

# VinylPlus progress report

The new edition of VinylPlus' progress report has been released. It highlights the latest achievements of the PVC industry with regards to the five challenges it defined for itself.

The VinylPlus Progress Report is VinylPlus' annual review of action towards the concrete and measurable targets set out in the Voluntary Commitment.

The report summarises VinylPlus' progress and achievements in 2013, in each of the five sustainable development challenges identified for PVC in the Voluntary Commitment of the European PVC industry.

All the information reported is independently audited and verified by external third parties. A full glossary of abbreviations appears at the end of the Progress Report.

For detailed descriptions of the projects and activities and to download a copy of the report, please visit

<http://www.vinylplus.eu/publications/74/55/Progress-Report-2014>.



## CHALLENGE 5

### Sustainability Awareness

"We will continue to build sustainability awareness across the value chain – including stakeholders inside and outside the industry – to accelerate resolving our sustainability challenges."

- VinylPlus web portal** to improve customer 2013. **2** achieved
- Recycle external** stakeholder meeting will be organized. **2** achieved
- Stakeholder** engagement will be actively promoted. **2** achieved
- VinylPlus** will continue to be actively engaged in 2013. **2** achieved

- VinylPlus** will continue to be actively engaged in 2013. **2** achieved
- VinylPlus** will continue to be actively engaged in 2013. **2** achieved
- VinylPlus** will continue to be actively engaged in 2013. **2** achieved
- VinylPlus** will continue to be actively engaged in 2013. **2** achieved

## CHALLENGE 3

### Sustainable Use of Additives

"We will review the use of PVC additives and move towards more sustainable additive systems."

LEAD REPLACEMENT IN THE EU/EEA BY END 2015

81.4% LEAD SUBSTITUTION IN THE PERIOD 2007-2013

## 2013 Year Highlights

### FIVE KEY CHALLENGES HAVE BEEN IDENTIFIED BASED ON THE NATURAL STEP SYSTEM CONDITIONS FOR A SUSTAINABLE SOCIETY.

- Controlled-loop Management**
- Organochlorine Emissions**





# Two Younger Women Come In And Pull Out A Table

*Two years after a major earthquake and tsunami hit Japan, architect Arata Isozaki and artist Anish Kapoor have completed an inflatable mobile concert hall that tour the affected regions.*

The main display at Berlin-based artist Katharina Grosse's recent show at the DePont Museum of Contemporary Art in Tilburg, is an installation of giant orbs of multi-coloured PVC. In addition to the giant bouncy ball-looking pieces, Katharina has several large-scale paintings on the surrounding walls.

Recognised for her large painted canvasses and bright acrylic colors sprayed onto both interior and exterior walls, ceilings and floors, Grosse utilises spray guns and spray cans to investigate the intersection between gallery and street art, performance and installation, graffiti and abstract expressionism, putting the viewer in the centre of the work.

Canvasses, strips of paper, walls and ceilings, as well as organic materials and objects assist in expressing herself. While at work, the artist is dressed up like a scientist covered from head to foot, protected with a mask, gloves and earplugs. Her technique is unlike the traditional style of painting with a palette, brushes, and lots of colors, but takes into consideration everything related to painting – light, color, composition, texture and painterly treatment.

Katharina Grosse's vibrant & impressive works bring painting back to its essence: the applying of pure color onto a surface.

When creating an installation, Grosse wants to have no preconceived image of the end result. To her, this is precisely the challenge: to have no preconceptions and to respond intuitively to what emerges while painting, until there arrives a moment at which the painted image provokes no further actions.

By repainting, removing and relocating parts, the dynamism of the working process is revealed. The complex works possess a large degree of drama. Sometimes they are light and airy, but more often they are dark and destructive. There is always more to discover: Grosse's unorthodox work deserves to be viewed meticulously. The detail demands just as much attention as the whole that obtains a three-dimensional dimension. Her paintings run effortlessly from wall to ceiling or floor, bending round corners of adjacent surfaces. You are literally standing in the middle of a painting.

**Project:** Two Younger Women Come In And Pull Out A Table

**Location:** Tilburg, Netherlands

**Artist:** Katharina Grosse, Germany

**Technical info:** Inflatable PVC

**Picture credits:** Katharina Grosse

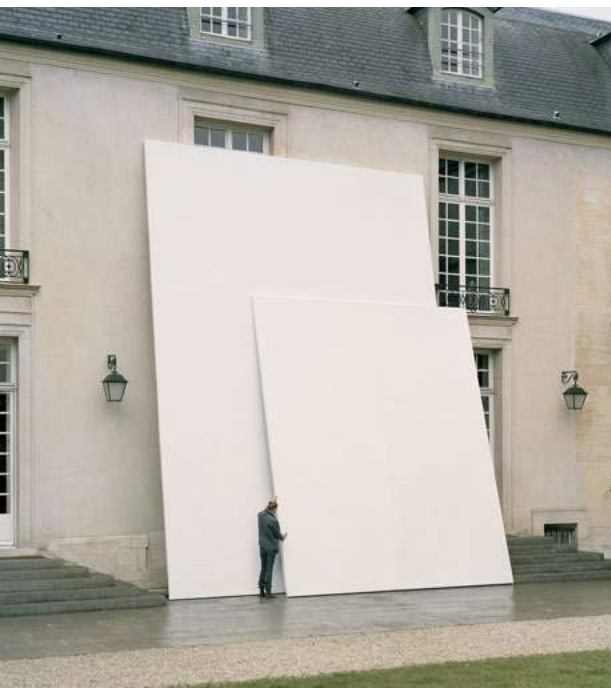
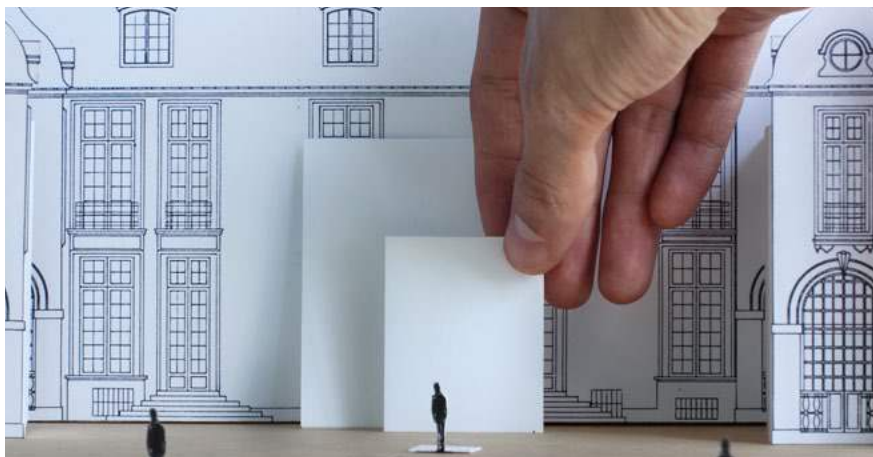
# Layers

*"Layers" is a light installation by Norwegian designer Daniel Rybakken at the wonderful Swedish Institute in Paris.*

Produced in collaboration with the Norwegian Embassy in Paris and the Swedish Institute, and supported by Luceplan, two large PVC flat surfaces are leant, seemingly unfixd, against the façade of the institute's home, facing its manicured garden. Soft light emerges from the interstitial space between installation and architecture, inviting viewers to take a new, critical look at the building in terms of form, material and scale.

The minimalistic white, and even, surfaces become the ultimate contrast to the 16th century-building. The individual objects are bound together by the subtle interplay of light, originating from the centre of the installation. The soft gradient of light emphasises the differences in material and shape between the composition of layers, and the façade as the background.

The piece is an oversized version of the Layers lamp that Rybakken presented at the Milan Furniture Fair in 2011, a lamp whose light source was concealed behind sheets.



It also draws on Colour, a light that Rybakken developed to shine through interchangeable sheets of coloured glass. "The original Layers is a classic lamp," says Rybakken. "It's design and all my other installations have also been related to design. But the Layers installation is much closer to art. It doesn't have the functionality of my other work, which gave me a lot of freedom."

**Project:** Info Point City Station

**Location:** Ulm, Germany

**Architect:** Hochstrasser Architekten, Germany

**Technical info:** PVC membrane

**Picture credits:** Courtesy Hochstrasser Architekten

# Boat Mirrors

*Boat Mirrors is an installation created by French designer Jean-Baptiste Fastrez*

The work of art was created for the Galeries Des Glaces exhibition, at the Galeries Lafayette in Toulon. It pays tribute to the naval traditions of the city of Toulon in France.

These big mirrors, from one to three meters tall, are thought to fit the grand entrance stairs of the department store. The intervention draws visual reference from the nautical industry; the unusually large-scale frames are extensively wrapped in a selection of glossy and matte PVC panels along all sides, mimicking the construction techniques used for small blow-up boats.

Situated at the grand staircase entrance of the upscale department store, the mirrors measure up-to three metres in height, flapping over the interior facade with loose straps and plenty of colourful vinyl.

**Project:** Boat Mirrors

**Location:** Toulon, France

**Designer:** Jean-Baptiste Fastrez, France

**Technical info:** PVC panels and vinyl sheets

**Picture credits:** Jean-Baptiste Fastrez





## Dark Matter

*Dennis Feddersen is a German visual artist who thinks big, and his sculptures truly invade the space they occupy.*

Indoors or outside, his sculpture installations force their way into view as they overtake the surrounding environment. There is an uncomfortable beauty that everybody finds in these installations as they seem playfully dangerous.

Dennis experiments with different types of materials and textures, such as PVC bubbles or bendable plywood that seems to almost creep in wavelike fashion along a wall, creating knots within themselves, or even the use of different types of plastic.

Flexibility is one of the most important criteria for his choice of materials, mainly inflatable black PVC, thus emphasising the possibilities that may arise during the creative process. He constantly adjusts his flexible sculptures in a series of trials: he reacts to the surrounding architecture and adapts his sculptures accordingly.

His works are like parasites: they take possession of the whole area, they intrude and almost undermine its very function, e.g. by making it inaccessible or by blocking views across the room. At the same time these installations seem to form a symbiosis with the room in deep connection with its architectural layout. His inflatable sculptures need architecture in order to be able to exist but likewise, architecture itself gains from this intrusion in as much as it receives completely new visual and spatial qualities from his works.

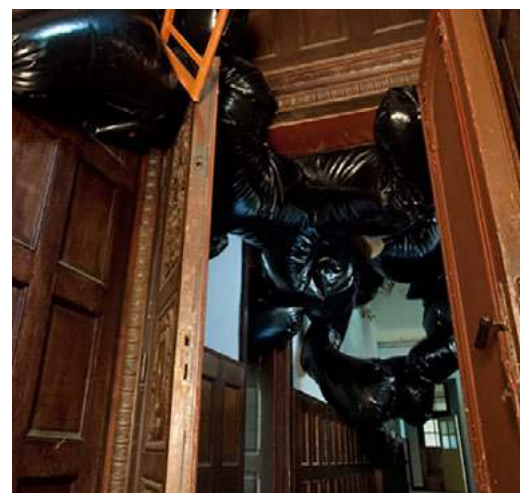
**Project:** Dark Matter

**Location:** Berlin, Germany

**Artist:** Dennis Feddersen

**Technical info:** PVC membrane

**Picture credits:** Dennis Feddersen





# The Rather Large Array

*The suspended building-sized scanner was fabricated to both present and record the exhibition MADE UP, curated by Los Angeles-based architect Tim Durfee with Haelim Paek.*

The suspended building-sized scanner was fabricated to both present and record the exhibition MADE UP, curated by Los Angeles-based architect Tim Durfee with Haelim Paek.

The structure explores a possible future for architecture where sensors, cameras and other digital technologies are so central to the functioning of our cities that they become one and the same with the physical architecture. As visitors view the work in the gallery, the structure periodically scans the space with its 24 cameras. The images are then compiled and plotted onto the exhibition guide, producing a “live” catalogue of the exhibition, one in which visitors often find themselves amongst the work.

The installation is comprised of 256 thermally-formed PVC pods of three strands each: one for data, one for power, and one for structure. The Rather Large Array uses only modest hardware store components: inexpensive microcontrollers, cameras, and lights. The construction approach allowed for nearly all of the material to be reused: few of the fourteen 20'-0" Douglas Fir beams were cut and could be reused; the steel rigging materials were rented for the installation period, and since no holes compromised the integrity of the 768 PVC pipes, they could be donated to a non-profit housing organisation and urban gardening project.

MADE UP and The Rather Large Array were produced by AMP (Architecture/Media Programs), an ongoing project studio founded by Tim Durfee that uses design as a mode of investigation, experimentation, and research on annual themes.



**Project:** The Rather Large Area  
**Location:** Pasadena, USA  
**Architect:** Tim Durfee Studio, USA  
**Technical info:** PVC pipes and sheets  
**Picture credits:** Taiyo Watanabe



# Erosions

*Jessica Drenk was raised in Montana, where she developed an appreciation for the natural world that remains an important inspiration to her artwork today. Tactile and textural, the sculptures highlight the chaos and beauty that can be found in simple materials.*

Drenk's work is also influenced by systems of information and the impulse to develop an encyclopedic understanding of the world. It is a response to, and experimentation with, materials with a deep inspiration that comes from nature. Jessica is constantly amazed by the diversity and beauty of the forms and patterns in nature.

People often think of our immediate surroundings as being "man-made", but man-made materials still behave according to the same principles as the natural world - they come from nature. Because nature is based on patterns and principles of organisation, Jessica Drenk looks for man-made materials that might be manipulated according to similar patterns and principles. In her response to these materials - learning how they behave under different circumstances and combinations, discovering how to re-order and pattern them, intuitively pursuing new forms and pushing materials beyond how she would normally think of them. In other terms, Jessica is constantly connected with the physical properties of the world, as well as the nature of her own mind.

Drenk explains her concept: "By transforming familiar objects into nature-inspired forms and patterns, I examine how we classify the world around us. Manufactured goods appear as natural objects, something functional becomes something decorative, a simple material is made complex, and the commonplace becomes unique."

The Erosion series began with experiments in cutting and sanding PVC pipes for a single piece. The simple tube shaped

pipes quickly became fascinating material to work with, as she explored how the variously-gouged pipes created shadow and reflected light.

The Erosions are set in a matrix resembling honeycomb or insect-hollowed logs. Drenk brings the carefully crafted pencil back to the earth by considering its composition as a set of natural materials manipulated by humans.

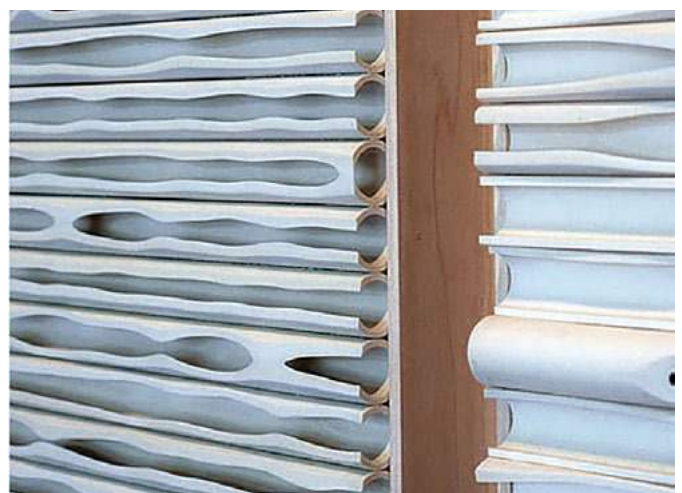
**Project:** Erosions

**Location:** Clemson, USA

**Architect:** Jessica Drenk, USA

**Technical info:** PVC tubes

**Picture credits:** Jessica Drenk



# Alias

*The temporary architecture Alias, designed by German artist Miriam Jonas, seems like a strange indefinable creature.*

Alias consists of a large, transparent PVC structure that is rhythmically inflated and deflated within the classical, columned interior of a former orangery in Rheda, Germany. Once the fan is turned off, air escapes from the Sculpture and, almost breathing, it seems as if it has come to life. Miriam Jonas refers to the special history of the former Orangery, where exotic plants and animals were reared only a few hundred years ago.

Jonas' installation makes subtle reference to the history of the space, which once served to house exotic plants and animals. With its deep, long "breaths," the sculpture resembles a mysterious beast, domesticated and put on display within the rational confines of the building's pared-down classicism. To Miriam Jonas it is important to include the building, in which she displays her work, in her creative process: 'The architecture remains dominant, but doesn't dominate the artwork. So it is also a kind of metaphor for how the passing time changes things, places and their meaning'.

**Project:** Alias

**Location:** Potsdam, Germany

**Architect:** Miriam Jonas, Germany

**Technical info:** Inflatable PVC

**Picture credits:** Miriam Jones

