

Electric Paris

The electric part of Electric Paris, a day and night venue designed by French architect Mathieu Lehanneur in collaboration with Ana Moussinet, is a tree whose branches provide sound and light to the guests

Impressive by day, magical by night, Electric Paris is a venue which never sleeps. A lounge interspersed with soundproofed modules and an 80m² terrace, Electric is a space, equipped with a mixing console, whose dance floor provides a new perspective of Paris, integrating the ring road as a perpetually moving graphical foreground, facing the metal mesh of the Eiffel Tower.

By day, sofas and trunk-shaped stools can be dotted around the space to form lounge seating areas. By night, these are stored away to open up a dance floor with a rippled DJ booth. The interiors possess a great sculptural character consisting of patterned glazing, PVC coating dihedrons, padded spi canvas and lacquered vinyl and wood, giving out energy of constant movement; a movement that can be interpreted as both calm or indeed erratic - based on the ambience of the event. Of course, the most dominant features are the fiberglass/vinyl trees scattered around the area that bestow a certain sense of earthy modernity. With the projecting lights that symbolise their branches, there is something very natural about these unnatural fixtures.

An ephemeral restaurant at lunchtime, a lounge or a club, Lehanneur and Ana Moussinet have designed a space which can also be freely customised through video projections and an infinite number of layouts available to its customers.

Project: Electric Paris - Centre Culturel Alternatif

Location: Paris, France

Architect: Mathieu Lehanneur with Ana Moussinet, Paris, France

Technical info: PVC, painted vinyl and wood fiberglass, metal mesh

Picture credits: Felipe Ribon

Website: www.electric-paris.com





Allianz Riviera Stadium

The objective of the newly-built Allianz Riviera Stadium in Nice, France, by international design practice Wilmotte & Associés, goes beyond the simple yearning to build a visually-appealing sports facility.

Largely inspired by a flying bird, the stadium's overall shape essentially reflects the aim of reinforcing the surrounding urban fabric. Likewise, shifting certain services underground, for instance parking facilities, allows the creation of generous green spaces connecting the building to the rest of the Saint-Isidore neighbourhood.

Prompted by explicit design intentions in compliance with sustainable development principles, the designers investigate, through an innovative skin, the notion of immateriality as an actual tectonic quality. The project comprises a multifunctional stadium with a seating capacity of 35,000, the National Sports Museum, 29,000 m² of completely integrated shops (shops are located under the esplanade of the stadium, the museum nestles in the North tribune), 1,300 parking spaces, of which 800 are underground and a three hectare landscaped park at ground level.

The frame of the stadium is made up of a tri-dimensional wood-steel frame covered with a PVC and ETFE tensile fabric,

and is equipped with photovoltaic panels.

While maintaining a financially-responsible and low-carbon approach to design, the architects were able to develop a complex undulating space-frame that combines optimal lightness with solidity. Perhaps the most noteworthy features of this cutting-edge architectural feat are the extensive solar photovoltaic panel structure, the rainwater collection system and the highly-efficient wind-driven ventilation system, making the Allianz Riviera one of the first EnergyPlus stadiums.

Project: Allianz Riviera Stadium

Location: Saint Isidore, Nice, France

Architect: Wilmotte & Associés, Paris, France

Technical info: PVC/ETFE membrane

Picture credits: Milène Servelle and Serge Demailly, Wilmotte & Associés

Website: www.wilmotte.com



Take My Hand

Under the theme of 'Democracy' for the pavilion series BCN re.set in Barcelona, Israeli designer Yael Reisner and English architect Peter Cook have collaborated to imagine and realise Take My Hand in Barcelona's Plaça de la Merce.

The public space has been transformed into a place for civil wedding ceremonies, which as a societal event represents a celebration of extended human rights. The inclusion of new possibilities in some countries for inter-faith, non-religious, and same-sex marriages provides freedom that was previously not available.

The project's distinguishing feature, a bright blue PVC inflated structure in the form of a hand, is suspended above the plaza to serve as a shady canopy for the space's events. Below, a raised wooden walkway acts as the processional pathway and stage, while lined by 21 plant-covered columns.

The canopy takes its form and colour from the universal logo for human rights, in order to clearly symbolise the pavilion's intentions of promoting fundamental rights in civilised societies. Additionally, the light-blue tone of the inflated object blends with the sky at certain times of day, increasing its visual intrigue. The balloon structure is held in place by strings tied to surrounding buildings and weighted posts on the ground. Functioning to shade the space below, its irregularly shaped shadow morphs throughout the day as it moves across the plaza. Barcelona's civil registration building is located on the south edge of Plaça de la Merce, thus making the pavilion's

activities particularly relevant. The design team states, 'thus the two tenets of democratic behavior – the personal and the societal are brought here together, hopefully helped by the combination of a sympathetic registrar and a joyous couple – taking the celebration out into the square.'

BCN re.set has been arranged by the architect Benedetta Tagliabue, of EMBT, along with Fundació Enric Miralles. The pavilion series is a part of the city-wide festival tricentenari BCN, which commemorates the 300th anniversary of the events of 11 September 1714. The occasion seeks to rediscover the city of the 18th century and to contemplate on the present and future urban conditions, through various exhibitions, debates, seminars, publications, routes, celebrations, and art works.

Project: Take My Hand

Location: Barcelona, Spain

Architect: Yael Reisner, Tel Aviv, Israel - Peter Cook, London, UK

Technical info: Inflatable PVC

Picture credits: Miralles / Tagliabue EMBT
Marcela Grassi

Website: www.tricenari.bcn.cat/BCNreset



A-KAMP47

The French architect Stéphane Malka knows how to cause a stir.

His 2009 project 'Self-Defense' imagined stacks of rickshaws attached parasitically to the sides of the Grande Arche at La Defense, an icon of neoliberal Paris and its delusional, exclusionary ambitions. Malka's vertical village was the equivalent of flipping the bird, where the intention is very much to hijack a cultural monument and expose all its pretensions.

Malka's latest project builds on those previous, conceptual exercises. A-KAMP47 consists of a wall of PVC tents erected in an industrial corridor in Marseille. These are cantilevered off a minimal still lattice, itself fixed to a long concrete wall that fences in a railyard. Sheathed in a camouflage pattern, the tents, form "stealth" pockets of temporary shelter for the homeless and "urban campers" alike. They're lined with an insulated isothermal covering that keep inhabitants warm on cold nights.

Although it is not entirely legal, the shelters at 'KAMP47' certainly serve their purpose in bringing the subject of homelessness to light and providing a makeshift shelter, through the construction of 23 vertically secured units that

have a striking similarity to pop-up tents. Each unit provides an individual living space and the inhabitant protection from the elements, vandalism and many of the other concerns that sleeping on the street must incur.

The plot selected for the project is a previously unoccupied space, raising the question as to whether the 'vertical camp' is public or private property, causing much controversy. Accessed via an internal corridor, these units certainly make a collective statement regarding the lack of laws, providing obligation, to housing in France, controversial or not, and the need across the developed world for changes in how we approach and deal with homelessness.

Project: A-KAMP47

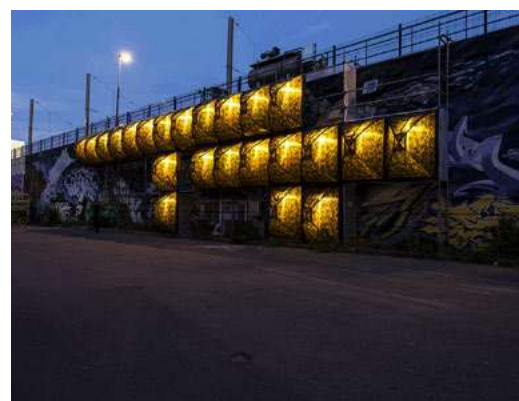
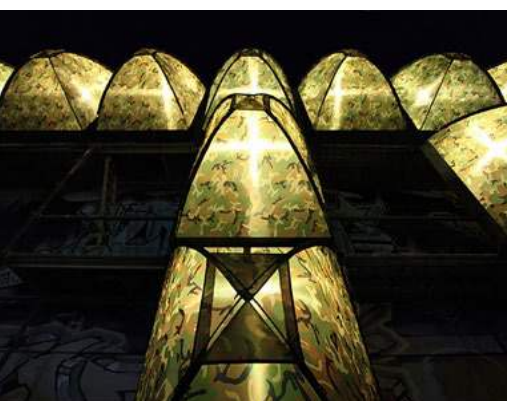
Location: Marseille, France

Architect: Stéphane Malka, Paris, France

Technical info: PVC tents

Picture credits: Laurent Garbit, Malka Architecture

Website: www.stephanemalka.com



Education Center Erasmus MC

Rotterdam's academic hospital was designed in 1965 by Arie Hagoort, in collaboration with Jean Prouvé.

The main entrance to the building was on the freely accessible outside space on top of the parking deck. This concept was problematic; access was closed and soon people started using the third floor as the main entry.

The new design provides a roof over this space and merges all student programmes around one central square, where students from all of the medical disciplines meet.

The extra area needed to create the square has been gained by covering the existing enclosed outdoor area at the deck on the second floor with a column-free roof, which continues the diagonal construction lines found in the existing design.

The design embraces the original concept of accessibility into an indoor environment, the deck floor has been reclaimed and clear routes along with easy way-finding are guaranteed. Thank to the spectacular ceiling, the central lobby is very bright and spacious. 4500 m² of PVC acoustic stretched ceiling have been installed to improve the sound comfort.

The education square is spanned by crossing trusses that leads to big squares which are subdivided in fours and by twos, resulting in several glazed triangles and allowing the roof to generate diffused light.

Project: Education Center Erasmus MC
Location: Rotterdam, The Netherlands
Architects: Kaan Architecten, Rotterdam, The Netherlands
Technical info: Barrisol PVC membrane
Picture credits: Kaan Architecten
Website: www.kaanarchitecten.com



Inflatable Art

Brook Andrew is a Melbourne-based artist who works with inflatable PVC, neon, installation, photo-media, mixed-media, performance and video.

Andrew challenges cultural and historical perception, using text and image to comment on local and global issues regarding race, consumerism and history.

His work with archival material has created debate and new thought surrounding contemporary philosophies regarding memory, its conceptual and visual potency linking local with international histories. By co-opting the tools of advertising, the media, museums and Wiradjuri language and culture, Brook Andrew's art challenges the limitations imposed by power structures, historical amnesia, stereotyping and complicity.

Brook Andrew designs full-sized PVC inflatable 'bouncy' castles that offer fun and laughs and an immersive experience, but as a self-titled war memorial it suggests solemnity and reflection. A monumental black figure stands proud atop the Wiradjuri patterns, while skulls dangle like Halloween toys within the PVC 'windows' of the castle turrets.

Andrew offers a contemporary war memorial for the Indigenous people who died during the European settlement. His work may also suggest the 'bounce' of debate and the verbal jousting of the 'history wars'.

Project: Inflatable Art

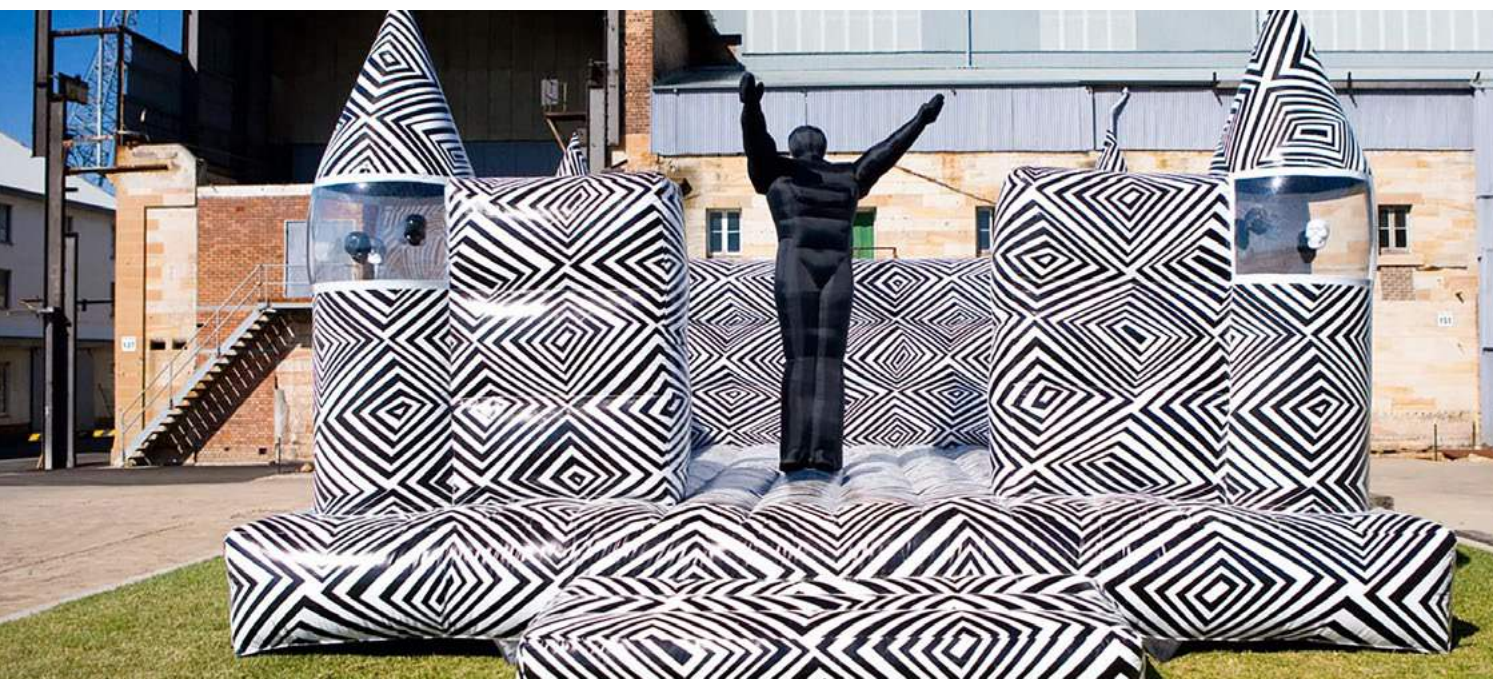
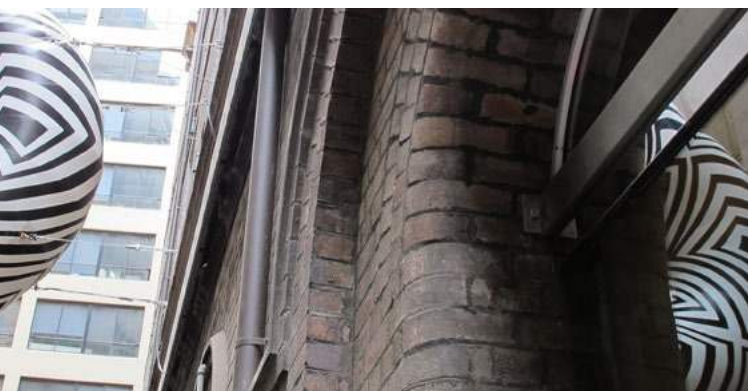
Location: Melbourne, Australia

Artist: Brook Andrew, Melbourne, Australia

Technical info: Inflated PVC

Picture credits: Tolarno Galleries

Website: www.brookandrew.com



Bausch & Lomb Headquarters

The project, developed by 137Kilo, the Polish design team, is the Polish headquarters of Bausch & Lomb, a large pharmaceutical corporation. The client wanted the office space to highlight the company's scientific heritage while providing a high quality working environment for its employees.

Research labs and contact lenses, the client's main product, served as their inspiration. White exposed ceilings combined with glass surfaces create a light and transparent space. This seemingly sterile aesthetic is balanced by green walls along the space's main visual axes and functional solutions which encourage teamwork and relaxation.

Curtains not only provide privacy, but also introduce a homelike atmosphere thanks to their soft forms. An open-space arrangement was used for many of the workspaces. The open space is punctuated with meeting room domes which also delineate the office's various departments.

The domes are meant for less formal work meetings. Their high-tech PVC inflatable surfaces invoke the client's main product: contact lenses. The domes' internal steel structure provides rigidity and adherence to fire codes. The domes are connected to ventilation and air conditioning systems,

creating a comfortable work environment.

The client's desire to provide a comfortable work environment is manifested by the "fun room" which features a library, a foosball table and an adult-sized playpen. Work spaces are some of the project's key elements. Each four-person work area invokes the "+" symbol (an element of the company's logo) and has a small tree in its centre. Employees in each area are responsible for watering their tree, which underlines the company's commitment to team work.

Project: Bausch & Lomb Headquarter

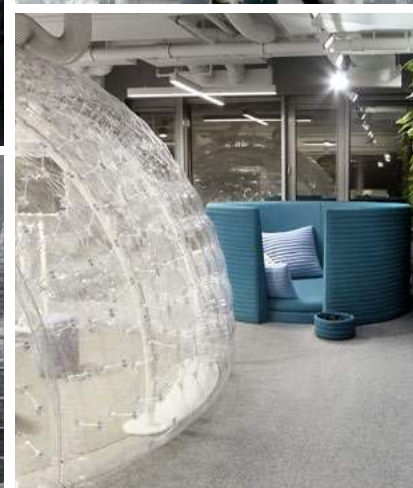
Location: Warsaw, Poland

Architect: 137Kilo, Poland, Warsaw

Technical info: Inflated PVC

Picture credits: Jacek Kołodziejki

Website: www.307kilo.pl





Elqui Domos Hotel

In the heart of the mythical Elqui Valley, in Pisco, surrounded by the Andes Mountains, 500km north of Santiago, in central Chile, lies a magical place that allows for star-spangled dreams beneath the clear pure sky. Elqui Domos is a hotel quite like no other. Combining stargazing and specialised astronomic tours with night-time horseback riding, meditation and even tarot readings,.

It was built to fulfil its owners' desire to observe and enjoy the grandeur of one of the world's most star-filled skies. It is one of only seven astronomic hotels around the world and the only one in the Southern Hemisphere, offering breathtaking views of the magic skies draped over the Elqui Valley (the valley is renowned for its sharp, clear skies, as it happens to sit under one of the clearest atmospheres in the world). The lack of rain and pleasant weather all year round set the perfect conditions for astronomic tourism, where guests can gather, to enjoy an unique chance to liaise with the stars.

This unusual-destination hotel comprises seven 4-person timber cabins in the form of PVC tent geodesic domes. The idea was to create spaces that would introduce the infinity of the Chilean night sky into the rooms, encouraging an intimate connection between guests and the stars. With their two storey plans, the domes feature a living room and bathroom on the lower floor and a double bed on the upper floor complete with a detachable roof that can be opened up to watch the stars at leisure whilst lying in bed. Each dome also has an ample terrace and provides every conceivable comfort

for stargazers to while away the hours looking at the blanket of stars above as well as specialised astronomic literature to keep them informed.

A new extension to the hotel saw the addition of four wooden 'observatories', whose architectural design is similar to that of the existing domes. Designed by Santiago studio RDM Arquitectura, the observatories are located on the upper part of the hotel property and feature three levels of living space. Features such as large angled skylights and rooftop viewing platforms, offer direct sight-lines towards the Elqui Valley's dramatic scenery.

Project: Elqui Domos Hotel

Location: Elqui Valley, Pisco, Chile

Architects: RDM Arquitectura, Santiago, Chile

Technical info: PVC membrane

Picture credits: James Florio

Website: www.duquemotta.com



Cold Cut Coasters

Since 2009, Brooklyn-based designers Chen Chen and Kai Williams (CCKW) have been experimenting with a range of industrial processes and materials to create a range of handcrafted objects.

Concrete planters are cast from whole fruit moulds, foam vases push through netted bodies and extruded jewelry cut down to size, all occupy space in the designers' object experiments.

The two share an interest in what they call "techno materials"—materials that are not found in nature including PVC, composites, polyester, and the ways industrial processes can shape the handmade.

The first object the duo produced together debuted at NoHo Design District's presentation during the last New York Design Week. The "Cold Cuts and Hamhock" coaster set illustrates their design ethos simply: Each "Hamhock" is a uniquely formed man-made composite bound together by an outer netting. Slicing the composite into sections creates a unique set of coasters.

The project was inspired by the industrial process of extrusion: where a length of material is sliced to create identical cross-sectional pieces. But with Chen Chen & Kai Williams' handcrafted "Hamhocks", each sliced "Cold Cut" varies from the next, despite being produced in an identical process. The coasters vividly display the raw materials of their making: PVC netting, wooden dowels, woven cords, epoxy and plastics meld together to create a new man-made composite.

Project: Cold Cut Coasters

Location: New York, USA

Designers: Chen Chen and Kai Williams (CCKW), New York, USA

Technical info: PVC, wood, woven

Picture credits: Chen Chen and Kay Williams

Website: www.chen-williams.com





Lab Office

Luis Pons Design Lab is a design firm specialising in residential and hospitality design.

Their designs emerge by creating a narrative directly from the clients' expression, taking aspects of their stories and reintroducing them in delightful ways. As a result, spaces and furnishings have a dynamic element that are memorable and pleasing. Inanimate objects come to life, acting as catalysts that reveal more about the people and their environments.

Ready-made and bursting with color, inflatable objects inhale air and glowing colour to create the luminous room of the new Luis Pons creative laboratory. Originally conceived as a changeable space to host both office and living areas, it is shaped by a series of mobile containers that function as room dividers and storage spaces. It has been undertaken by assembling the parts of pre-existing products easily found in the marketplace (supermarkets, hardware stores and pharmacies), in order to design an installation which best reflects our philosophy.

The project was accomplished with a small budget, and with the additional objective of overcoming the challenges moving as well as shipping and handling materials. It is also the first of many design installations that uses inflatable products to speak about today's cultural scene.

Project: Lab Office

Location: Miami, Florida, USA

Designers: Luis Pons Design Lab, Miami, Florida, USA

Technical info: Inflated PVC

Picture credits: Luis Pons Design Lab

Website: www.luispons.com

