architecture and InsideOutside

MADRID RIO

MADRID, SPAIN (2011)

Just outside its historic centre, for a six kilometre stretch along the banks of the River Manzanares, the city of Madrid has buried previously existing traffic roads under the soil. For the resulting traffic-free zone, the Dutch firm West 8 Urban Design and Landscape and MRIO Arquitectos (a consortium of the Madriline architecture firms Burgos & Carrido Arquitectos, Porras La Casta Arquitectos and Rubio Álvarez-Sala Arquitectos) joined forces to design a master plan. Unlike the plans submitted by other groups participating in the competition, their concept is predominantly a landscape design. This project, which has been largely completed at the time of writing, similarly returns an urban quality to the residents by transforming the riverside area into a public park. It would seem that a park, much more than the street or square, has become the archetypical public space of the 21st century.

As to the basic structure of their design, the consortium defined three separate zones: a promenade along the Manzanares, a large park, and a development project to heal the rift in the urban fabric by filling it with a variety of private and public interventions. The last section now consists of 47 built subprojects. The backbone of the master plan is formed by the Salon de Pinos. It is an elongated

open strip along the river bank linking existing with new urban greenery. The prevalence of pine trees in the Salon conveys a reference to the mountains just outside Madrid. The carefully considered diversity of trees of the park as a whole gives it a character that is both natural and sculptural, while remaining explicitly designed. Two bridges connect the Salon de Pinos with the Arganzuela Park across the river. The bridges are roofed over, shading walkers from the fierce summer sun. Mosaics by the Spanish artist Daniel Canogar impart colour and vivacity to the vaults of the bridge roofs. Once across the river, a panoptic view of the surrounding city opens up.

A different theme was chosen for each section of MadridRio. The Arganzuela Park is dominated by the element of water. The fig, pomegranate and almond trees of Huerta de la Partida are redolent of a paradisiacal past. Scenes of Portugal provided inspiration for the part of the park above Avenida de Portugal, for example the cherry blossoms recalling valleys on the approaches to Lisbon and the Portuguese-style ceramic tiles.

Architects: MRIO Arquitectos (Burgos & Garrido Arquitectos, Porras La Casta Arquitectos, Rubio Álvarez-Sala Arquitectos) and West 8 urban design & landscape architecture

Avenida de Portugal
Photo: Municipality Madrid



Cascara Bridge
Photo: Jeroen Musch



Madrid Rio
Photo: Municipality Madrid

Chelsea Thicket, a densely-planted area of trees and shrubs between West 20th and West 22nd Streets, looking North.



Aerial View, from West 30th Street, looking South toward the Statue of Liberty and the World Trade Center site.



Sundeck Water Feature and Preserve, between West 14th Street and West 15th Street, looking South.

HIGH LINE

NEW YORK CITY, UNITED STATES (2009)

The recently completed High Line, which design is a collaboration between James Corner Field Operations, the New York City based architectural firm Diller Scofidio + Renfro and the Dutch garden designer Piet Oudolf, is a one and a half mile long public park built on an abandoned elevated railroad stretching from the Meatpacking District to the Hudson Rail Yards in Manhattan, New York City. Inspired by the unruly beauty of a postindustrial ruin where nature has reclaimed a once vital piece of urban infrastructure, the new, long, narrow park reinterprets its inheritance. The biodiversity that took root after the High Line fell into disuse was the result of a string of site-specific urban microclimates that existed along the length of the railway, including sunny, shady, wet, dry, windy and sheltered spots.

Taking a strategy of blending architecture with horticulture, the designers divided the High Line surface into alternating units of paving and planting along its one and a half mile length. The paving system consists of precast concrete planks with open joints that allow natural flora such as various native grass-species to erupt through the cracks. The paving units have tapered ends that comb into

planting beds, so creating a 'pathless' landscape through which the public can roam. The access points are durational experiences designed to prolong the transition from the frenetic pace of the city streets to the otherworldly landscape above, as a kind of rite of passage.

The experience of walking the High Line is one of fluency, in contrast to walking on the sidewalks below where the pedestrian's pace is constantly interrupted by intersections and traffic lights. The High Line also thematizes viewing and being viewed. For the park visitor, the surrounding buildings become objects in an exhibition. Local residents can in turn look out on the walkers on the High Line as though watching actors in a play. For this shifting of meaning, it helps that the elevation provides an unusual perspective for park users, residents and pedestrians alike. The act of viewing is emphasized by two huge open structures, each of which frames a view of the city and provides an ongoing movie of the street life below.

Architects: James Corner Field Operations (Project Lead), Diller Scofidio + Renfro and planting designer Piet Oudolf
Photos: Iwan Baan

PROJECTS

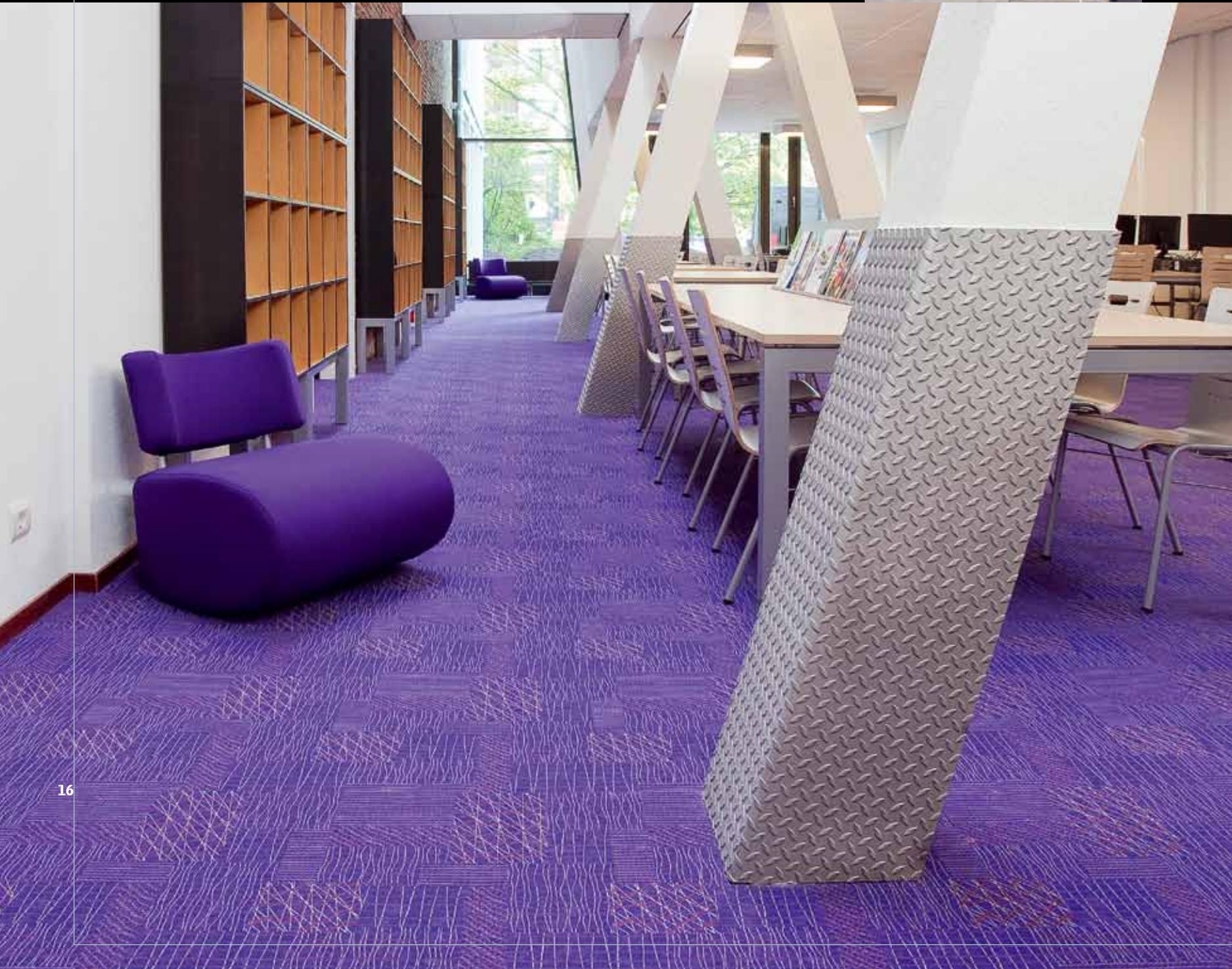
Flotex HD Network special colour



Photos: Erik Poffers

PIETER NIEUWLAND COLLEGE Education

Location **Amsterdam, The Netherlands**
Architect **GAJ**
Interior designer **Heilig & Buit**
Installation **Eliens Interieurprojekten BV**
Flooring material **3000 m² Flotex HD, Coral**



Marmoleum Fresco 3219



Marmoleum Dutch Design M0612



Colorex SD 150213



RIJNSTATE ZIEKENHUIS, SPOED EISENDE HULP

Emergency Care

Location **Arnhem, The Netherlands**

Architect **Atelier René Knip**

General & building contractor **BAM**

Flooring contractor & installation **Verag BV**

Flooring material **1800 m² Marmoleum, Marmoform S skirtings, 600 m² Colorex SD with Colorex corners and plinths**



Rijnstate has been paying more and more attention to healing environments since 2008. The healing environment concept originates from the USA and its basic principle is that a carefully designed environment has a beneficial effect on the well-being of the patient. The advantages include a generally shorter hospital stay, reduced medication requirements and a better experience for the patient.

The Rijnstate Hospital aims to offer its patients a transparently organized environment without stress factors. Color and art - at floor level as well as on the walls - provide a pleasant distraction.





OFICINAS B20

Location **Santiago, Chile**
Architect **Arquitectos Claro & Westendarp**
General contractor **Empresa Constructora Carvallo EIRL**
Installation **Multicarpet Ltda.**
Flooring material **410 m² Marmoleum Real**



Marmoleum Real 3048

Photos: Pamela Frick



Marmoleum Real 3220



Marmoleum Real 3230



AKITA CHILD EN Nursery School

Location **Akita, Japan**
 Architect **Sum Concept Design Inc., Mr. Toshiya Izumi**
 General contractor **Nakada Sesimo JV**
 Installation **Towa Co.Ltd**
 Flooring consultant **Kansai Felt Fabric Co.Ltd**
 Flooring material **1100 m² Marmoleum Real**



dSPACE Office

Location **Paderborn, Germany**
 Architect **Matern & Wäschle BDA Architekten**
 Interior architect **Eva Matern**
 Installation **Hebrok GmbH & Co. KG**
 Flooring material **9000 m² Needlefelt Forte, 130 m² Marmoleum Dual**



Needlefelt Forte 9672



Needlefelt Forte 9671

Photos: dSPACE: Lukas Roth



NHS FIFE: VICTORIA HOSPITAL

Location **Kirkcaldy, Fife, Scotland**
 Architect & floor design **BDP**
 Building contractor **Balfour Beatty**
 Flooring contractor & installation **Macgregor Flooring**
 Flooring material **34000 m² Marmoleum Real, 6000 m² Surestep Original, 1000 m² Onyx wall vinyl**



Photos: Liz Lees



Marmoleum Real 2621



Marmoleum Real 3230



Marmoleum Real 3126



Marmoleum Real 3224



Marmoleum Real 3137

The impressive extension at the Victoria Hospital features over 40.000 m² of Forbo's Marmoleum and Step safety flooring ranges, meeting the strict hygiene, durability and sustainability requirements of the project.

The natural bacteriostatic properties of Marmoleum give ultimate protection against the bacteria MRSA and E Coli, which was a key factor in the specification for this hospital.

Marmoleum Vivace 3417



Marmoleum Real 2784



Marmoleum Dutch Design M0312



Nuway Tuftiguard



Photos: Ger Lawlor

WATERFORD REGIONAL HOSPITAL

Medical Treatment & Assessment for children

- Location **Waterford, Republic of Ireland**
- Architect **A&D Wejchert and Partners Architect**
- Interior architect **Alister Corbett**
- General contractor **Tom O'Brien Construction**
- Flooring contractor **Great Deal Carpets**
- Flooring material **1800 m² Marmoleum, 40m² Aquajet, Nuway Tuftiguard entrance system with design cut tree logo**



Effect Linea 5209



Photo: Lukasz Grzywacz

VDC@HOME Retail

- Location **Naas, Co Kildare, Republic of Ireland**
- Architect **Millimetre Design**
- Interior & floor designer **Ronan Holohan & Linda McManus**
- General contractor **Morris McCauley**
- Flooring contractor **John Lynch Carpets**
- Flooring material **90 m² Effect Linea**



BEAUMONT HOSPITAL

- Location **Dublin, Republic of Ireland**
- Project manager **Paul Nadin**
- Flooring contractor **Eugene O'Reilly Flooring**
& installation
- Flooring material **10000 m² Marmoleum Vivace and Artoleum, Bulletin Board**



Marmoleum Vivace 3413



Marmoleum Vivace 3416

Photo: Gareth Byrne

Artoleum Piano 3607



Artoleum Piano 3608



Photos: Beppe Giardino

INTERNATIONAL SCHOOL OF TURIN

Location **Chieri (TO), Italy**

Architect **Studio Baietto Battiato Bianco Architetti Associati**

General contractor **ARCAS S.p.A.**

Flooring contractor & installation **Vinilux Srl**

Flooring material **5000 m² Artoleum Piano, 525 m² Marmoleum Real, 2500 m² Quickfit**





SKI CENTRE KOUTY

Restaurant and bar

Location **Kouty nad Desnou, Czech Republic**
Architect **Ing. Radovan Urválek**
Flooring material **600 m² Flotex Classic**



Photos: Petr Opavský



Flotex Classic Samba 342049



Flotex Classic Samba 342116



Surestep Original 171832



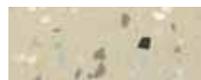
Surestep Star 176982



Surestep Star 176262



Surestep Star 176132



Photos: Petr Opavský

HOSPITAL KLDNO

Location **Kladno, Czech Republic**
 Architect **Atelier DOMY Praha**
 Floor designer **Ing. arch. Jan Topinka**
 Flooring consultant **Barkotex Praha s.r.o.**
 Flooring material **9500 m² Surestep Colour, Surestep Star, Surestep Original**



HOSPITAL POPRAD A.S.

First-aid station

Location **Poprad, Slovakia**
 Floor designer **Slavko Rodák, Raymund Szánto**
 Flooring contractor & installation **Interier Tatry s.r.o.**
 Flooring material **500 m² Marmoleum Real, 175 m² Colorex Concept**



Colorex Concept 200287



Colorex Concept 200270

Photos: Petr Opavský



CHILDREN'S DEPARTMENT AT ÅLESUND HOSPITAL

Location **Ålesund, Norway**
 Architect & interior designer **C.F. Møller Architects**
 Floor designer **C.F. Møller Architects/Artist Torhild Berg**
 Building contractor **Hent As**
 Flooring material **3230 m² Marmoleum Real, Aquajet, 1329 m² Linoflex, 610 m² Surestep Star, 340 m² Smaragd**



Photos: Kim Müller



Marmoleum Real 3223



Dual tiles t3127



Dual tiles t3236



Dual tiles t2607

Flotex HD Cord 520017



Flotex HD Cord 520014



Photo: Astrid Bartl

RAIFFEISENBANK

Location **Retz, Austria**
Architect **DI Andreas Sammer, Moos.architektur**
Installation **Interior decorator Rothenberger**
Flooring consultant **Sonnhaus Wels GmbH**
Flooring material **730 m² Flotex HD**



Tessera Barcode 311



Flotex tile Integrity 500010



Flotex tile Integrity 500008



Photos: Juris Ķilkuts

KARAVELLA HOTEL

Location	Rīga, Latvija
Architect	Ināra Miezīte, SIA Core projekts
Interior architect	Agris Padēlis – Līnis and Mārcis Šakauskis
General contractor	SIA Selva Būve
Flooring consultant	SIA J Projekts
Flooring material	2800 m² Tessera Barcode, 180 m² Flotex tiles





Forbo Flooring's aquajet technology was used for the complex images for the linoleum floors in Hospital Elpida.

Christos Thanopoulos: "We believe this was the most difficult project ever done with linoleum up to now."

Photos: Konstantinos Zagkas

Marmoleum Fresco 3856



Marmoleum Real 3224



Marmoleum Fresco 3825

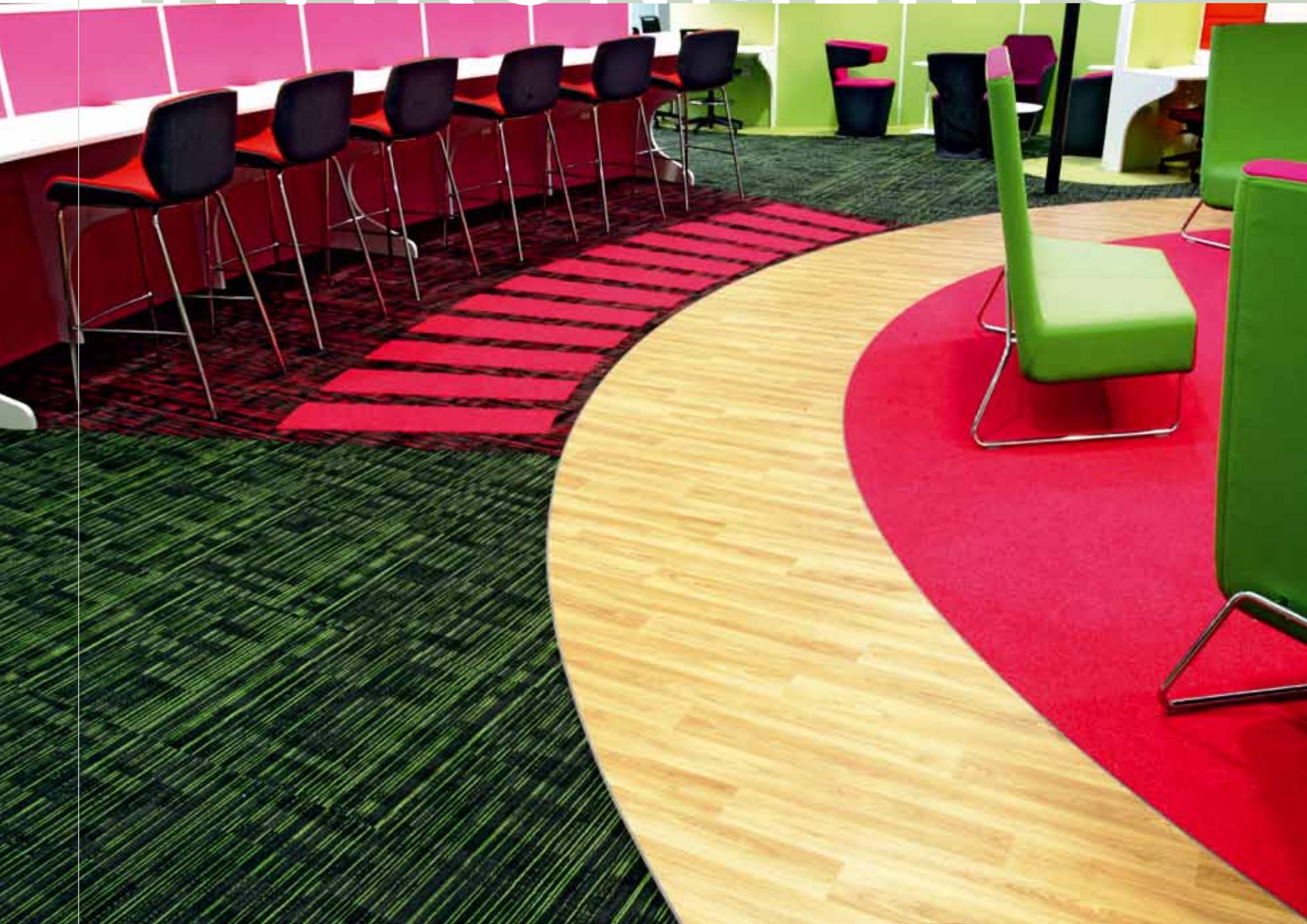


HOSPITAL ELPIDA

- Location **Athens, Greece**
- Architect **Beta Plan SA**
- General contractor **Aktor SA**
- Installation **Christos Thanopoulos**
- Flooring material **9000 m² Marmoleum Fresco and Marmoleum Real, aquajet, 430 m² Colorex EC**



CREATING BETTER ENVIRONMENTS



LOUGHBOROUGH UNIVERSITY

Location **Loughborough, UK**
Floordesign **Karen Shatwell – Forbo Design Studio**
Flooring contractor **W. Blackburn of Syston**
Flooring material **126 m² Surestep Wood, 1600 m² Tessera Alignment, 132 m² Tessera Alignment Highlights, 112 m² Tessera Sheerpoint, Nuway Tuftiguard matting, 100 m² Coral Brush Activ**



Photos: Ken Naylor



Tessera Alignment Highlight 234



Tessera Alignment Highlight 231



Tessera Sheerpoint Lipstick



Surestep Wood 18912

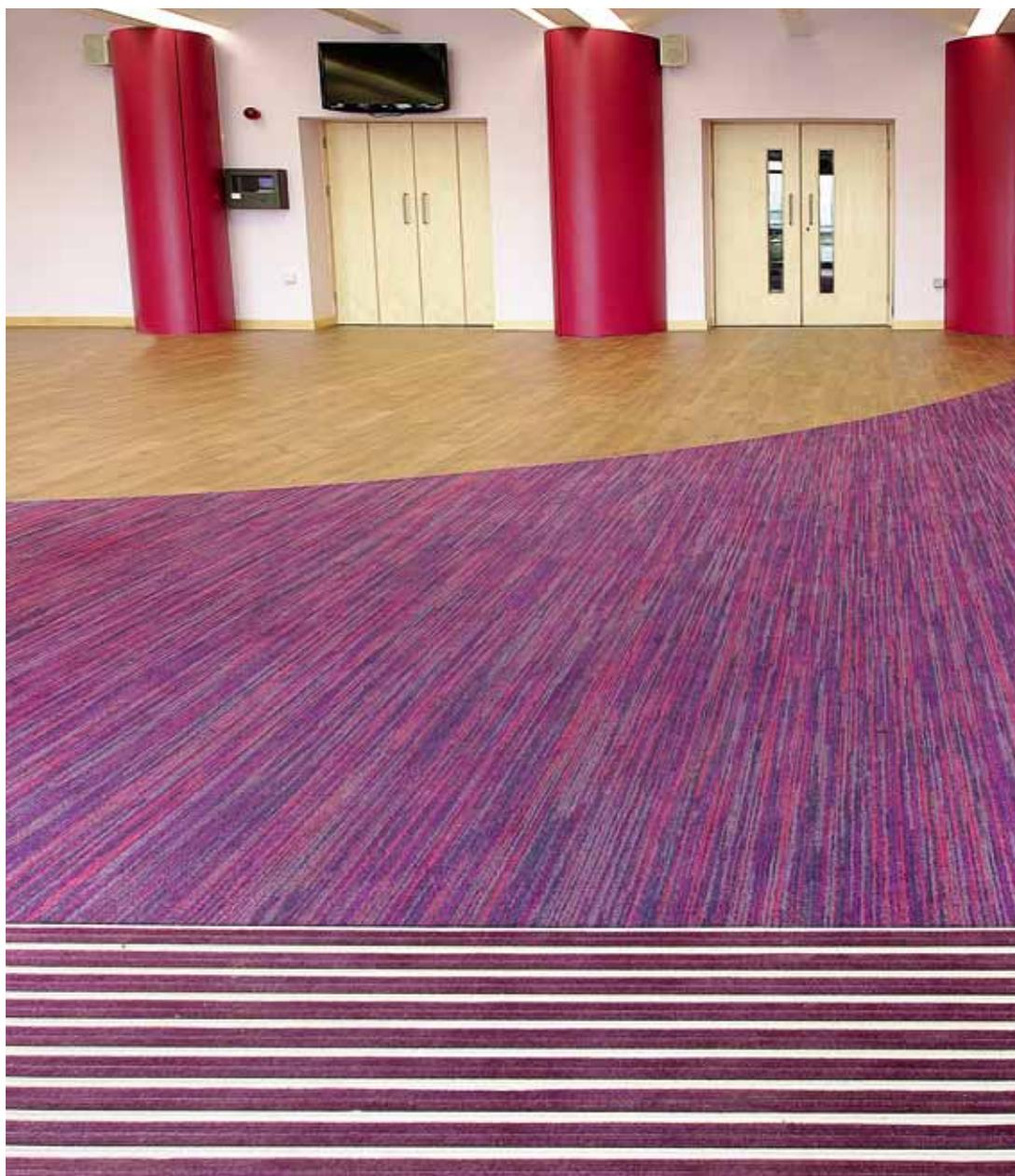


Coral Brush Activ 5843



Nuway Tuftiguard

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



FORBO'S IN-HOUSE DESIGN SERVICE MADE A DETAILED FLOOR PLAN TO SUPPLY LOUGHBOROUGH UNIVERSITY WITH A VARIETY OF OPTIONS REVOLVING AROUND A STRIKING LINEAR THEME AND INCORPORATED A VARIETY OF DIFFERENT PRODUCTS FROM THEIR PORTFOLIO. WITH THREE LARGE MAIN AREAS BEING REFURBISHED, KEY CONSIDERATIONS ASIDE FROM THE AESTHETICS WERE THE DURABILITY AND MAINTENANCE OF THE FLOOR COVERINGS.

“The aim was to provide a stimulating and modern study area, that was attractive and engaging to students, enhancing the overall image of the University,” comments Sarah Gorey, Furnishing & Design Manager at the University, who specified the products.

The James France building forms a major teaching hub for the university and the space is also used by students for individual and group work. As part of the project, a new informal learning space was created overlooking the exhibition area, while the Martin Hall Foyer is a communal zone used by staff, students and visitors.

Sarah Gorey: “The overall effect is fantastic - a striking mixture of bright colours and eye-catching textures in a completely contemporary fashion, which has definitely fulfilled the original vision.”

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