

## What is VinylPlus?

The European vinyl industry got together in the year 2000 to prove to the world that the production and consumption of vinyl was sustainable and it was a material for the future. The VinylPlus programme was developed, bottom-up, in industry workshops and through an open dialogue with all stakeholders, including NGOs, regulators, public representatives and users of PVC.

VinylPlus is the renewed ten-year Voluntary Commitment of the European PVC industry and builds on the progress made by its predecessor, Vinyl 2010.

With VinylPlus, the PVC industry committed itself to establishing frameworks for

its sustainable development in the EU-28, Norway and Switzerland; as well as tasking itself with facing five, self-imposed, challenges. Each of the challenges is based on The Natural Step, an NGO's, System Conditions for a Sustainable Society.

The overall aim of VinylPlus is to help the industry realise the following vision:

*"PVC is a preferred material in terms of quality, value and environmental safety. It helps others to reach their sustainability goals and is seen as a safe material providing convenience, comfort and high social value as well as having good sustainability credentials. This has been achieved by leadership and commitment from the industry, itself working with others in an open and honest way."*

VinylPlus is also committed to the following working principles:

- **Voluntary action** tackling the sustainability challenges of PVC in a proactive way.

- **Measurable targets and deadlines** shared publicly and reported on annually.
- **Continuous improvement** accepting that the journey to sustainability requires constant evaluation and learning.
- **Collaboration** working together within the industry to find solutions that no single player can implement, and reaching out to much broader stakeholder groups.
- **Transparency** opening up, sharing and recognising the gap between where we are now and where we aim to be.

2,542,925,270  
Kilos of registered PVC recycled since 2010

• **Scientific rigour and research** making sure technologies, processes and materi-

als are assessed according to strong and scientifically-based sustainability principles.

- **Dialogue** creating more debate with those who have something to say about PVC, in a positive, receptive frame of mind.
- **Responsibility** no one is going to secure a place for PVC in the sustainable future other than the industry itself.
- **Seeking business prosperity** we need successful businesses along the value chain – that means making an acceptable return on investment, being competitive while pursuing a sustainable development.
- **Priority to sustainability innovation** research, design and innovation should have no goal other than improving the sustainability potential of PVC, including its market competitiveness, and openly challenging components, materials and practices which do not make sense in terms of sustainable development.

[www.vinylplus.eu](http://www.vinylplus.eu)

## Blowing Chairs



South Korean designer Seung Jin Yang has coated brightly coloured PVC balloons in resin to create these inflated seats. The collection of chairs features backrests, legs and arms created using sausage-shaped, inflated, modelling balloons. Stools have seats made from a single balloon coiled around itself, and rest on gently curved legs.

Although the furniture looks fragile, Yang used eight layers of epoxy resin to create a rigid outer surface. Each piece needs around half a day to be coated in a single resin layer, with successive layers gradually added on top of it. As the resin sets, it creates a glossy and solid surface, that's able to support weight. The process takes a week to complete a single stool.

**Designer** | [Seung Jin Yang](#), Seoul, South Korea

**Technical info** | Inflatable PVC with resin layers

**Picture credits** | [Seung Jin Yang](#)

## Mutuelle Ministère de la Justice



Flexible walls in white PVC are mounted on a single rail to create new boundaries as needed. They are doubled by a curtain that wraps around the table to give the meetings some required privacy.

The three-metre wide round table is made out of night-blue mineral resin. The common area space was optimised through the building of a single 6,4m length resin unit with a built-in sink and worktops.

**Architects** | [Gramme](#), Paris, France

**Location** | Paris, France

**Technical info** | PVC wallcovering

**Picture credits** | [Gramme](#)

The goal of the project was to unite a call centre and 40-person offices in the same space. The 238sqm floor is organised around a central core where the entrances and technical infrastructure are located. A meeting room and common areas for lunch and breaks are located on each of the wings alongside the working spaces.

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The limited number of doors and walls improves the movement of people and encourages an instinctive understanding of the space.





Founded in 2012 and based in New York City, Chiyome is a studio focused on creating exceptional products based on a key premise: what is essential?

Their designs: shoulder bags, backpacks and pouches, are continually infused with a clean and minimalist perspective, manifested through sharp lines, subtle colour relationships and smart proportions. However, their last Spring/Summer collection, is all about harmonising dissonant materials, fusing high (leather, marble) and low (PVC) into a sophisticated, luxurious blend.

The brand is also committed to designing through social efforts and radical means, sourcing materials from minority-owned local businesses in order to strengthen the social fabric of New York and reduce their carbon footprint, intrinsically bringing minimalism to all aspects of their practice.

**Designer** | Anna Lynett Moss, New York, USA

**Producer** | [Chiyome](#), New York, USA

**Technical info** | PVC cables and sheets

**Picture credits** | [Chiyome](#)



## Chiyome Collection



## The Nest

Tinker Imagineers, a Dutch design agency, have created an exhibition area for Nestlé on the grounds of the food giant's first factory in Vevey, Switzerland.

The family-orientated Nest centre is divided into five interactive zones that tell the story of Nestlé's chocolate and other foods. At the centre of the facility is a large, sculptural ramp that winds through small displays, as well as a life-sized tree decorated in over a thousand "flowers" made of crumpled and folded Nestlé packaging.

Swiss firm Concept Consult Architectes renovated the industrial heritage site, which incorporates the Nestlé factory, built in 1866, as well as the company's first offices and the old bakery.

The architects have covered the whole 6,626-square-metre area with a sloping glass roof and surrounded it with a steel framework. The cen-

tre hosts a two-storeyed miniature museum, which includes historic products and a prototype of the first Nespresso machine.

The central atrium of the building features a large, flowing ramp that links the various areas and lights up at night in contrasting colours. The whole structure of 3000 sqm is covered with a white PVC/Barri-sol membrane, to offer the best technical 3D optical result.

Its upper levels have wooden floors and soft seating where children can enjoy a virtual-reality experience designed to guide them through the building.

**Architects** | [Concept Consult Architectes](#), Lausanne, Switzerland

**Location** | Vevey, Switzerland

**Technical info** | PVC Barrisol membrane

**Picture credits** | Mike Bink



## Holding-Breath

The Holding-Breath Chair, designed by Chinese designers Ray Jiao and Yi Wang, integrates vacuum compression systems that mould the seats to the shape of each sitter.

The seat of each chair in the Holding-Breath collection is a detachable PVC bag, filled with foam particles and fitted with a valve that allows air in and out.

To mould the chair, the sitter connects a hand pump to the inflated bag and uses it to exhaust some of the air. This process also allows the foam particles to bind themselves around the sitter's back and hips, holding the seat in place.

Storage pockets are included behind the backrest for hiding the pump and storing other items. Air can be simply pumped back into the valves to rebuild the chair for a new sitter.

The collection includes a rocking chair, a bar stool and a sofa. Each has a wooden frame that is attached to the bag with nylon strings and plastic plugs.

**Designers** | [Ray Jiao & Yi Wang](#), Shanghai, China

**Technical info** | Inflatable PVC

**Picture credits** | [Ray Jiao & Yi Wang](#)





## Shelter Nightclub



Bureau A, a Swiss studio, created this inflatable PVC nightclub to host the annual party of the Federation of Swiss Architects.

Named Shelter, the black blow-up building contains a bar and a dance floor, as well as an assortment of inflatable furniture that includes seating, tables and a DJ booth. Neutrals is a set of seven sculptures out of metal, and prints on different kinds of PVC sheets. The images on the prints are taken from screenshots of the TSA's Instagram feed showing neatly displayed groups of confiscated items, mainly weapons. For documentation, the identity cards of the contraband owners were part of the display, but for privacy reasons they were always blurred up to a point where even the gender or race of the person were no longer discernible. Kruithof took out just those blurred ID cards and printed them on the different plastics.

The metal constructions which the prints are laying or stretched on form the sculptural bodies of a new

physical existence, parallel to the original digital existence as images on an Instagram account. The metal shapes appear to have a de-humanised emotionality equal to the imagery added to them.

The underground fascinates and completes the hygienic and panoptical world of the above-ground. For one night, the black hole of a neat and well organised society is revealed as a potential for distortion, a potential of let-go and provocation, with a slight smile, the unsaid and the sweat.

The mysterious black vessel lands in the modern space of a highly engendered concrete vault; a great spatial condition to explore the corners of what is hidden.

**Designers** | [Bureau A, Genève](#), Switzerland

**Place** | [Bund Schweizer Architekten](#), Basel, Switzerland

**Technical info** | PVC sheets; inflatable PVC

## Repellent Fence

The Repellent Fence is a social, collaborative project among individuals, communities, institutions, organisations, the public, and the sovereign that culminates with the establishment of a large-scale temporary monument located near Douglas, Arizona and Agua Prieta, Sonora.

This 3.2 km long ephemeral land-art installation is comprised of 26 tethered PVC balloons, that are each approximately 3 metres in diameter, and float 16 metres feet above the desert landscape. The balloons that comprise Repellent Fence are enlarged replicas of an ineffective bird repellent product. Coincidentally, these balloons use indigenous medicinal colours and iconography, the same graphics used by indigenous peoples from South America to Canada for thousands of years.

The purpose of this monument is to bi-directionally reach across the U.S./Mexico border as a suture that stitches the peoples of the Americas together: symbolically demonstrating the interconnectedness of the Western Hemisphere by recognising the land, in-

digenous peoples, history, relationships, movement and communication.

Critiquing the oversimplified border rhetoric of mass media and bi-partisan politics, Repellent Fence and its corresponding events include the participation of borderlands stakeholders, across diversity and interests, in generative conversations as a means of broadcasting complex approximations about the complexity of movement (peoples, cultures, ideologies and capital) of U.S./Mexico trans-border systems.

In other words, the intention of Repellent Fence is to organise a network of dialogues between the indigenous, United States, and Mexican public and their





governmental agencies. The intentions for these generative dialogues are to form local and external capacities for the recovery of trans-border knowledge that has been arrested through binary discourses. The benefit of these narratives are to identify and support indigenous and border community inter-



ests, desires, concerns, and goals for creating a safer, healthy, and culturally appropriate borderlands environment for its citizens.

In addition to broader stakeholder implications, the

intention of the Repellent Fence is to dialogue with the complex realities of the border experiences of indigenous peoples, which includes those who are geographically divided by the United States/Mexico border by examining the regional to global implications of political agendas and economic policies between neighboring sovereigns (the United States and Mexico). The goal is to shift transborder discourses away from dehumanizing and polarizing constructs of nationalism and globalisation, and to reposition discourses into a dialogue that is respectful of the indigeneity upon which borders and trade policies have been fabricated. The goal is to use the borderlands as a metaphor to acknowledge and honour the Indigenous peoples of the Western Hemisphere – both those who are experiencing diaspora, and those who are coping with the militarisation of their ancestral homelands.

**Artists** | [Indigenous artist collective](#) **Postcommodity**  
**Place** | [Douglas, Arizona and Agua Prieta](#), Sonora, USA

**Technical info** | Inflatable PVC

**Picture credits** | [Postcommodity](#)





## Flower Pavilion

The IGA Berlin exhibition celebrates the garden and explores its various forms in the art of living with nature and the quality of life it offers. The communication of such an event requires wide visibility in order to defend the role of nature in our contemporary society.

The aim of the project, developed by French architecture studio AZC, is to illustrate the theme of the garden by addressing public interest in terms of image and communication. The original idea is to give the pavilions a clear shape that would be simple and universal.

AZC chose a flower because its shape is easily recognisable. Thus the pavilions are materialised as giant flowers and act as a mnemonic reminder for the public to associate the

event with something familiar and welcoming.

The form of the pavilions is designed to meet the characteristics of flexibility and combination, as required by the program. The device is inspired by the composition of a flower. Thus the basic module is a petal which can be combined with other petals and

form a whole flower pavilion. To increase the visibility of the pavilions, a proliferating system that works like a village developing with a variety of functions was proposed. To allow this proliferation, the assembling device of the pavilion is modular.

A single module is essentially made of an inflatable PVC roof, filled with air, the cheapest and most renewable element you can find on earth. The inflatable is precisely adapted to







the needs of a temporary exhibition. It is easily transportable, fast to assemble and sustainable in time.

A Pavilion is made of six petals (modules) which poetically form the flower. The inflatable's membrane is made of white PVC, as an analogy to a flower petal. The curved shape of the roof allows rainwater to flow in the outskirts of the module. A metallic column, which is mounted superficially into the ground, takes a flared head to support the inflatable roof. The same column is hollow so it can integrate a technical sheath with all the electricity and air supplies. At the top of it, a lamp provides artificial light for inside and outside the module. The illumination of the pavilion contributes to its visibility and transforms it into an urban signal. Full of transparency and reflection, the pavilions are penetrated by the environment and sheltered by the floral lightness of the inflatable.

Since the programmes can operate independently or combined, the Pavilions can be scattered over the park where the IGA exhibition takes place. They allow showcasing the surrounding nature and appear as architectural punctuations along the visitors' path.



**Architects** | [AZC - Grégoire Zündel](#), Irina Cristea, Paris, France

**Location** | IGA Berlin, Berlin, Germany

**Technical info** | Inflatable PVC

**Picture credits** | [AZC](#)