

SUSTAINABILITY & INNOVATION



Vinyl in Hospitals – new booklet on PVC use in hospital environments

PVCMed Alliance has published a richly illustrated booklet entitled "Vinyl in Super Hospitals" together with VinylPlus and sponsored by Tarkett, Forbo and Altro, the flooring manufacturers.

The 50-page booklet is full of examples on how vinyl coverings all over the world are contributing with hygienic, aesthetical, economic and environmental advantages in the hospital environment. The booklet highlights vinyl as a material that can support the targets of new, healthy buildings.

Since vinyl is workable, durable, easy-to-clean and resistant to bacteria, Super-hospitals and vinyl are a good match. "Vinyl in Super Hospitals" explains, how vinyl offers architects free frameworks, since the design-related possibilities are almost infinite. Moreover it is explained, how vinyl has a positive influence on hygiene in the hospitals. The European Centre for Disease Prevention and Control has mapped out that infections, occurring during hospitalisation, cause 37,000 deaths globally. Vinyl's smooth and stain-resistant surface structure reduces the risk of multiplication of microbes, thereby minimising the risk of infections. Thus, good hygiene is crucial for a successful hospital. "Vinyl in Super Hospitals" also deals with sustainability: during the last decades there have been many environmental improvements made, as demonstrated by VinylPlus, the European environmental program of the PVC industry. "Vinyl in Super Hospitals" will soon be available in a downloadable digital version, as a PDF file, on the PVCMed Alliance website (www.pvcmed.org).

Hard copies can be obtained by emailing your request to pvc@pvc.dk.



ART & ARCHITECTURE



EMG Shanghai Design Centre

The new EMG Shanghai Design Centre occupies a 40-metre-long and 7.5-metre-deep rectangular space on the north side of the ground floor of a six-floor industrial building belonging to Shanghai Automobile Corporation in north suburb of Shanghai.

One could hardly associate the tedious row buildings to their current name "industrial design centre". New spatial possibility came within the existing walled structure. The architect introduced here a natural conversation between old and new, between virtual and real, filling in the dreary space with emotions and polysemy, and allowing free wandering and thoughts in the space. And, eventually, all these are being displayed to the exterior through a large glazing show window, which covers the renovated facade of the space.

The practical function of SDC is composed of two zones: the public showroom on the ground floor and the private office on the mezzanine. The showroom is a six-metre high by 30-metre long exhibition hall, which is offset by the large show window, plus a reception bar area under the mezzanine floor office. A solid curved black wall is set between the public and the private zones, separating, but as well interweaving, the two. Its upper part curves outward where it reaches the bar area, and forms a meeting room hanging above the sitting area, accessible both from the bar and the office.

The surface of the curved wall swells in and out, sculpturing several show desks and giving dynamics to the exhibition space. Confronting the black solid wall is a curve soft light

curtain, made up of 413 translucent PVC tubes, winding next to the glazed facade and inadvertently forming two showcases appealing to outsiders. The dialogue between the solid and the void, between black and white, and between active and the static, plays theatre within the neutral grey scenic background. Colors and textures of natural stone artworks sing the ultimate high note for the show.

The slightly elevated show window on the facade again displays a meaningful scene on the inner street of the site. The glazed facade appears like a large mirror projecting the surroundings under the sun, and the deformed picture becomes a special painting hung on the building; while when it is getting dark, the mirror shifts to a transparent showcase, showing off the interiors and activity inside to the external audience.

Project: EMG Shanghai Design Centre Location: Wujiaochang, Baoshan, Shanghai, China Architect: O-Office Architects, Shanghai, China Technical info: PVC satin tubes Picture credits: Likyfoto Website: www.o-officearch.com

ART & ARCHITECTURE



Air Flower

The joy of living. It is this belief that drives French luxury furniture-maker Roche Bobois and it is what makes its newly released Spring/Summer 2014 collection so universally appealing.

The dynamic brand's pieces are all customisable, allowing you to define what the joy of living truly means by creating a unique and exclusive work of your own.

Bold statement pieces drenched in a kaleidoscope of vibrant colours headline the latest line, such as the pop-inspired Airflower inflatable chair which was designed after Roche Bobois' bestselling Mayflower armchair. The collection's outdoor items are reminiscent of lazy afternoons by the pool or midday tea on the patio.

Airflower is an inflatable PVC chair in zingy, poptastic colours designed by French designer Fabrice Berrux. Ideal for lounging by the pool, there is also an indoor version rocking the same flower shape, lightness and comfort.

Project: Air Flower Location: Paris, France Designer Fabrice Berrux, Paris, France Technical info: Inflatable transparent PVC Picture credits: Roche Bobois Website: www.fabriceberrux.com









ART & ARCHITECTURE









Shishiodoshi House

Designed by Avignon-Clouet Architects, this project is home to a young couple and their three children.

Located within the vicinity of Le Corbusier Rezé a radiant city near Nantes, this vertical volume is almost a cap on the head of a Bigoudenne. At a height of 11m this project is constructed on a wooded frame that is flipped entirely over, and a white PVC membrane.

To comply with local plans, the aluminum overhang collects rainwater. The veritable Japanese fountain is activated by the slightest drizzle, filling the water retention pool to the brim.

As a beacon amid a suburban sea, large balconies overflow with residents who offer unique perspectives on their community.

Project: Shishiodoshi House Location: Reze, France Architects: Avignon-Clouet Architects, Nantes, France Technical info: PVC membrane Picture credits: Stéphane Chalmeau Website: www.avignon-clouet.com



ART & ARCHITECTURE





School in Balsiai

This primary school designed for 828 pupils is the first modern school that was built from scratch in Vilnius in the 20 years since Lithuania's independence.

As the surrounding urban fabric has no cohesive urban concept, the new school was intended to give the area an unequivocal focal point. It is also intended to serve a broader function for the wider community after school hours and over weekends.

The building structure is like a chequerboard arrangement of simple, two and three-storeyed rectangular volumes and patios. The classrooms are located in the eastern part of the complex. Each two storey volume is 'inhabitated' by children of a particular age, and each age group has its own enclosed courtyard. Two- and three-storey volumes on the western side contain rooms for administration and public use: laboratories, workshops, art studios, a sports hall, and a multi-purpose hall, used daily as a refectory and easily transformed into a space for cultural events and meetings.

The design of school interior is based on Lithuanian ethnomotives. Every color that was used in the school has different mythological meanings. The ancient symbols are used everywhere in the school. The predominant dark grey colour, sharp lines, bare concrete, steel and glass in common spaces has the feel of order and reason. Blocks of red, yellow and blue in the flooring, walls and furniture inject a touch of liveliness. Colourful floorings of corridors and recreation areas are connected with patterns on the exterior. Predominant colours in every two-storeyed class helps pupils to orientate.

The interior finishes concept is to expose and exploit the maximum content of natural high quality concrete surfaces and also fragmental artificial-ecological materials. The walls of recreation areas are coloured clay blocks with their natural texture. Finishing of sports halls is based on larch wood and ecological wood-cement acoustic tile surfaces. Colourful PVC

flooring with satin finishes are used for classes, cabinets and corridors. Architects also created original marking systems for visual information. All furniture was designed for this project specifically but can be used for other schools as well.

Project: School in Balsiai Location: Vilnius, Lithuania Architect: Sigitas Kuncevičius Architecture Studio, Vilnius, Lithuania Technical info: PVC flooring Picture credits: Raimondas Urbakavičius Website: www. asa-arch.lt



Wonderful Viny

Issue 09, July 2014

ART & ARCHITECTURE



Vertical Constructions I and II

Inflatables have had an important place in Max Streicher's work since 1989. In most of his sculptures and installations he has used industrial fans and simple valve mechanisms to animate sewn forms with lifelike gestures.

His use of light and materials, like PVC membranes, have been significant to the character of their development, specifically to his focus on movement. The weightlessness of the material allows it to respond with surprising subtlety to the action of air within it. Streicher uses air to animate his work because it provides an effortless naturalism. It not only looks right, it feels right, recollecting our sensation of breath.

In Streicher's work, the distress behind the whimsy takes different forms. Scale is one factor. The giants, for example, are intended to overwhelm. In contrast to similar commercial counterparts, they are out of control. They appear to struggle, but why and to what end? However that sense of disruption is read also depends on what the individual viewer brings to the work. For some, gasping for breath, endlessly straining to rise, portray an image of playfulness, and even resurrection, while for others it is distinctly an image of torture. Both cases however involve physical empathy, a bodily recognition of the elemental, powerful and tenuous, forces that animate us all.

Project: Vertical Constructions I and II Location: Max Streicker, Toronto, Canada Architect: PVC membrane Technical info: PVC pipes and sheets Picture credits: Max Streicker

ART & ARCHITECTURE



Liquid Reality

Young Brazilian artist Henrique Oliveira has conceived a number of new works, each one articulating stronger than ever, his ability to transform three-dimensional spaces into a high-octane atmosphere of free-flowing energy.

The pieces are generally characterised by natural and PVC-based materials carefully arranged to construct often large-scale, organic masses – the aesthetic in some ways referencing confronting anthropomorphic elements.

The mixed media work is not only able to be viewed, but also experienced in an acutely immersive way, with one of his latest pieces 'ursulinens prolapse' featuring a provocative, textured and highly detailed interior able to be entered, submerging the viewer into the bowels of another world.

The characteristic contours, rivulets and amoebic qualities of Oliveira's work has been formed by a childhood exposed to his father's woodworking shop, where after studying social media, his career choice took another turn, deciding to 'paint' with wood, a material often used in the artist's sculptures. Oliveira manages to shackle the viewer to his work, requesting them to explore, question and, most importantly, remain curious.

Project: Liquid Reality Location: Clemson, USA Designer: Henrique Oliveira, São Paulo, Brazil Technical info: PVC with wood, concrete and wood Picture credits: Everton Ballardin Website: www.henriqueoliveira.com







ART & ARCHITECTURE



Schoolyard Pavilion

As part of the redevelopment around the primary school Neiwiss in Rodange, its municipality decided to build a covered area protected from the rain.

The pavilion is open on the schoolyard. On the other side, the structure is closed towards public roads. This situation "beside" and the surrounding landscape have prompted cuts in the wall to frame views. In this way, the landscape also participates during the breaks for students and teachers.

The structure is made of eight cross-laminated timber panels 20cm thick, free-standing, prefabricated in a workshop and then fitted on-site. The outer surface of the roof and the side walls are covered by a PVC sealing, glued on the wood. The cuts in the wall are filled with fixed coloured safety glass. The inner surface of wooden panels is left exposed, just covered with a protective varnish.

Project: Alias

Location: Rodange, Luxembourg Architect: Holweck Bingen Architectes, Diekirch, Luxembourg Technical info: PVC roof Picture credits: Photostudio Bosseler Website: www.hba.lu







Wonderful Viny

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ART & ARCHITECTURE



Points of contention

Points of Contention, Jonathan Latiano's installation, is an explosion of what appears to be crystalline growth from the wooden floorboards of a gallery in the School 33 Art Center in Baltimore.

The installation is actually made from PVC pipes and Styrofoam. Jonathan Latiano's work explores the tension created by the presence of fragility and the temporary and the viewer's own contextual relationship to the art and the space it inhabits.

As an installation sculptor, Latiano is interested in where elements of his art are physically and metaphorically beginning and ending. Sitespecificity and architectural intervention are vital factors in his work, dictating the wide range of materials and techniques that he employs.

"The pieces that I create contrast abstracted human intuition with the reality of our natural environment. I strive to emphasise the areas that exist in-between the boundaries of defined regions. My work, in many ways, is my own personal attempt to understand my place in the physical universe. I find the poeticism and concepts of the natural universe simultaneously fascinating, beautiful and unsettling," Latiano explains.

Project: Points of contention Location: Vilnius, Lithuania Designer: Jonathan Latiano, Baltimore, USA Technical info: PVC pipes and Styrofoam Picture credits: Jonathan Latiano Website: www.jonathanlatiano.com









ART & ARCHITECTURE

Pantanal Arena

"Pantanal Arena represents our line of work, always supported by quality design and qualification requirements of urban, social and environmental responsibility," says Sergio Coelho, a partner at BCP Architects and responsible for the project.

Around the stadium, an area with more than 300 thousand square metres, citizens have access to a plaza with a play area, walking track, bars and a restaurant, as well as a landscape project with lots of greenery and a reflecting pool.

The issue of legacy can be exemplified by the flexibility of the design. During the soccer tournament, the stadium will seat 42,968 spectators, given the minimum established by FIFA arenas where there are 40,000 spectators. However, as the structure is modular in the upper bleachers of the northern and southern sectors, the government of Mato Grosso can evaluate demand after the tournament and reduce the capacity to 27,000 spectators and, consequently, reduce maintenance costs. Covered, Pantanal Arena may host diverse events such as concerts, exhibitions, fairs, and also, other sports.

The stadium looked for the best use of natural lighting and cross-ventilation, favouring energy efficiency. A more permeable and airy architectural form, creating microclimates with vegetation, the use of reflecting pools, and also the positioning of the building and the field, protected from strong sunlight with an envelope of metal louvres associated with a cast-glazed PVC membrane are part of a project that provides significant reduction in energy use.

Project: Pantanal Arena Location: Cuiabá, Mato Grosso, Brasil Architects: GCP Arquitetos, Sao Paulo, Brasil Technical info: PVC membrane Picture credits: Nelson Kon Website: www.gcp.arq.br









ART & ARCHITECTURE



Fondue slipper

Japanese designer Satsuki Ohata has designed the Fondue Slipper, a pair of shoes perfectly matching the shape of the wearer's foot.

With a process similar to fondue one may cast a mould of the foot in liquid PVC, harden it with the use of a household blow drier, and the shoe is ready.

Ohata designed the Fondue Slippers to give a user the feeling of walking around barefoot. Currently at prototype stage, the shoes are created using a foot mould which are dipped in liquid PVC before being placed in an oven to harden between 200 and 300 degrees Celsius.

Ohata is working on a self-dipping kit that would allow users to create their own shoes and is experimenting with different materials that are safer to use at home. The shoes would be created in a similar way by dipping feet in a type of semisolid liquid, allowing the material to mould precisely to the shape of the foot.

"I named it Fondue Slipper because the production process is similar to dipping things in melted cheese. I am currently developing a kit which allows Fondue Slipper to be made at home. Soon this new kit will be complete and you will be able to make your own Fondue Slipper that fits your foot perfectly," Satsuki Ohata said.

Once the foot is coated in the coloured liquid, the material could be dried using a hairdryer until it sets to form a rubbery slipper. The hardened material will be designed to be waterproof, allowing it to be cleaned and worn outdoors as well as inside.

"You can wear it as a slipper by folding down the heel, or you can wear it without folding the heel if you want to run," Ohata explained.

The Fondue Slippers come in a variety of colours and can also be customised with permanent marker pens.

Project: Fondue Slipper Location: Tokyo, Japan Designer: Satsuki Ohata, Tokyo, Japan Technical info: Liquid PVC Picture credits: Satsuki Ohata Website: www.satsuki.com

