




Adyax Headquarters

The image shows a modern office interior. On the left, there is a white, modular desk or partition system. In the center, a large glass partition separates the foreground from a darker, more industrial-looking space. To the right, a white chair with a wooden base is visible. The ceiling is white with a grid of small, square, recessed lights. The overall color scheme is dominated by yellow and white.

Working spaces, in their actual forms, are still built on the same models from the industrial era. They are not adapted to new modes of production, especially those related to digitalisation. Dematerialisation and task-individualisation combined with the increase in mobile working, the aspiration to autonomy, the extension of the company and the emergence of new workplaces (co-working, wespace, work hubs, etc...) create phenomenal mutations in tertiary uses.

ARCHITECTURE



The work of the French architects, Stephane Malka Architecture, for Open Source Experts Adyax's Parisian headquarters aims to redefine the concept of space planning, new ways to live and work together in a 21st century office building.

The digital field stretches new prospects and new fields of explorations to anticipate, in these new professional areas. To do so, Stephane Malka has developed various flexible uses through space modularity but also material and objects that are part of the whole project.

The architect has also created new dispositions and alternative workspaces. The systematic use of laptops allows true mobility within the company. Thus, places with various spatial and chromatic characteristics, a varied range of different atmospheres conducive to common spaces, collective or individual isolation.

They've worked on distorting scales in order to promote generous places for informal exchanges, meetings, different types of reunions and public receptions.

PVC sliding walls create microarchitecture partitions, with thermal and acoustic insulation, which structure the space and allow connecting or separating working spaces in a few seconds. The abstract, colourful touches bring a strong identity and a playful touch to the spaces.

The central space, as a nave church, invites meditation on the essence of the emptiness as in the drawn spaces of a cathedral.

It also focuses the eye in the centre of the nave church, thus on the side, the passage flow and lights variations allow the designers to enjoy much needed calm.

The anamorphosis creates Matrix Cubes that are anchored to the hall's columns, halfway between abstraction and spatial reality. It's an invitation to contemplate, a golden window on a blue ocean, deeply rooted in the company's DNA, yet open towards other places.

Architects | [Stephane Malka Architecture](#), Paris, France

Location | Paris, France

Technical info | PVC wallcovering

Picture credits | [Malka Architecture](#)





Immaterial Elements

Pamela Rosenkranz filled the Swiss Pavilion, at the last Venice Art Biennale, with an immersive installation that activates “the knowledge mobilised in the technological, scientific and conceptual development of products, subverting the culturally consolidated meanings of art.”

Her chosen materials: PVC with parts of bionin, evian, necrion, neotene and silicone, are familiar to us more for the esoteric promises that some of them are embedded with, than with the physical substances which they are actually composed of.

Rosenkranz’s exhibition transmutes the Pavilion of Switzerland into a body of a local skin color, which is fluid, smells, shines, sounds and moves. A pigment that originally emerged as the specific product of migration, sun-exposure, nutrition, and any number of other contingent factors is resynthesised as a stock formula, composed of different ingredients.

Rosenkranz’s work is all-encompassing, penetrating all parts of the Swiss pavilion’s architecture with sounds and smells. the synthetic sound of water, generated by a real time algorithm, reverberates throughout, while the scent of fresh baby skin emanates, invading all of our senses. the installation appropriates immemorial aesthetic reflexes that both art and commercial culture rely on, but renders them as cognitively disturbing.

Artist | Pamela Rosenkranz, Altdorf, Switzerland

Place | [La Biennale d’Arte Contemporanea](#), Venezia, Italy

Technical info | PVC flooring

Picture credits | Marc Asekhame



ART & DESIGN







Kapkar Pavilion

Kapkar Pavilion is designed and built for a temporary Building Lab (BOUWLAB), organised by Stichting Fabriikaat. This foundation, based in the city of Nijmegen, in the east of the Netherlands, is specialised in organising temporary place-making projects.

The request was to design a low budget pavilion meant to programme discussions, forums, meetings, small scale exhibitions, lectures and other cultural events during the period of BOUWLAB. Specific wishes were that the pavilion should have a striking appearance, be dismountable and transportable to their future location, that it would provide space for 50 people, and that enough natural light would enter the building.

The first clue for the design of the pavilion is a classic truss frame construction that held up the typical broad gable roofs formerly used in old farmhouses and sheds. In this design architect Frank Havermans re-introduces this kind of construction in contemporary design. With the difference that the supporting structure is not only visible inside the building, but that it is also visible from the outside to create more awareness.

The main construction consists of seven equal truss pillars, positioned parallelly, in three pairs. The seventh is turned 90 degrees and functions as a constructive ending. This system is not covered on the sides to emphasise the beauty of this engineered construction method.

The whole construction is built in segments and can easily be taken apart and replaced. The roof and siding of the spaces between the trusses are made of corrugated PVC sheets.

By charging this construction with several elements from classic farmhouse typology in combination with simple low budget materials, Frank Havermans created an experimental hybrid construction that emphasises the importance of farmhouses and sheds in our cultural landscape and that these buildings can be a constant inspiration to design contemporary architecture. This pavilion at the same time refers to the architectural heritage and also has a futuristic appearance in the landscape.

Architects | [Studio Frank Havermans](#), Heeswijk, Netherlands

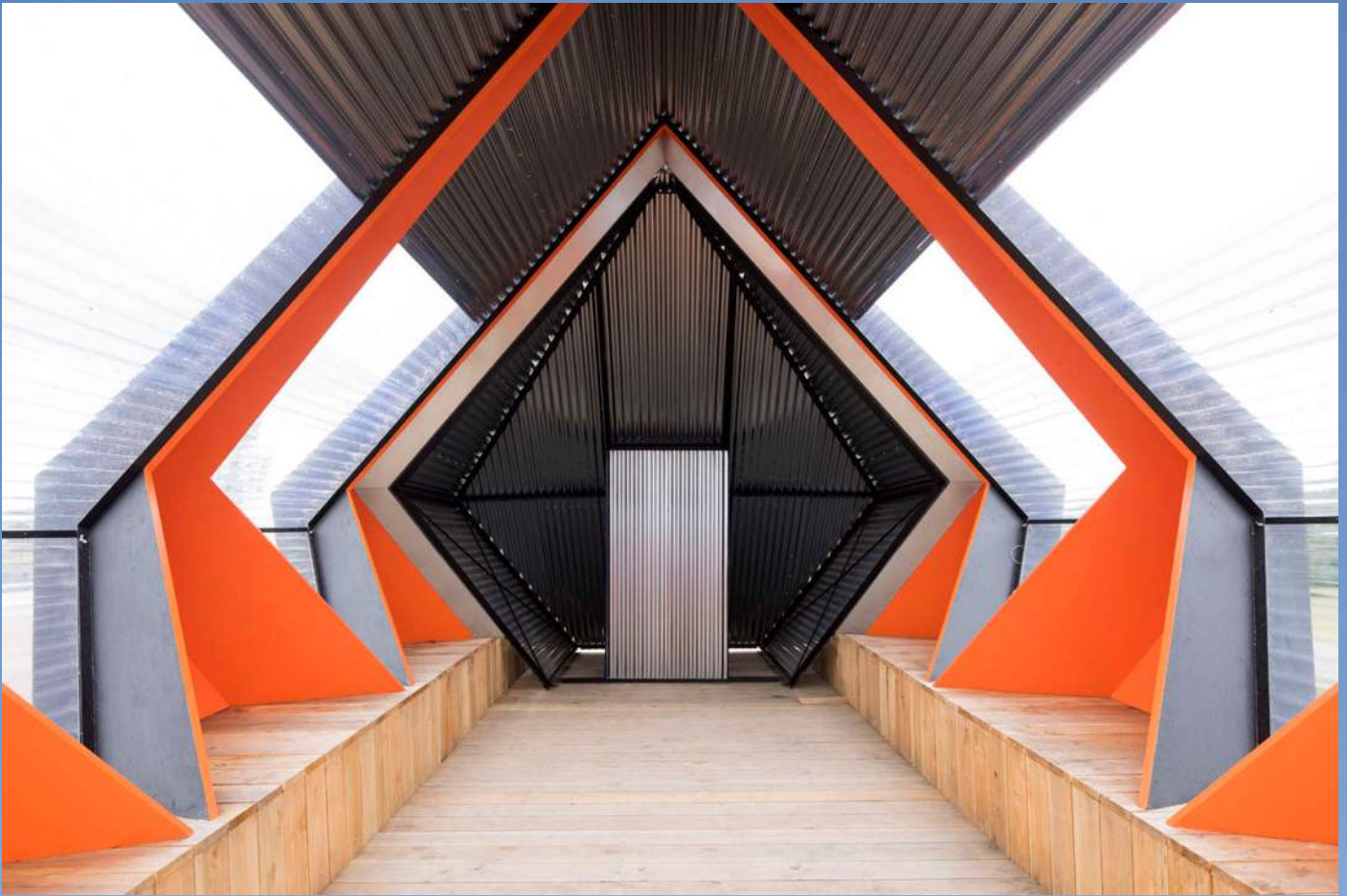
Location | Nijmegen, Netherlands

Technical info | PVC corrugated roof

Picture credits | [René de Wit Architectuurfotografie](#)



ARCHITECTURE



Put Your Head Into Gallery



ART & DESIGN





Put Your Head into Gallery is an interactive art project developed by Georgian artist Tezi Gabunia, which presents four different models of famous galleries' rooms. Using PVC and two-component glue, the artist designs and laser cuts scaled models of world famous art venues like The Louvre, Tate Modern, Saatchi Gallery, Gagosian Gallery etc, and takes pictures of people's portraits inside these galleries.

The purpose of the project is to trigger a dialogue about hyper-realistic issues in art. Put Your Head into Gallery emphasises one of Tezi Gabunia's main concepts – falsification; and triggers a dialogue with hyper-realistic issues.

The project evolved in two stages. At the first event, under a concept of falsification, Tezi Gabunia presented his false exhibition at Saatchi Gallery. The second stage involved a scaled copy of famous gallery rooms with exhibitions of different artists: The Louvre (Rubens), Tate Modern (Hirst), Gagosian Gallery (Lichtenstein). The main technical support used during the production of models is laser cutting technology.

Artist | [Tezi Gabunia](#), Tblisi, Georgia

Technical info | PVC sheets and rigid panels

Picture credits | Andro Eradze, Saba Shengelia, Chipo Pelicano, Giorgi Machavariani, Ani Beridze.



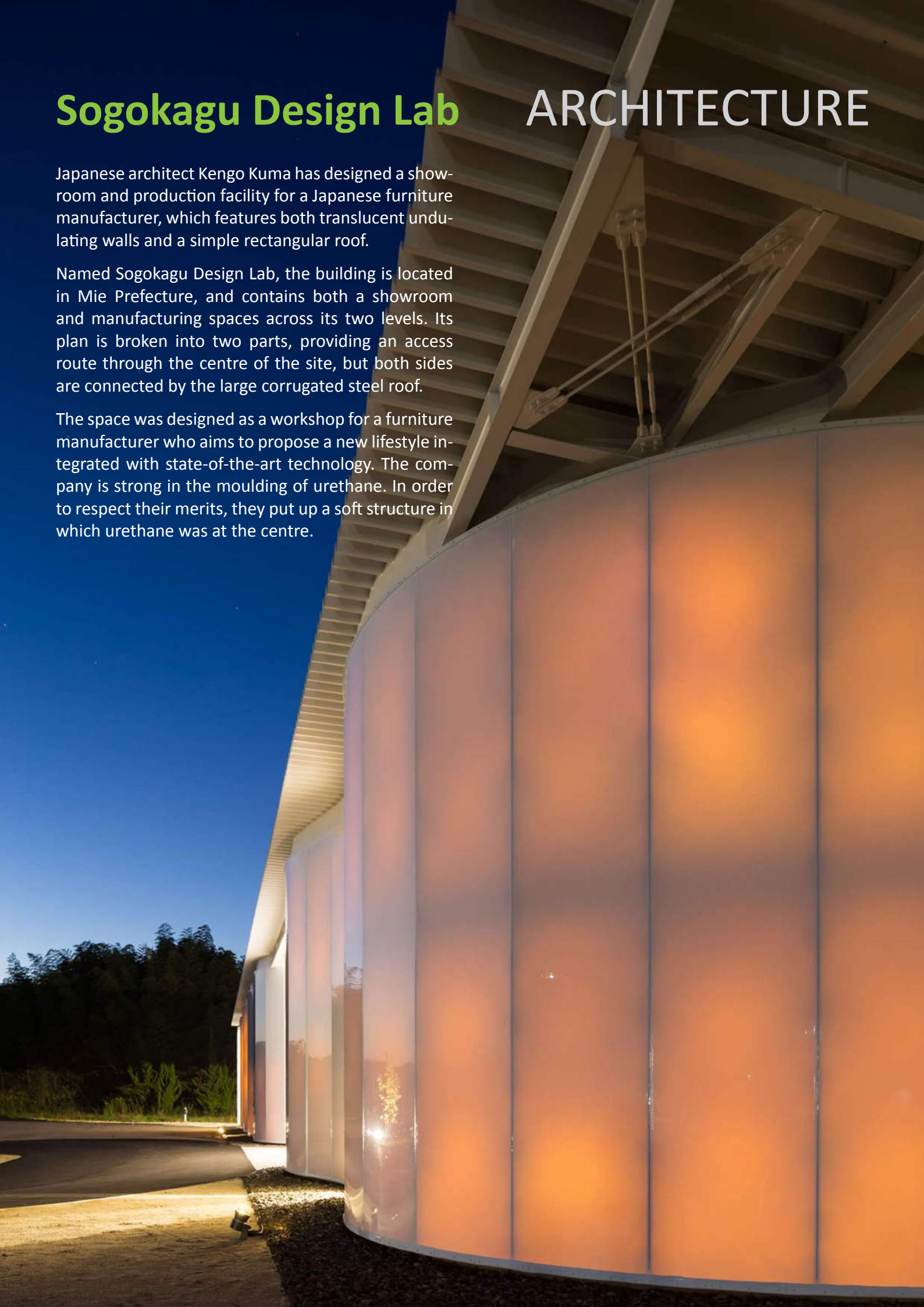
Sogokagu Design Lab

ARCHITECTURE

Japanese architect Kengo Kuma has designed a showroom and production facility for a Japanese furniture manufacturer, which features both translucent undulating walls and a simple rectangular roof.

Named Sogokagu Design Lab, the building is located in Mie Prefecture, and contains both a showroom and manufacturing spaces across its two levels. Its plan is broken into two parts, providing an access route through the centre of the site, but both sides are connected by the large corrugated steel roof.

The space was designed as a workshop for a furniture manufacturer who aims to propose a new lifestyle integrated with state-of-the-art technology. The company is strong in the moulding of urethane. In order to respect their merits, they put up a soft structure in which urethane was at the centre.



First, the steel structure was wrapped with urethane foam and covered on both sides with two membranes, which came from an idea of forming a soft and multi-layered exterior like an animal skin. Then ETFE was applied to the outer side to cope with heat, and transparent PVC to the inside with some mesh. For the main structure of steel, the robustness of a living creature was sought, which came into being as a mesh-shaped structural system based on a latticed combination of small parts. In the interior, pieces of plywood, 25-mm-thick, were put together to express a blurred space like a fractus cloud.

Architects | [Kengo Kuma and Associates](#), Tokyo, Japan

Location | Mie Prefecture, Japan

Technical info | Transparent PVC

Picture credits | [Masao Nishikawa](#)



Seeing Red

ART & DESIGN



Seeing Red is a performance piece initiated and directed by Takayuki Fujimoto, choreographed by Jung Young Doo, with scenography by Megumi Matsubara.

The title is taken from Nicholas Humphrey's book that explores the sensation created by the act of seeing red. What's involved in "seeing red"? "Consciousness matters," Humphrey concludes with striking paradox, "because it is its function to matter. It has been designed to create in human beings a Self

whose life is worth pursuing." Deeply inspired by this paradox, the performance piece challenges the very act of "seeing". Through exploring the act of "seeing red", we challenge our consciousness with which we create a Self in us as a basis of human value that connects with other selves.

Megumi Matsubara is known for her obsessively accurate use of shadows and reflections in her architectural approach. She orchestrates immaterial elements produced by light. With Seeing Red be-

ing the first stage that Matsubara ever worked on, she naturally ignored many constraints that stages normally require. Abstract, minimal, yet extremely vibrant in responding to lights programmed by Fujimoto, her stage set only focuses on the series of phenomena it creates.

The scenography consists of installations of self-standing triangular prisms made of mirrors, as well as translucent screens; one screen being a noise control curtain used for building sites, another being a special PVC, specifically developed for professional projection use. The stage is divided into two layers by those two screens, upon each of which moving images are projected. Responding

to the effect of light and projection, spaces behind the screens emerge and disappear, creating eclectic illusory effects. The triangle pillars made of mirrors, reflect light towards all directions in accordance with the movement of light, at times stretching the stage to the audience seats. The perception of the space changes from a moment to another and from one angle to another, offering an experience undeniably unique to each audience.

Scenography | [Megumi Matsubara](#), Tokyo, Japan

Location | KAAT Kanagawa Arts Theatre, Yokohama, Japan

Technical info | PVC curtains

Picture credits | [Megumi Matsubara](#), Bozzo





Treeplets



The Macau Architecture Promenade (MAP) pavilion is the result of a worldwide open-call for artists, launched by the Babel Cultural Organisation for an architectural event. From more than 50 proposals from all over the globe, Babel selected the large-scale architectural pavilion by Chinese architecture studio Impromptu Projects. The choice was based on the concept that an artwork, to be contemporary, must contain in itself a certain part of the future, rather than being only from its own time.

This temporary bamboo structure, entitled Treeplets, attempts to mimic the splendour and rarity of identical triplets in the form of three random trees, hence the word play of the title. The trees are joined together through their canopies, enabling the creation of natural archways and provide the structural solidity of the whole installation. Given its sheer size, it is a public space intervention which aims at activating the outdoor activities of the local community at various levels: by giving shade, by creating favourable conditions for anyone who passes by the temporary structure, by promoting the local bamboo craftsmanship, and by serving as a meeting

point and an unexpected mark in the urban arena. The trees are joined together through their canopies, enabling the creation of natural archways and provide structural solidity for the whole installation. Most of the materials utilised in the construction of this temporary structure were intentionally chosen for their recyclable qualities: on one hand, bamboo poles were taken from the scaffoldings of the building industry and returned to its original function once the structure was dismantled; on the other hand, the triangle-shaped fabric that served as decorative foliage on the canopy were in fact recycled PVC fabric from outdoor banners. Therefore, the transformative process of the materials was equated in the design as it proposes the reutilisation of the sources by creating something new out of the current spectacle.

Architects | [Impromptu Projects](#), Sughin, China

Location | Macau University Campus, Hengqin Island, China

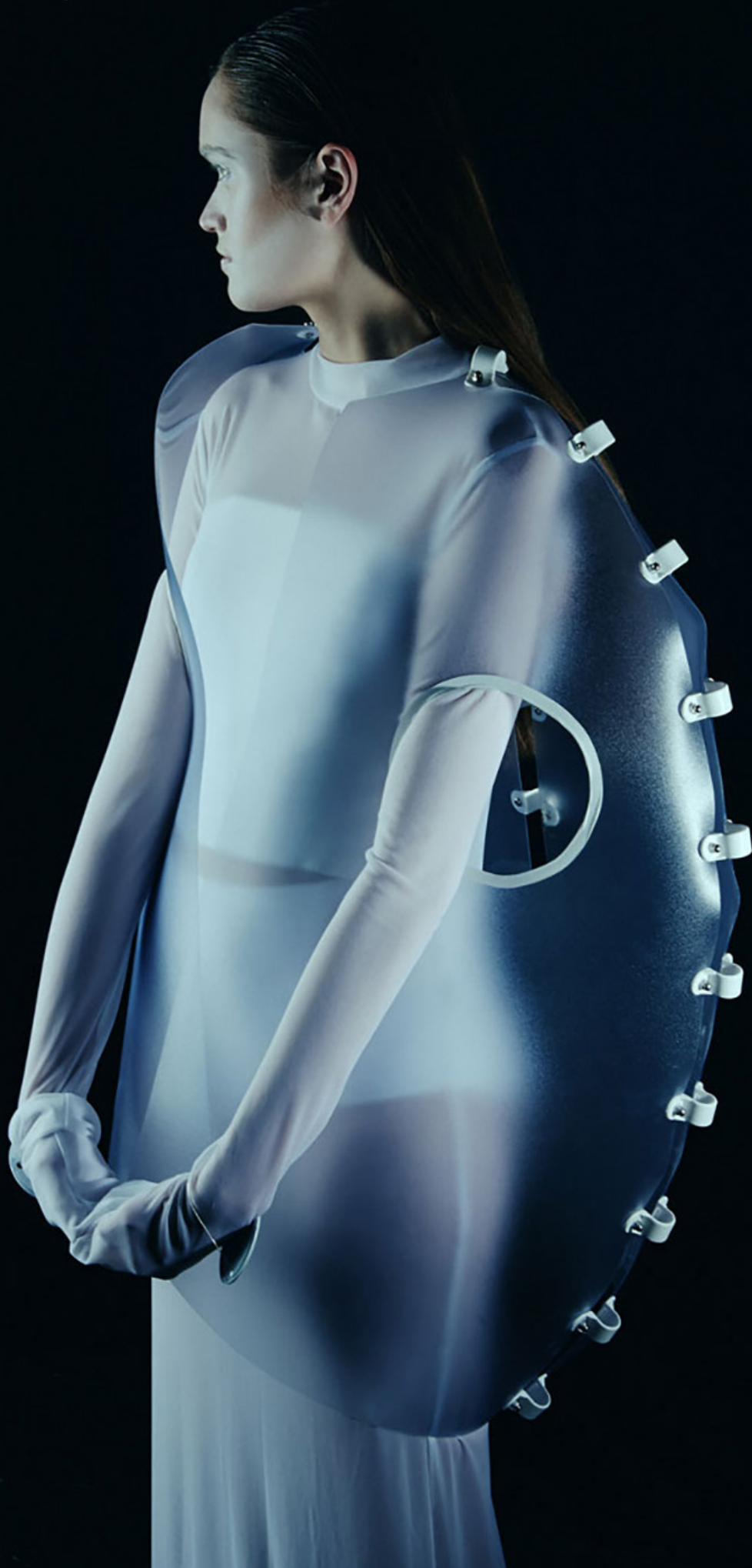
Technical info | Recycled PVC banners

Picture credits | Zizu

ARCHITECTURE



Deficiency Collection



ART & DESIGN

Industrial fabrics and hardware supplies were used to create these garments shown at the last Design Indaba by South African fashion graduate Renee Nicole Sander.

For her first collection titled “Deficiency”, fashion designer Renee Nicole Sander chose to experiment with PVC and padding, using the icy forms and colours of glaciers as a reference.

Sander designs garments that are ready-to-wear as well as avant garde pieces. Her latest collection includes commercial outfits, tailored outfits, eveningwear and high-fashion pieces.

The concept for her collection was glacier formations, with their interesting shapes and textures. She used wadding for padded quilts and blackout lining for curtains along with plastic canvas and other industrial materials to create the garments.

One piece comprises translucent PVC sheets linked with plastic ties down the sides, which look like shower curtain rings, and large circular arm holes in the front.

The collection was designed purely in white to show off the silhouettes and varied textures.

Designer | [Renee Nicole Sander](#), Cape Town, South Africa

Location | [Design Indaba](#), Cape Town, South Africa

Technical info | PVC sheets

Picture credits | [Renee Nicole Sander](#)

