

Espai Formica<sup>®</sup>,  
a place to belong.



Client: Formica Group Europe



*produces decorative high pressure laminates for finishing products in the sectors of:*



Education



Offices



Healthcare



Hospitality



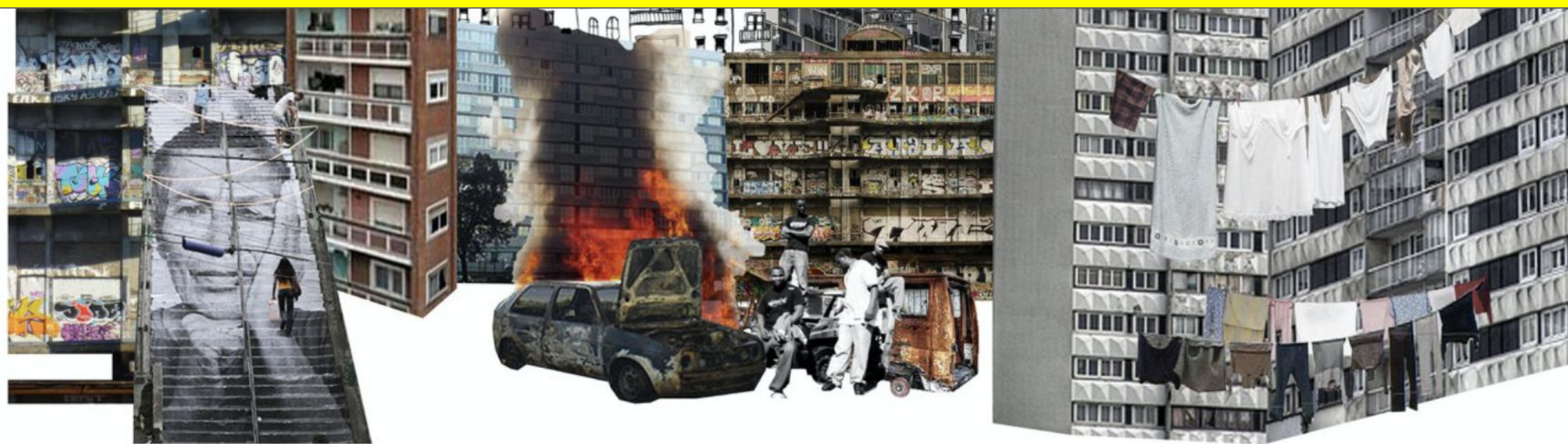
Marine

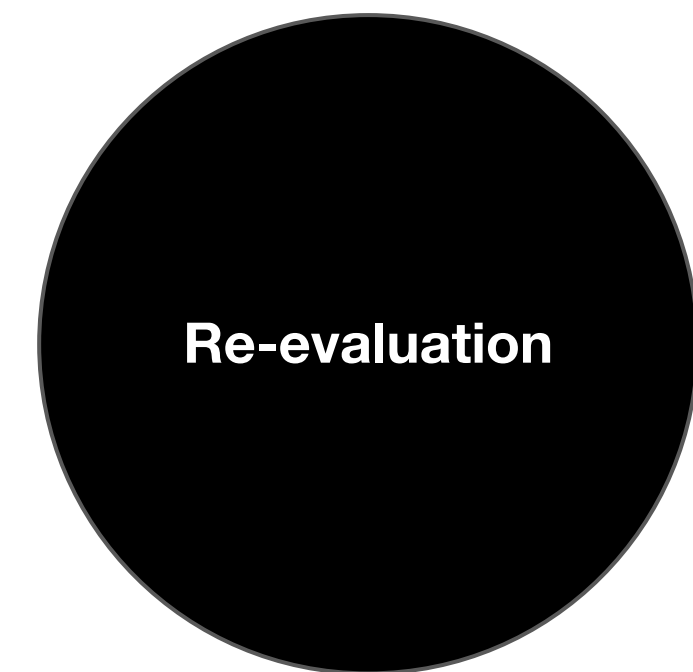
Formica historically



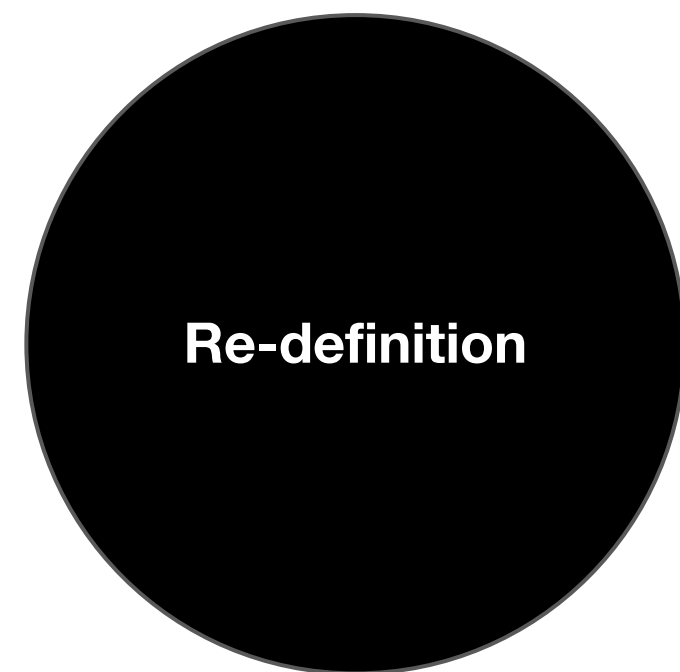


CONTEXT COLLAGE: LIVING SPACE ISNT ACCESSIBLE ANYMORE

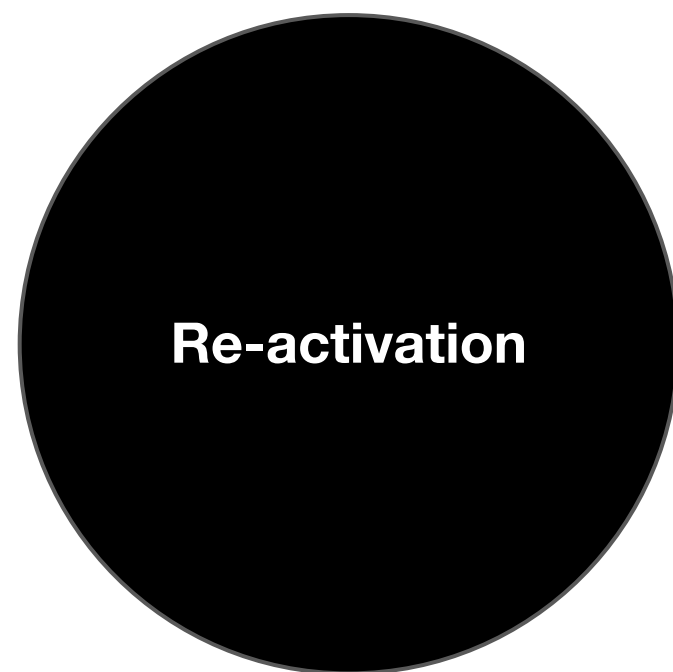




Re- evaluation of the brand image  
of Formica through the creation of  
meaningful content.



Re- defining the use of Formica laminates  
from finishing product to a broader use in  
the architecture field.



Re- activation of the urban structure  
adapting to the changes of the city.



Project goals



Client's goals



Bauhaus goals



**U** ELISAVA

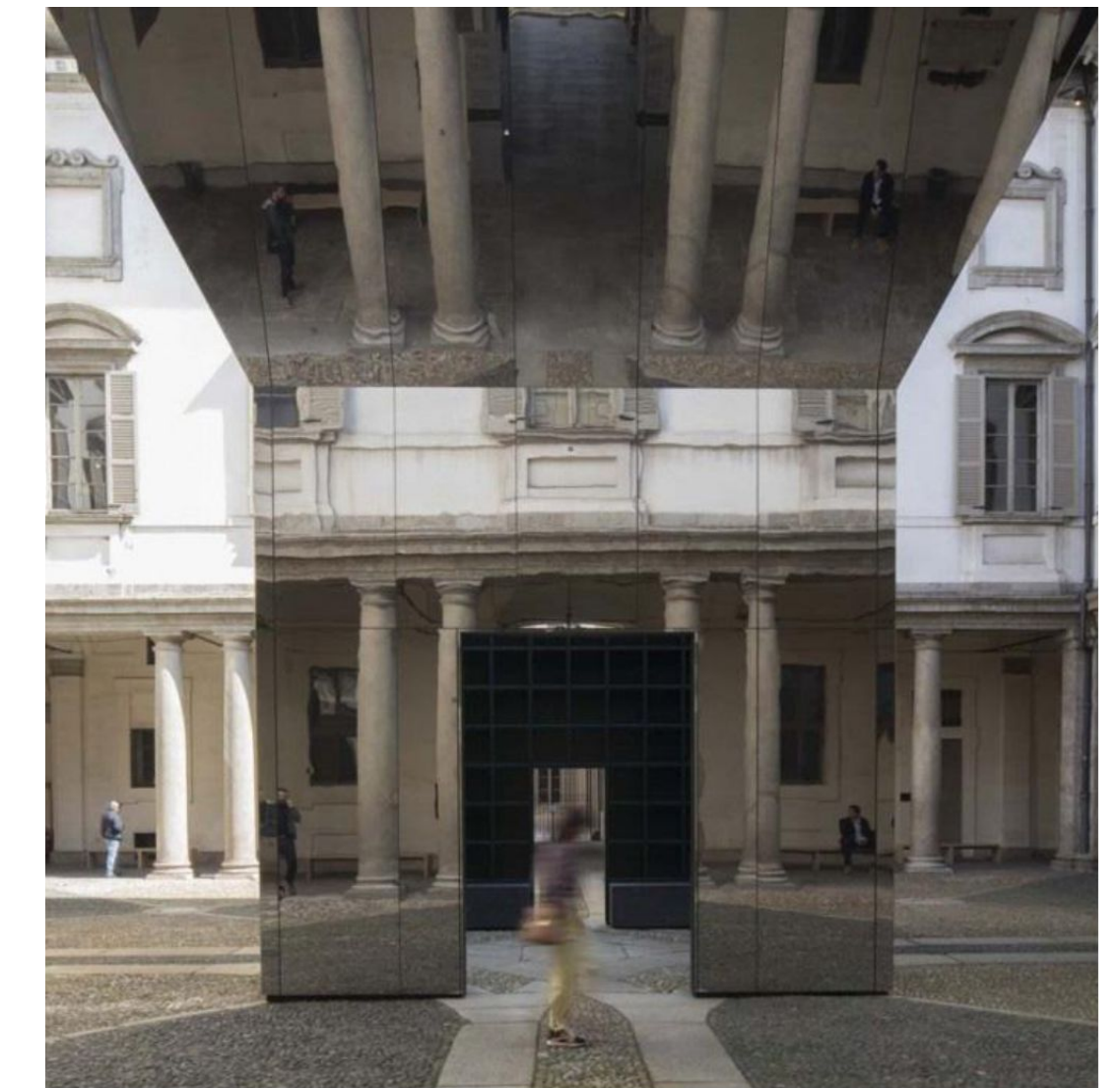
Design goals



Client's goals



from a surface finishing product



to a global building product

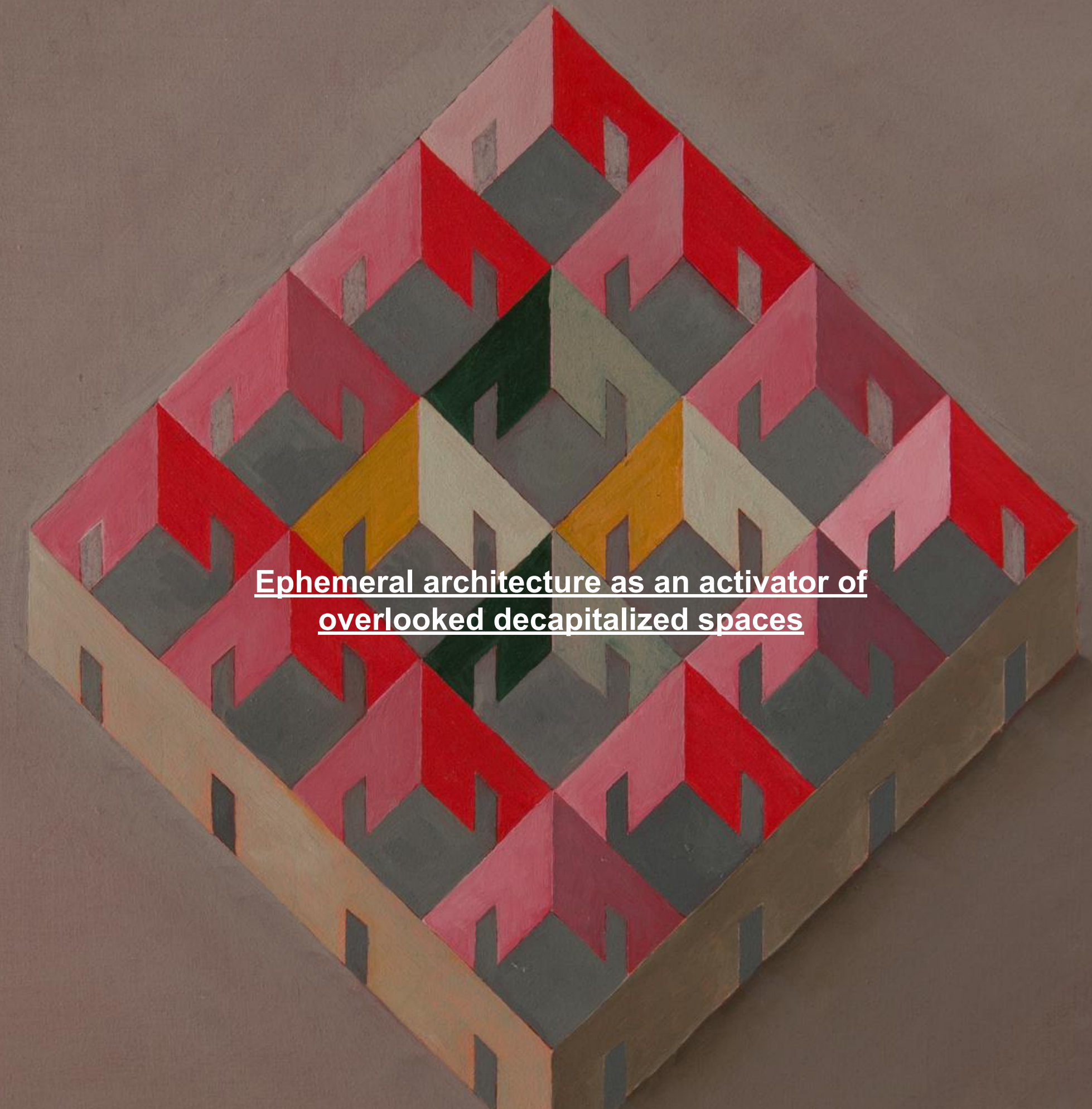
## Bauhaus goals

A more inclusive, sustainable, enriching  
and collective living

*The New European Bauhaus initiative calls on all of us to imagine and build together a  
sustainable and inclusive future that is beautiful for our eyes, minds, and souls.*  
**beautiful | sustainable | together**

Design goals

Ephemeral architecture as an activator of overlooked decapitalized spaces



Project Structure and Schedule

Eulàlia

ALVARO GOMEZ-SELLES

Wulala (Jianang)

margene

Emma Fifield

Claudia Anguera

Grace Barrett

Rada Singhasaneh

Qyu-Ri Kim

Qiong

Gunju Kim

Vedika Khushalani

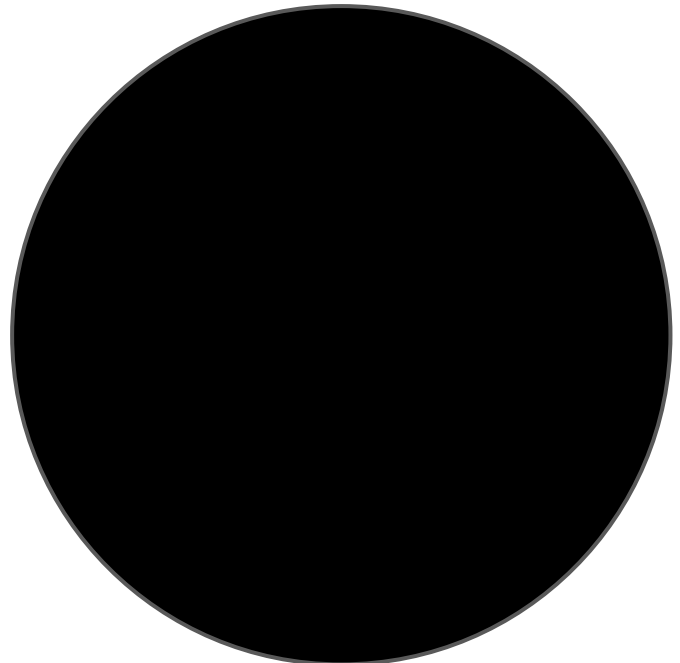
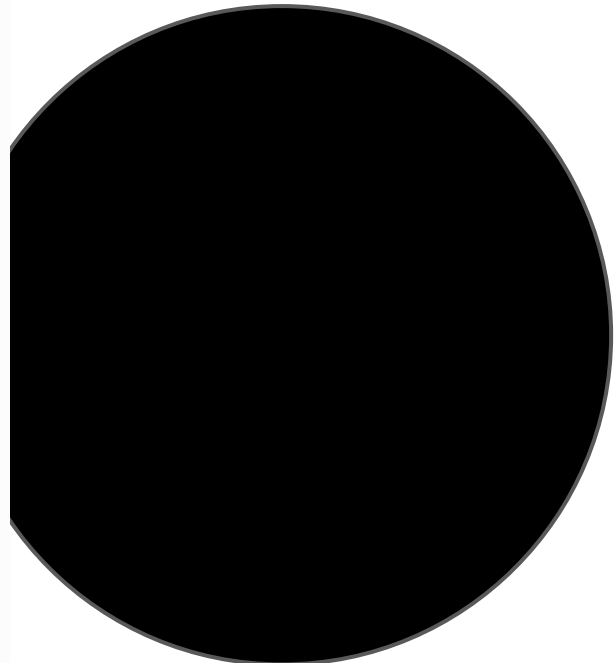
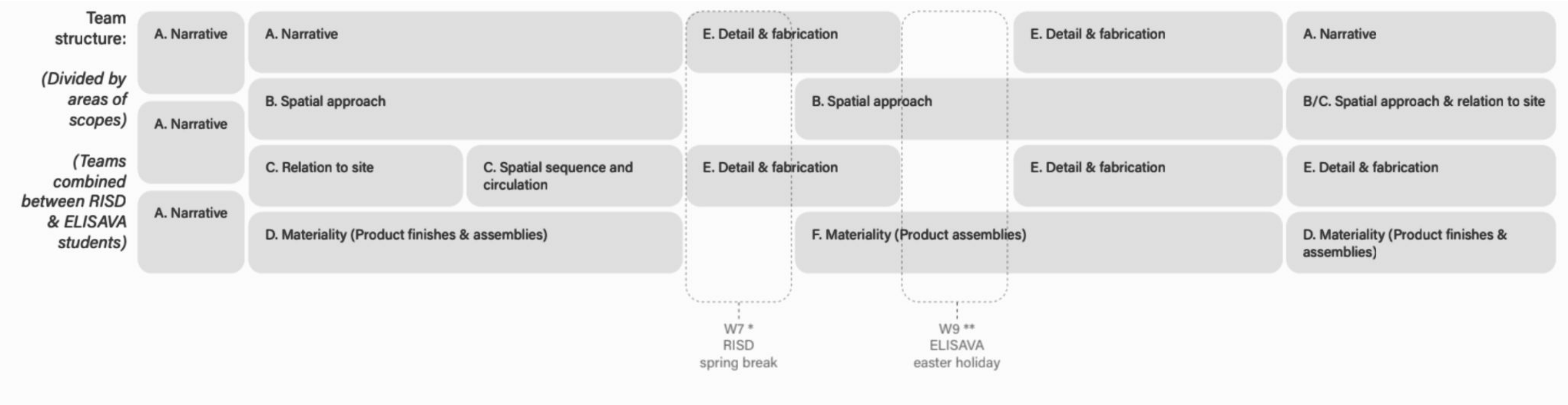
Natalia Silva

Cristina Pan

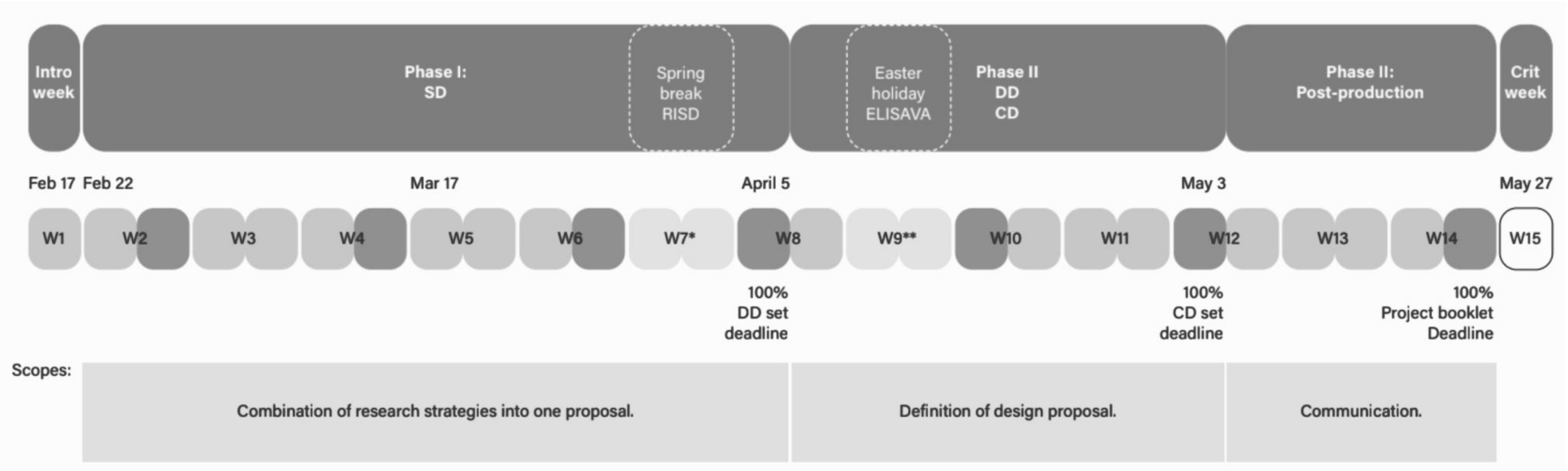
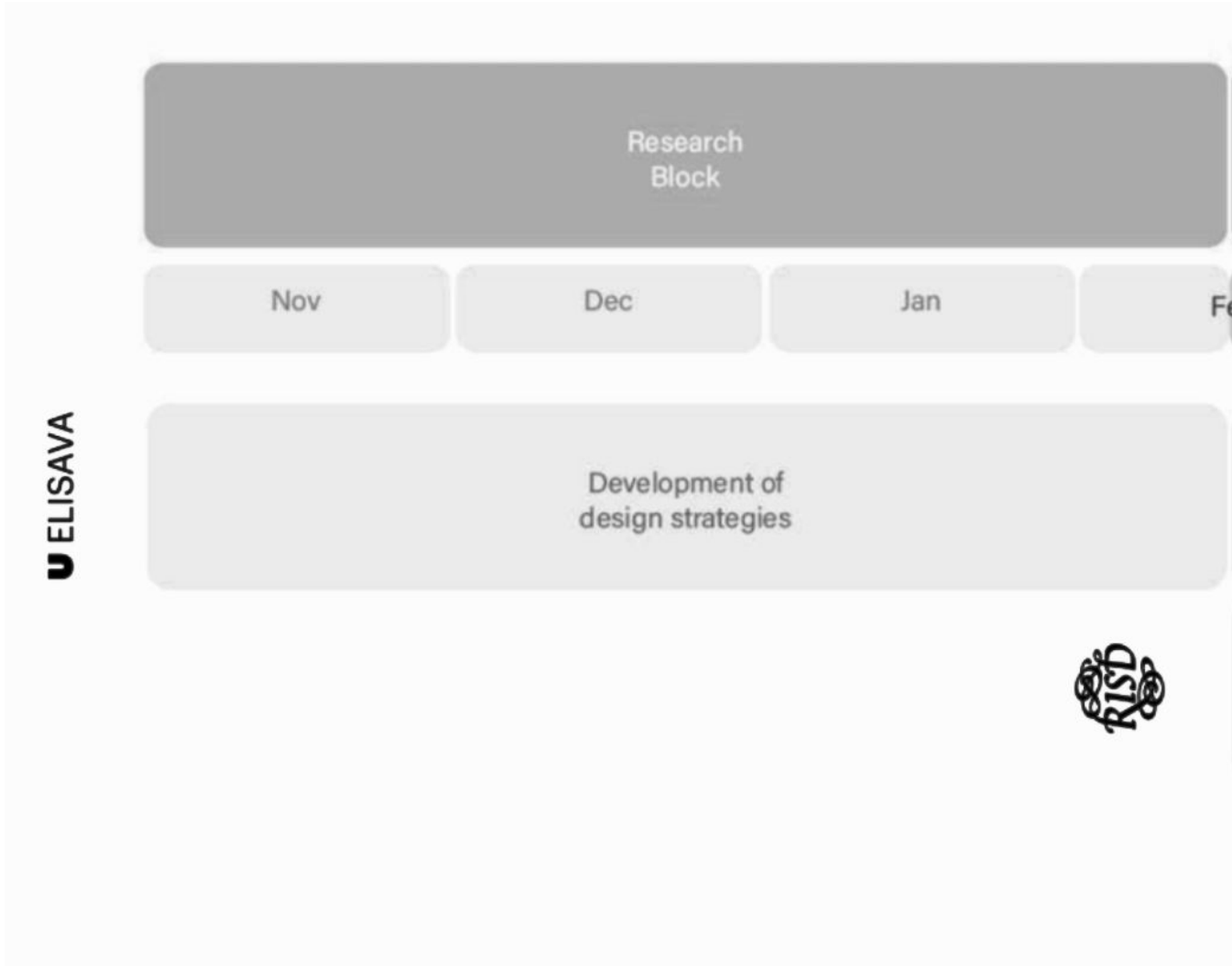
Shreya Khanna

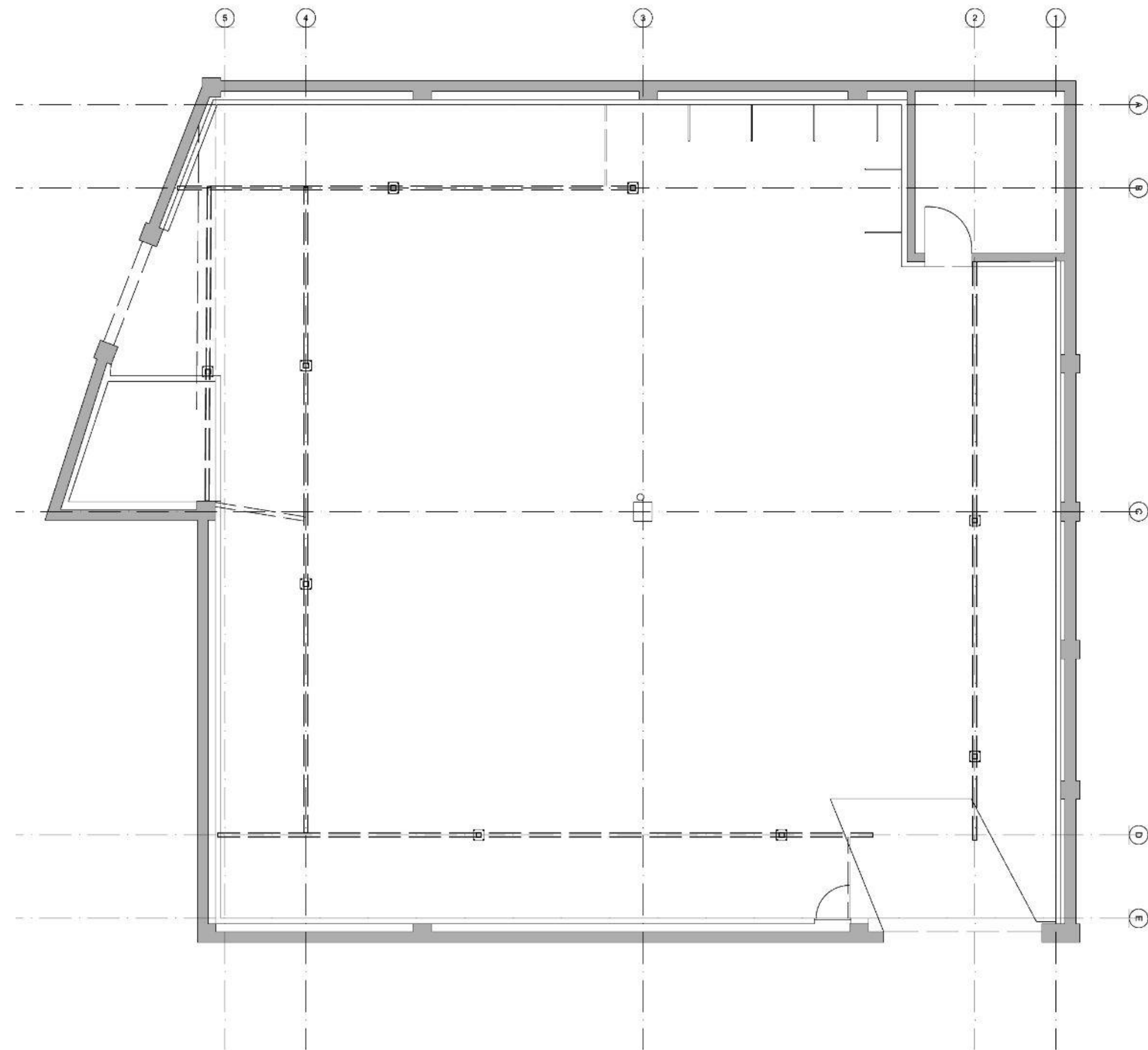
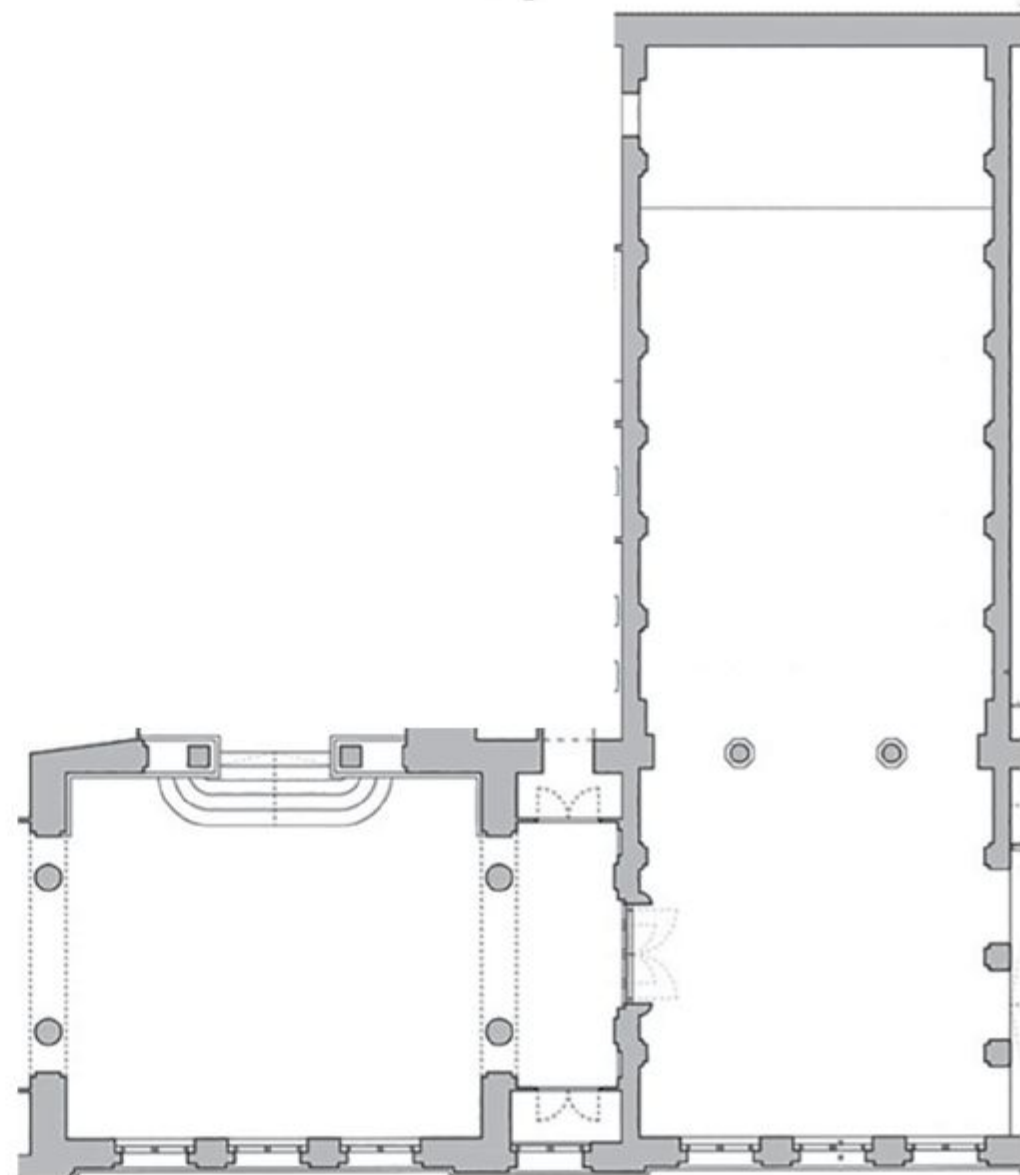
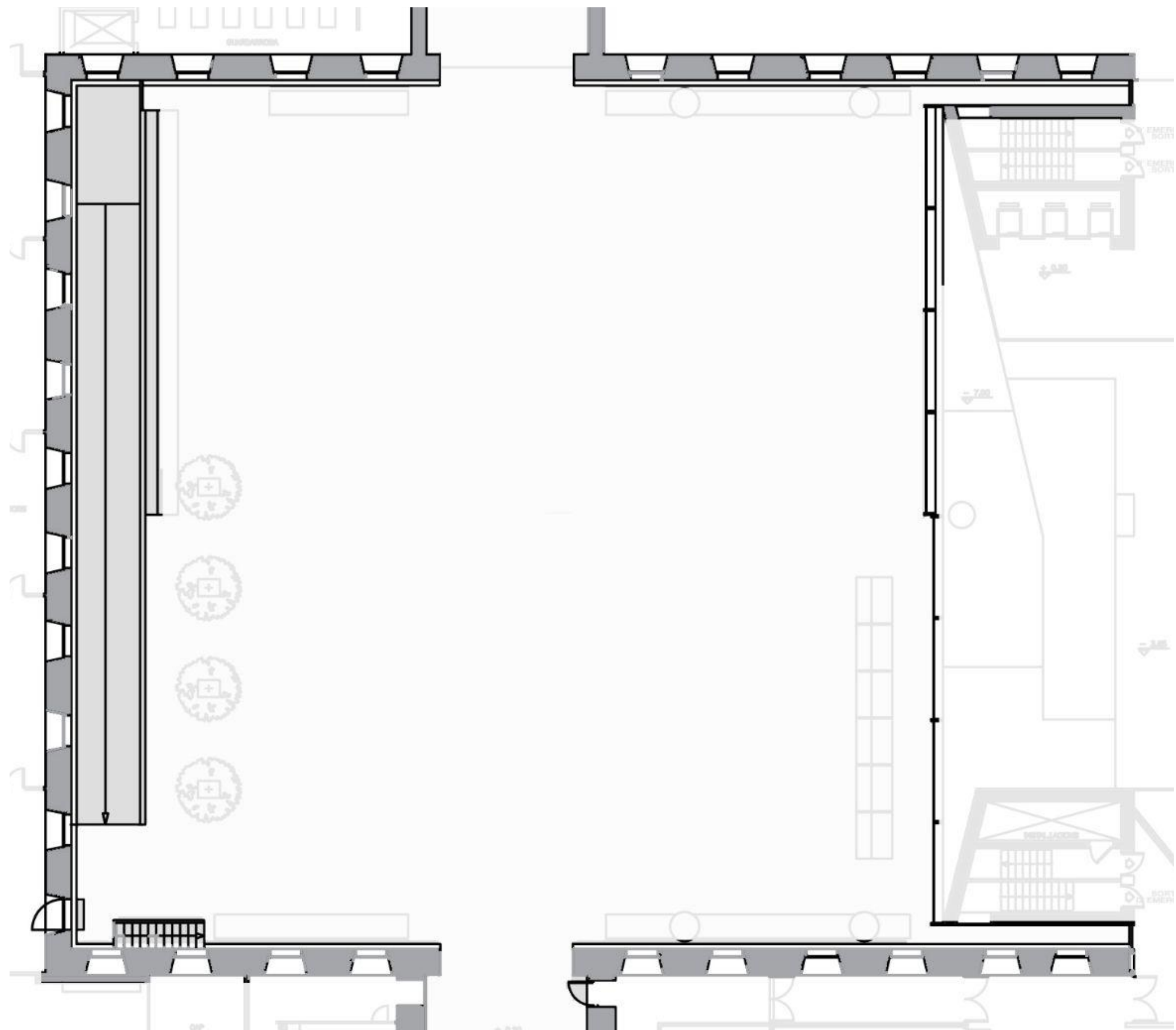
aina



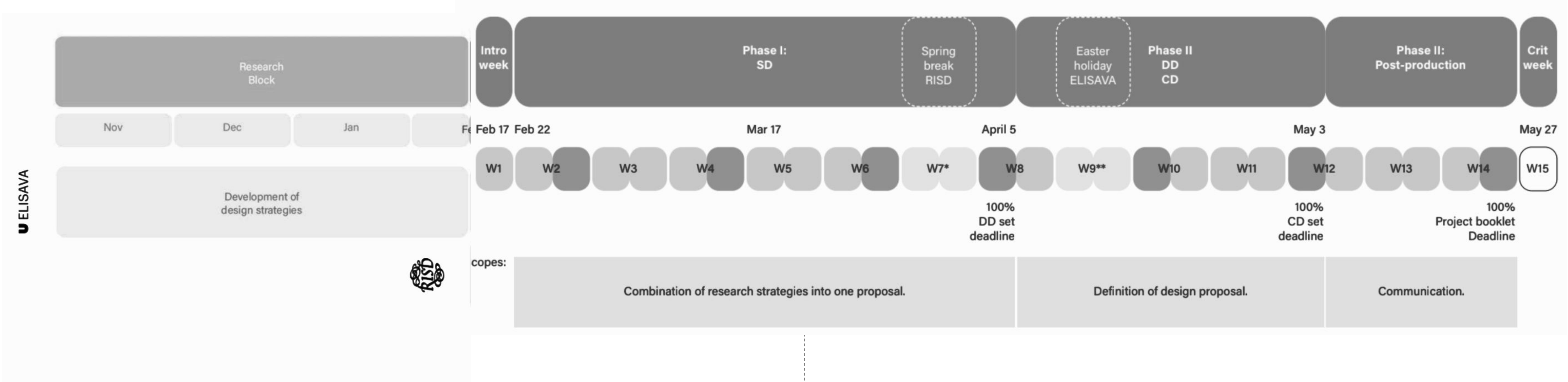


Initial project schedule:



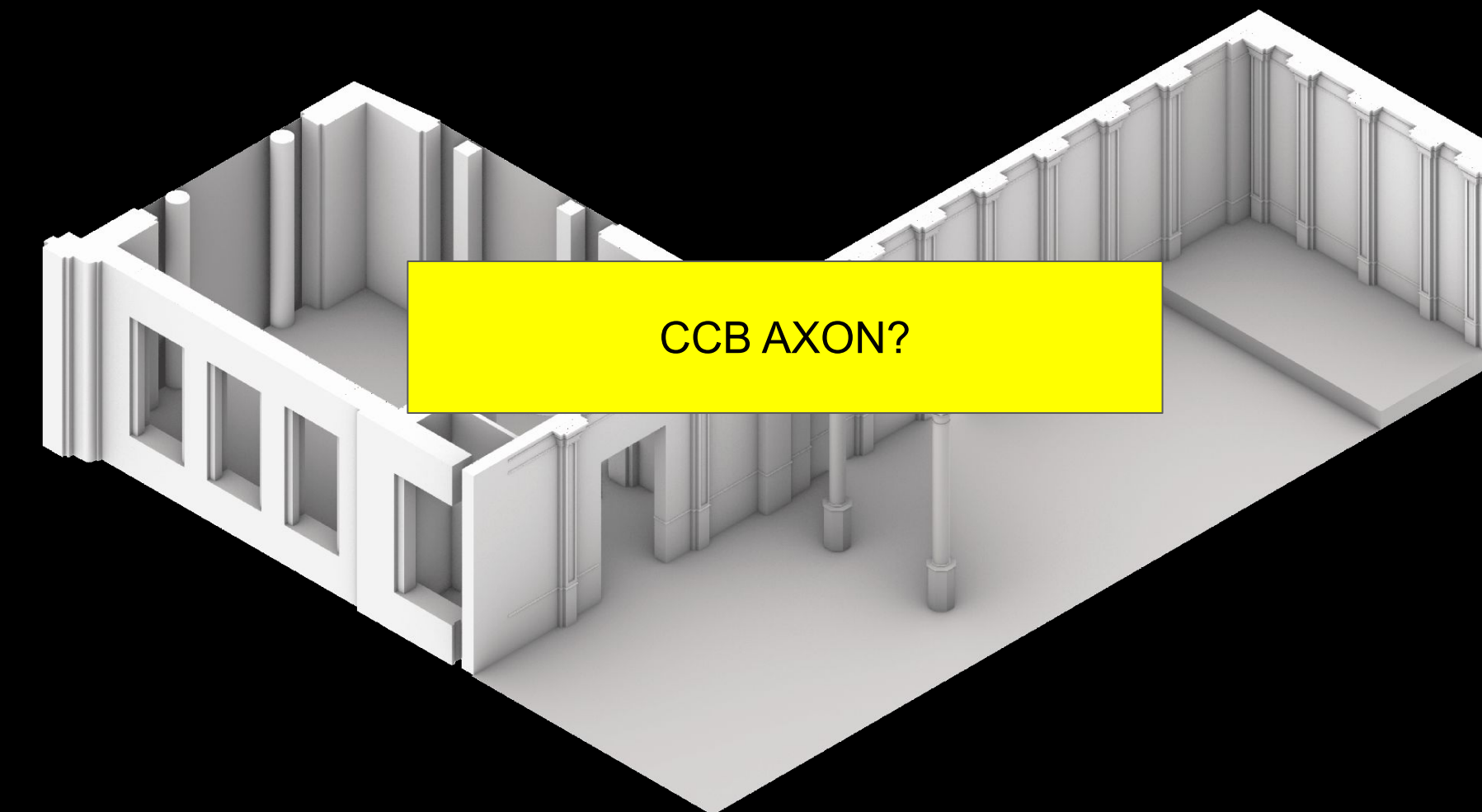


Final project schedule:



Phase I:  
Research Phase

Site I: Typical Barcelona Square



Narratives

## Design Strategies

Elements to keep



Typical Square > BORSI





**Phase II:**  
**Schematic Design**

Narrative goals

1. Space for a decapitalized interaction
2. Reactivation of existing obsolete infrastructure
3. Common sense of belonging
4. Collective domesticity
5. Promotion of Formica's products:
  - a. as a way to create atmospheres and environments
  - b. Its technical capacity/sustainability
6. Recognition of architecture as a communication tool

## Space for decapitalized interaction

*Through the redefinition and requalification of decapitalized space*



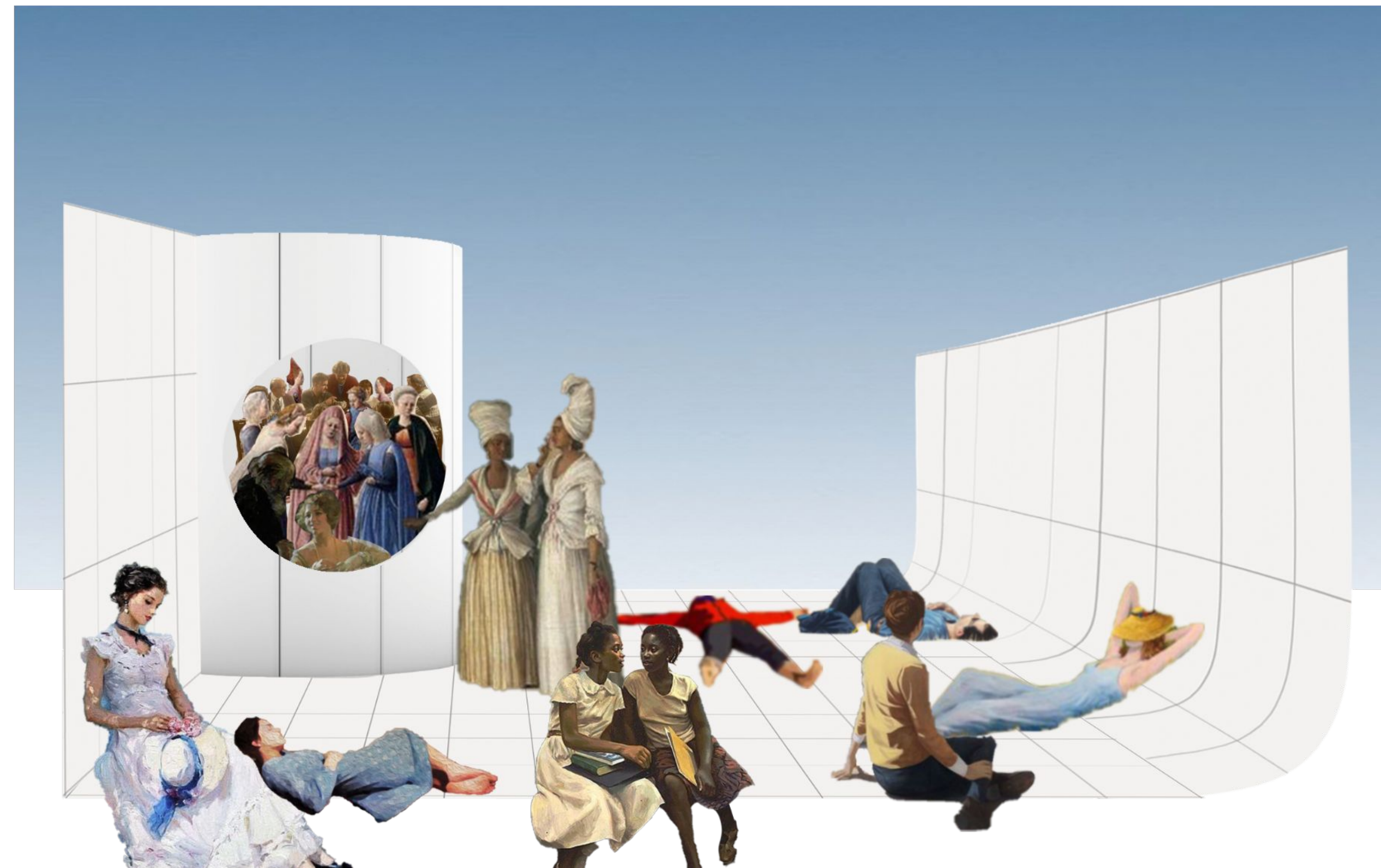
Reactivation of existing obsolete infrastructure

*Through the deformation of existing spatial conditions to assign new use*



Common sense of belonging

*Through a common sense of space*



## Collective domesticity

*Through the recreation of spatial relationships by shared domestic activity*



Promotion of Formica's products:

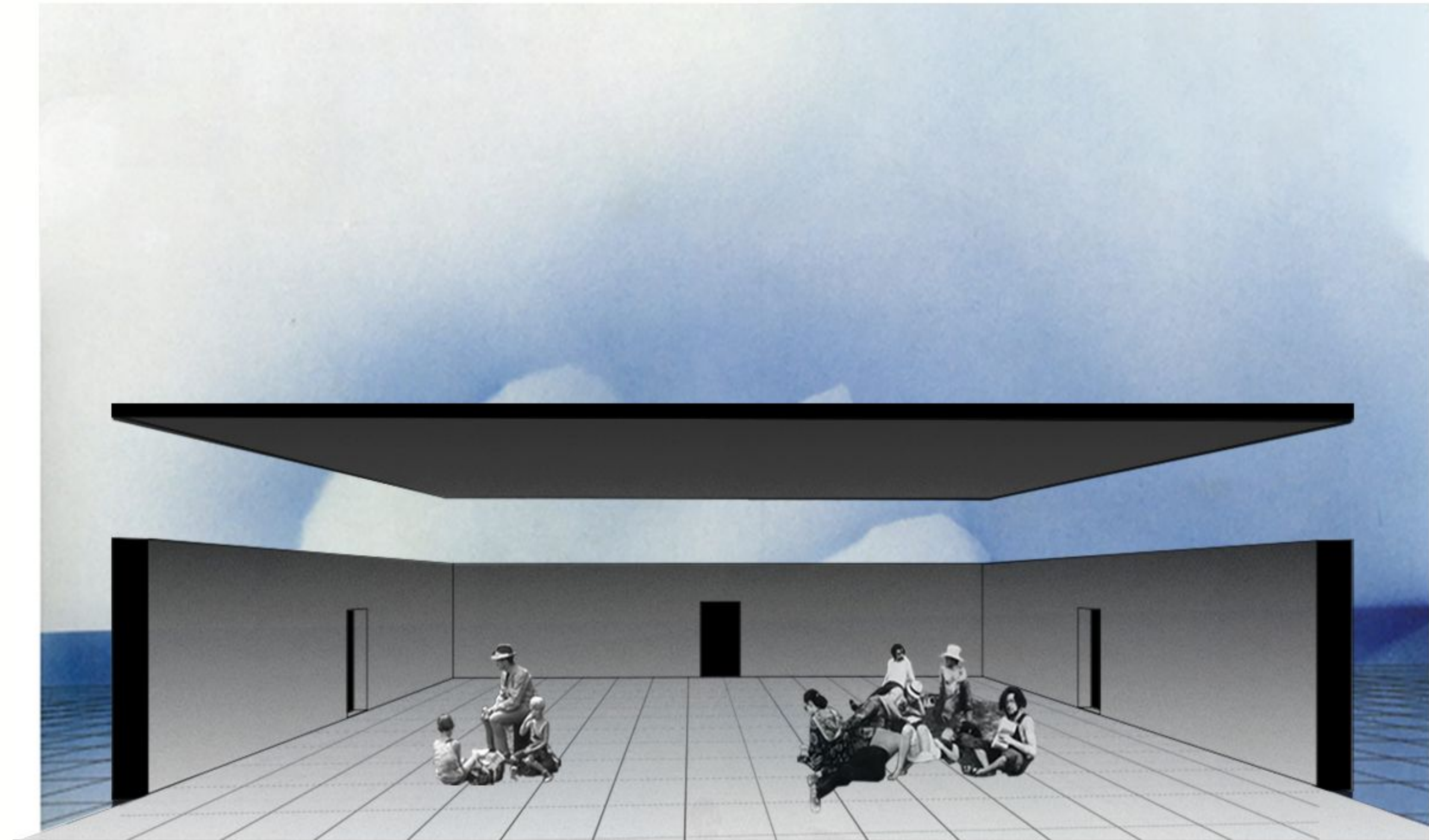
- as a way to create atmospheres and environments
- its technical capacity/sustainability

*Through demonstrating its capabilities*



- Promotion of Formica's products:
- as a way to create atmospheres and environments
  - its technical capacity/sustainability

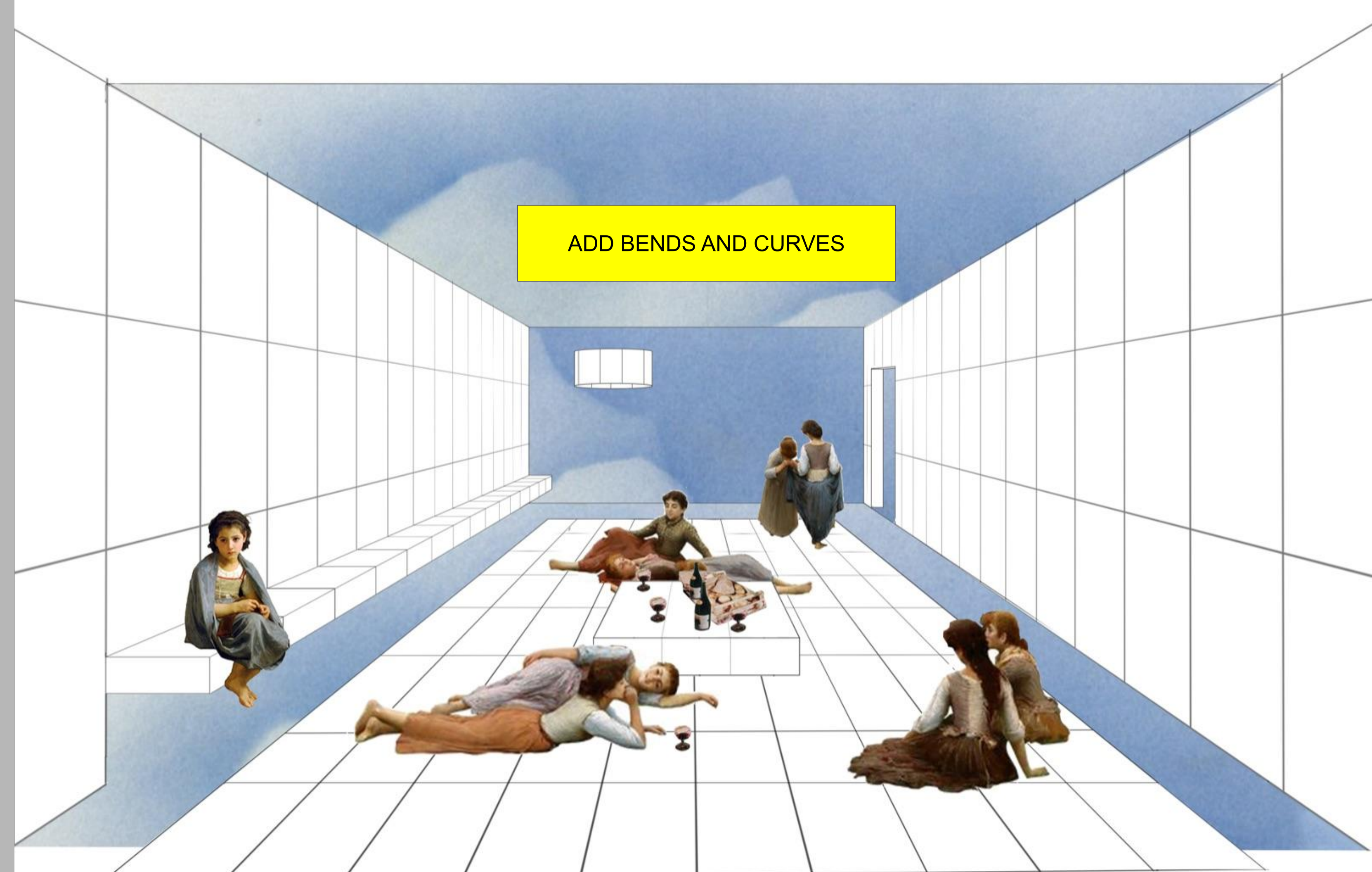
*Through the creation of environments using color and light*



Promotion of Formica's products:

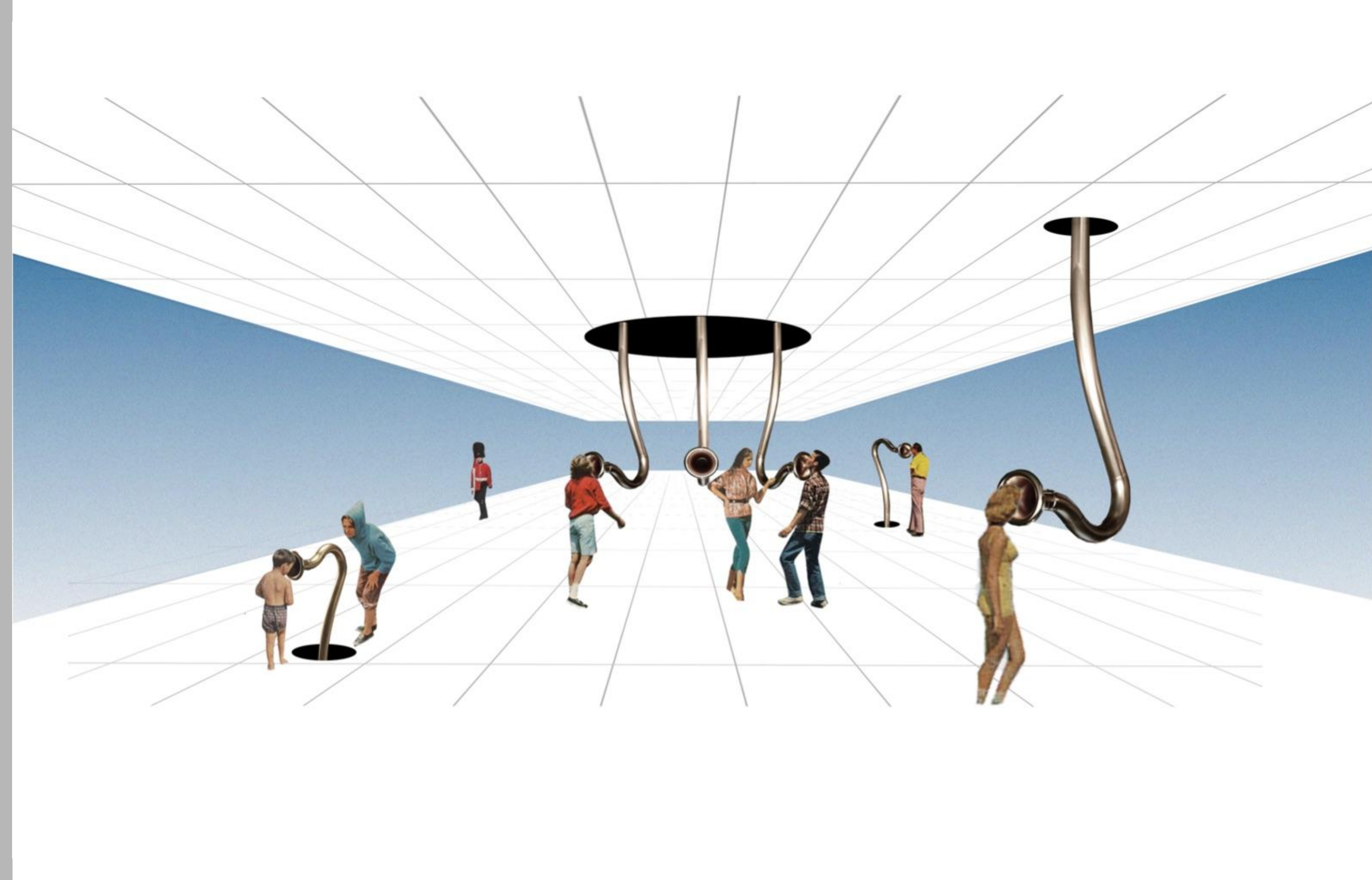
- as a way to create atmospheres and environments
- its technical capacity/sustainability

*Through the exploration of Formica's technical capacities*

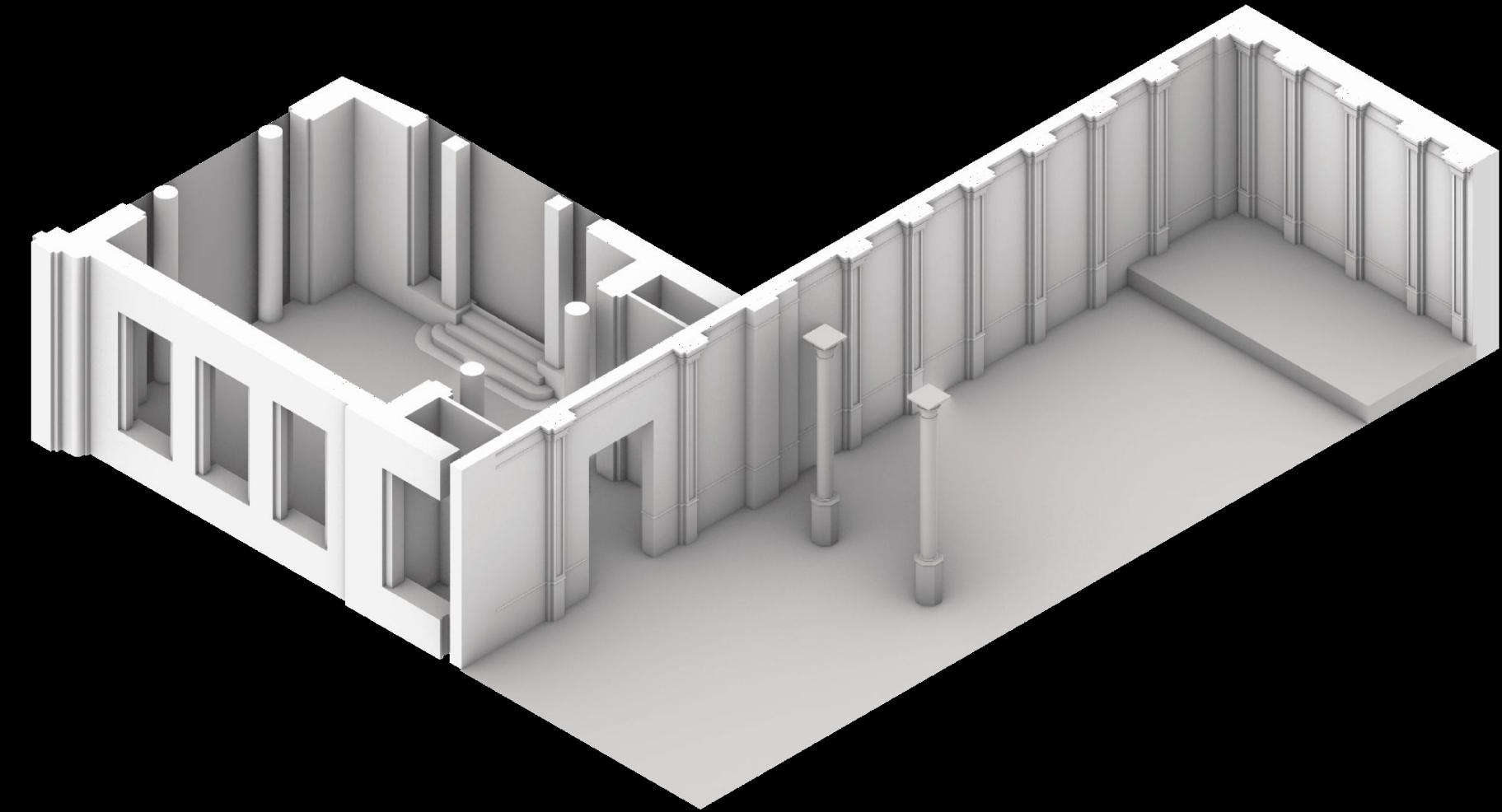


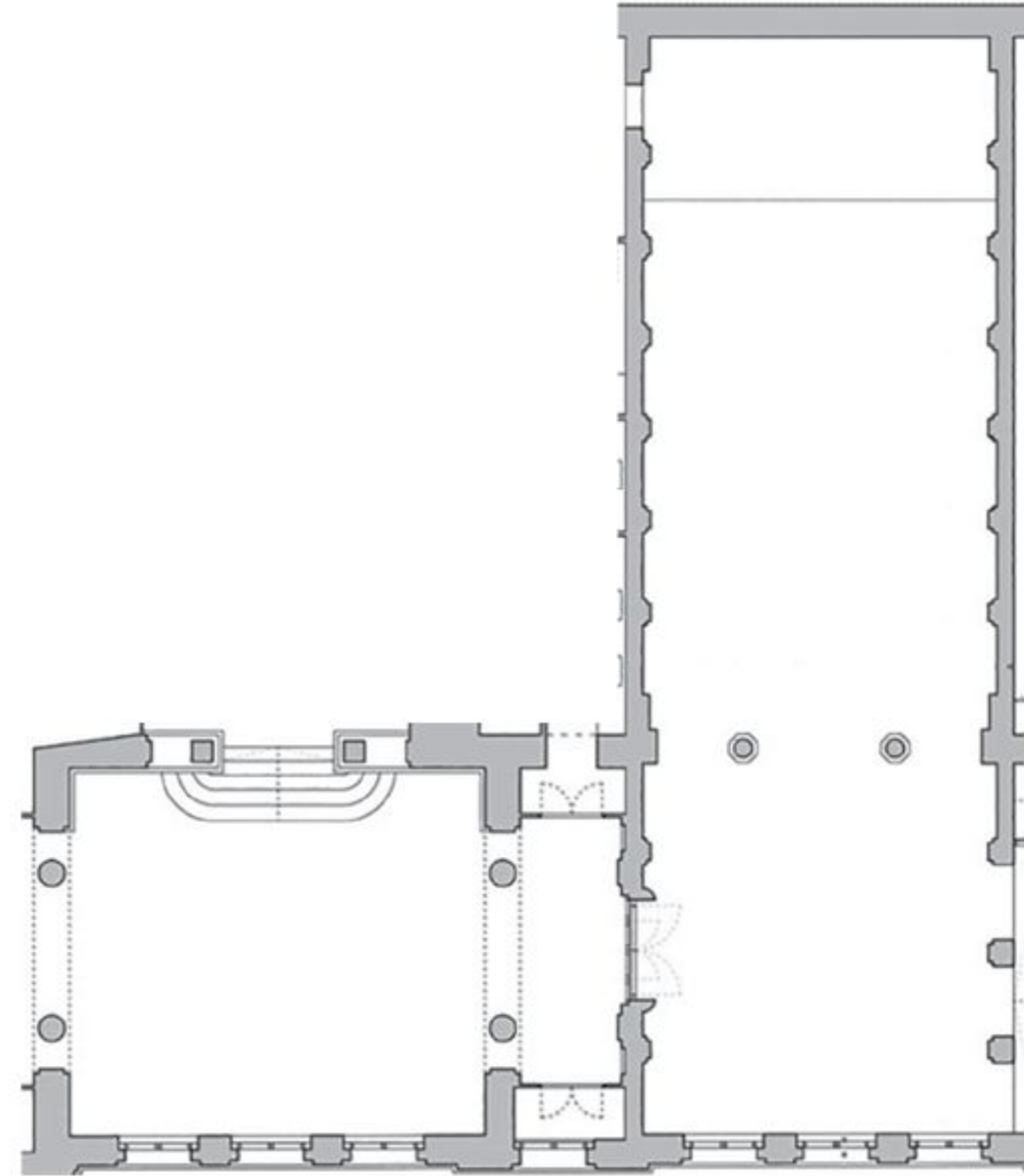
Recognition of architecture as a communication tool

*Through the acknowledgement of a product's adaptability to express function and form*



Site II: El Borsi







1. Ways of Occupation

Reactivation of existing obsolete infrastructure

Common sense of space

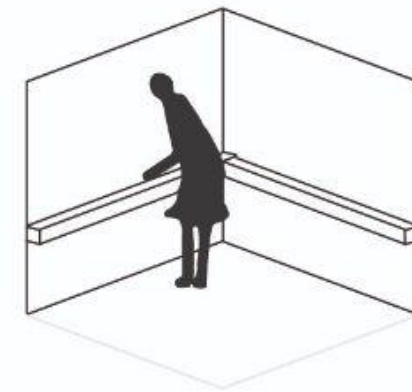
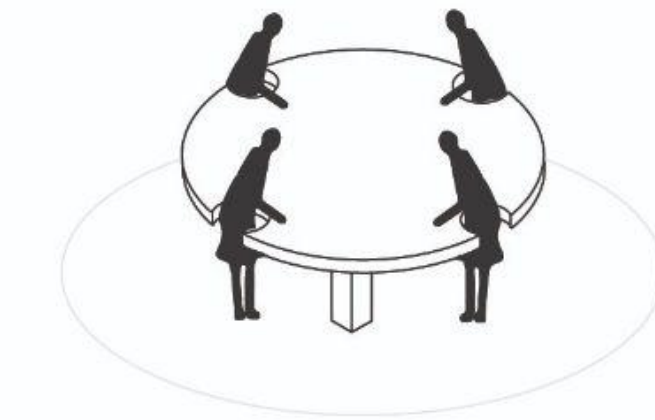
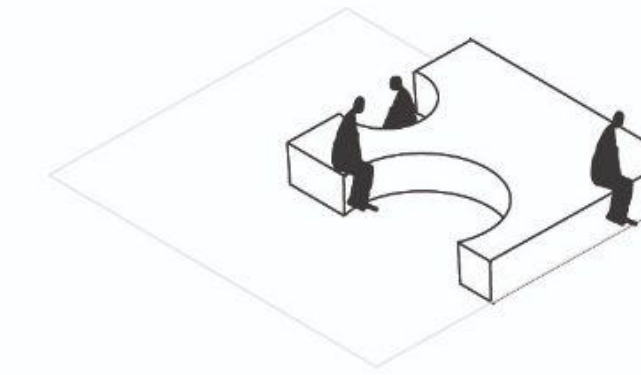
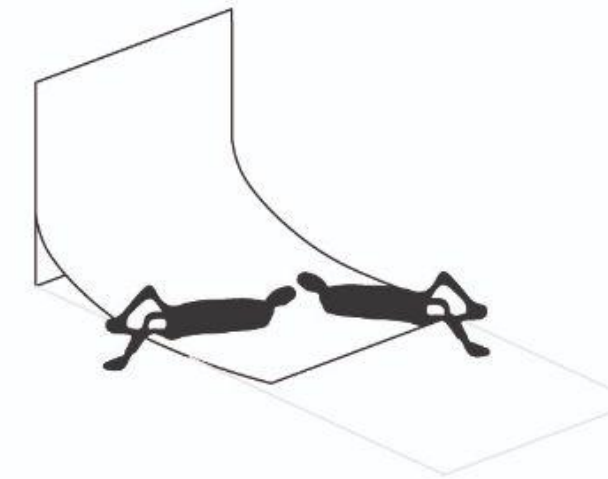
Collective domesticity

## Collective domesticity

*Through the recreation of spatial relationships by shared domestic activity*

- Elicit performance of domestic activities
  - Produce a gradient of interactions

Design secondary elements inspired by  
domestic activities and interactions



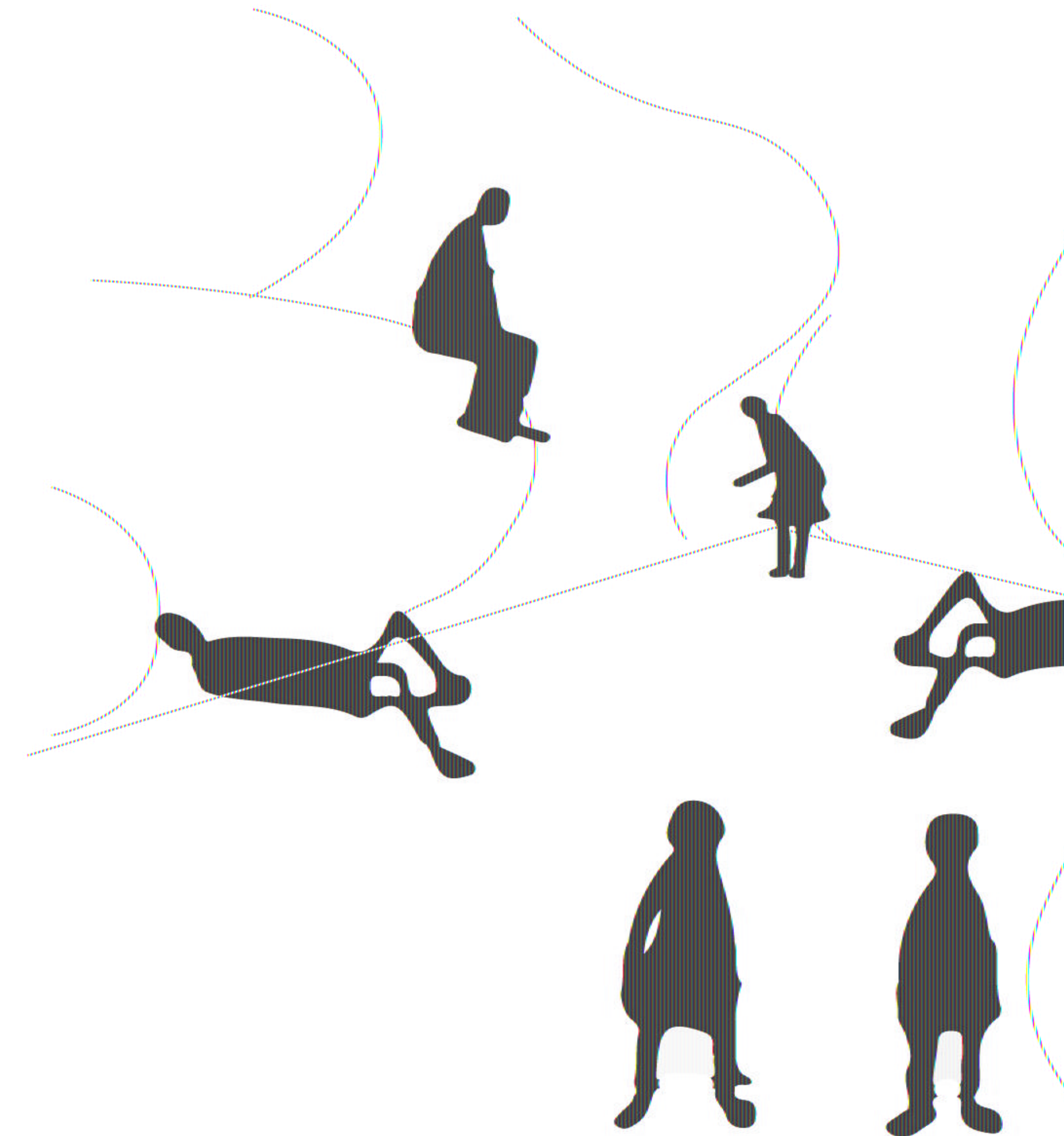
### Common sense of belonging

*Through a common sense of space*

- Stimulate collectivity through shared activity
  - Implement a common language

Introduce audiovisuals as a way for people to gather and experience as a group

Allow for collective use of secondary elements through scale and functionality

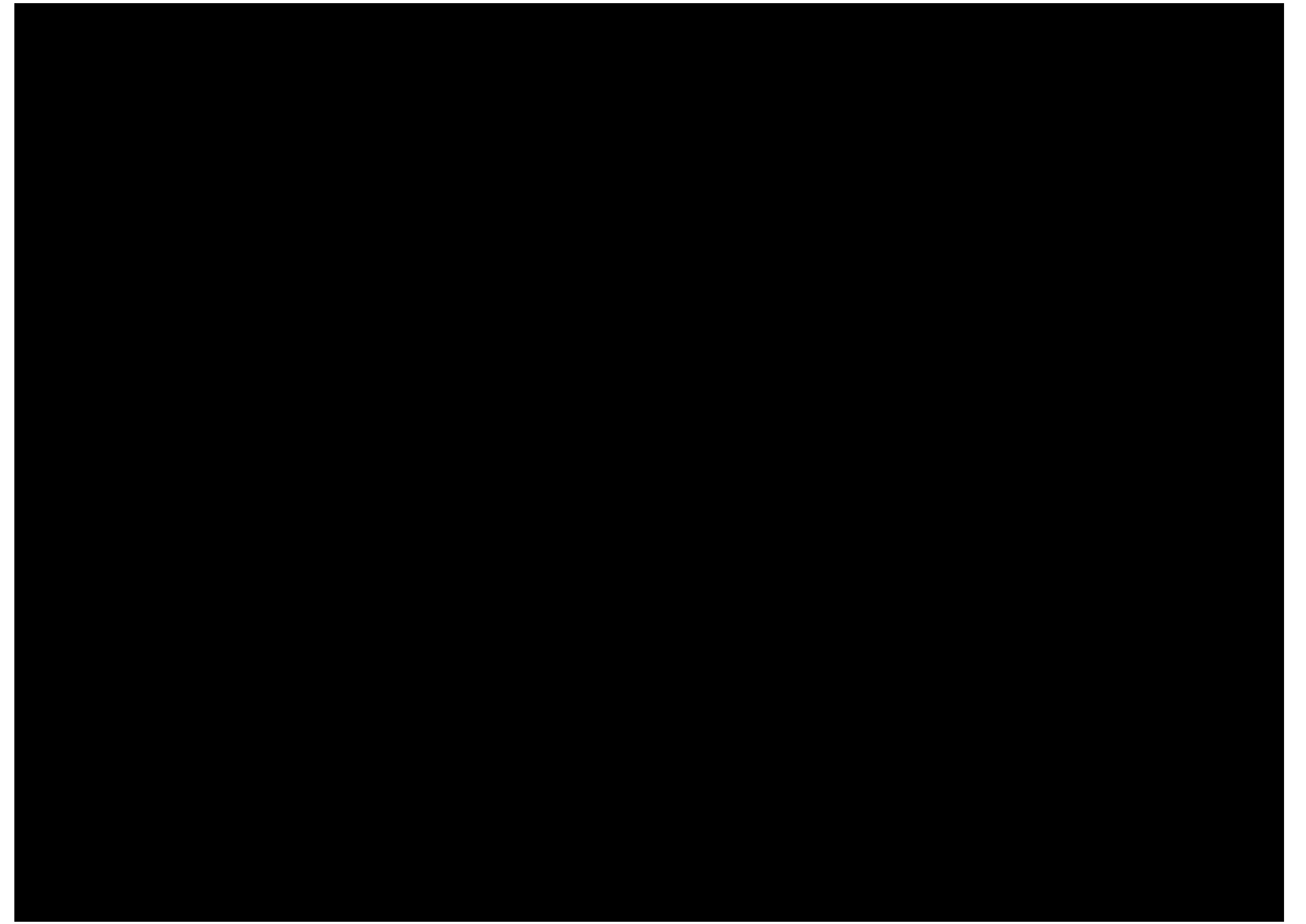


## Reactivation of existing obsolete infrastructure

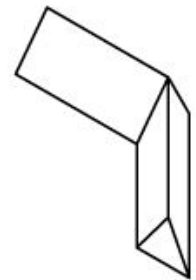
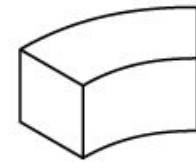
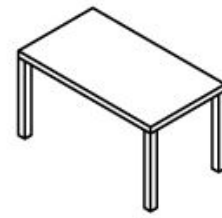
*Through the deformation of existing spatial conditions to assign new use*

- Through the activation and deformation of existing spatial conditions

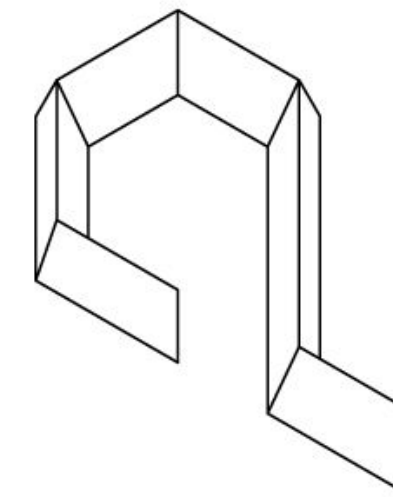
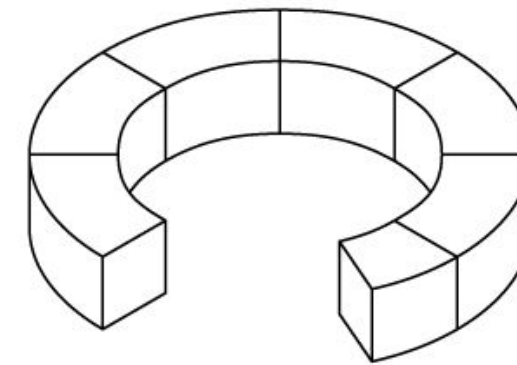
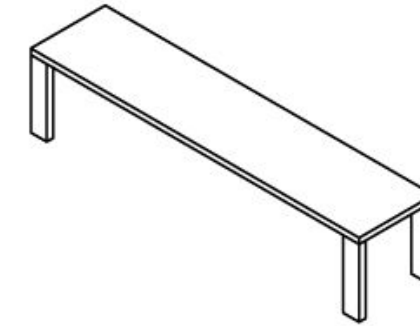
Design secondary elements inspired by  
domestic activities and interactions



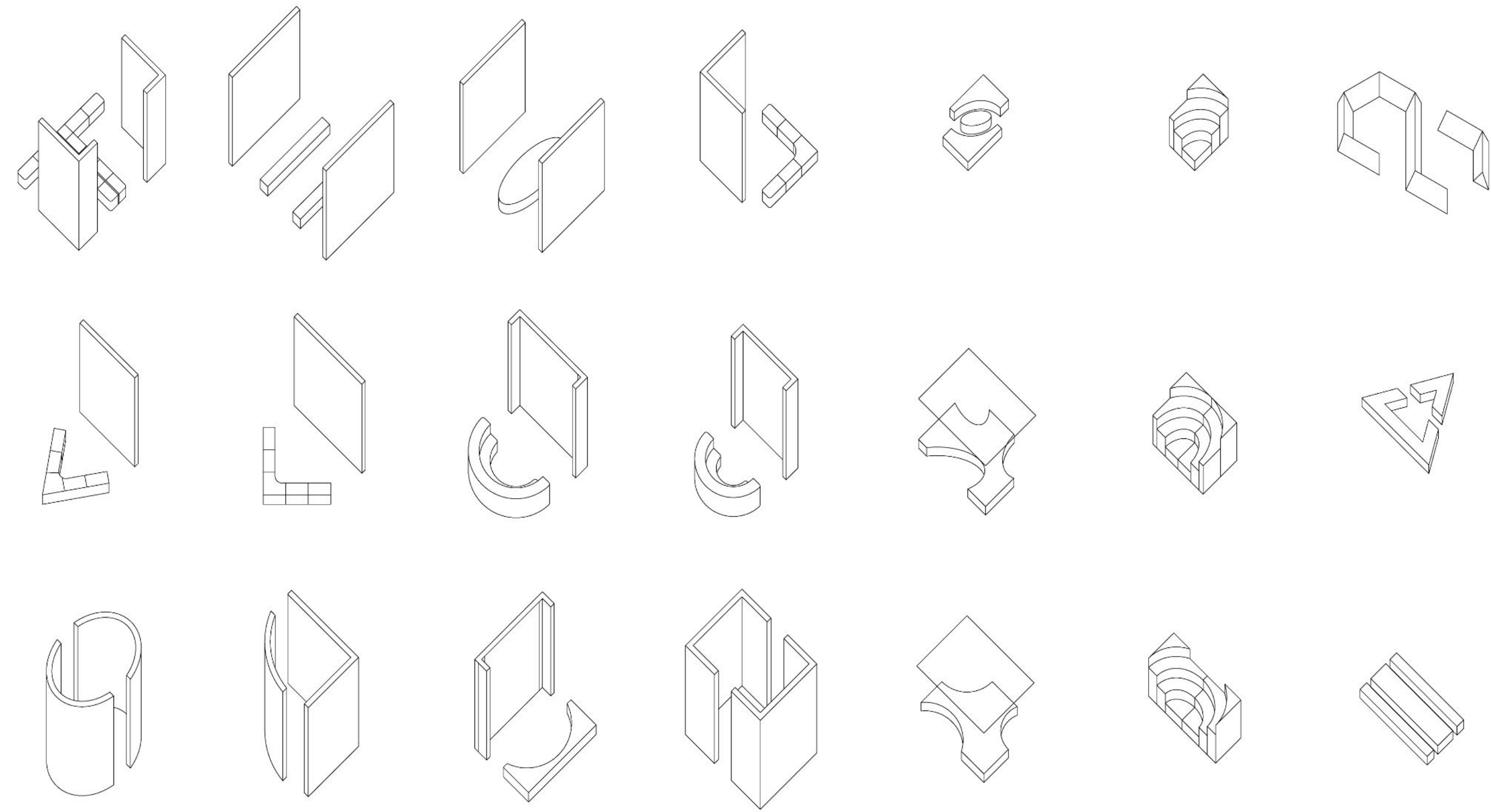
**Singular**



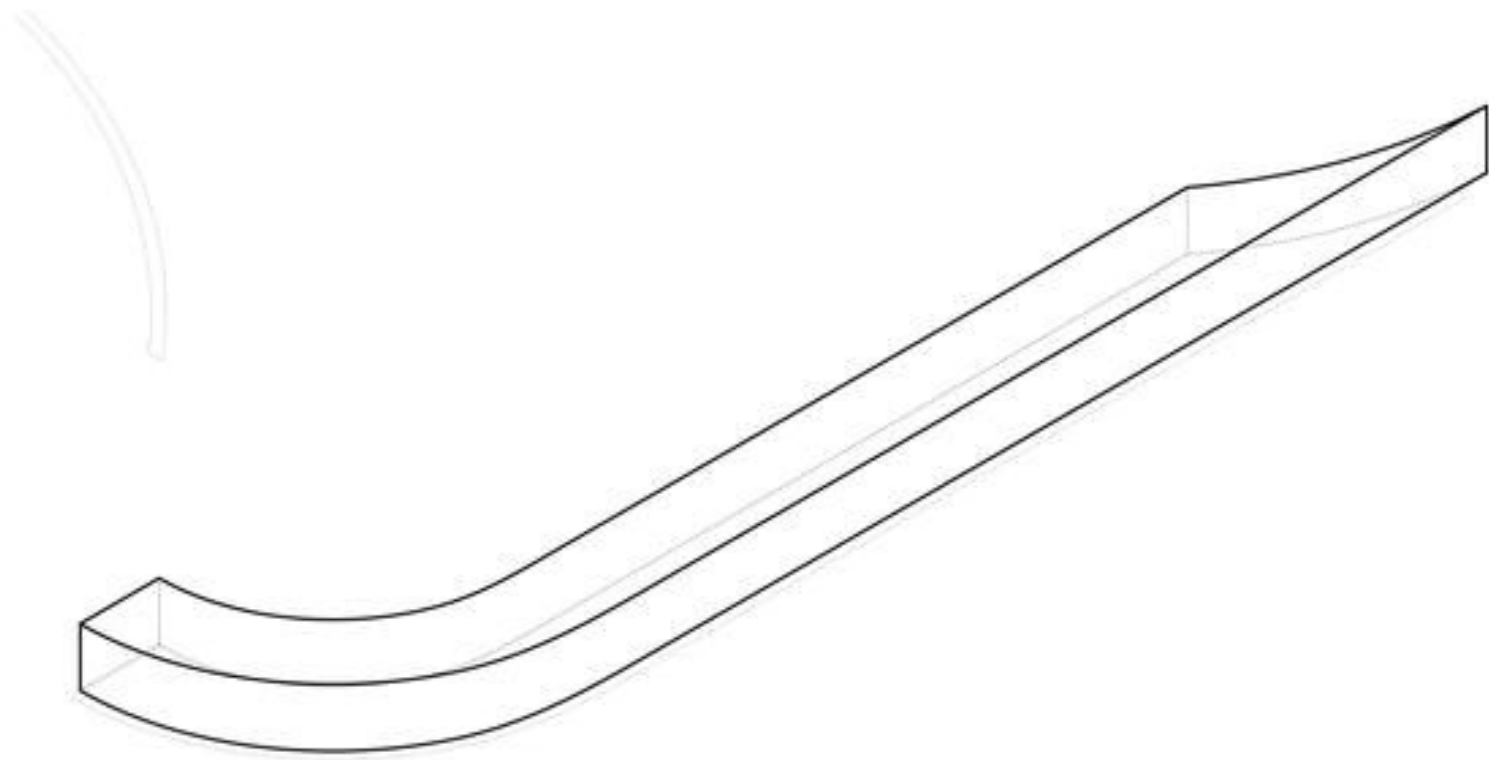
**Collective**



El Borsi

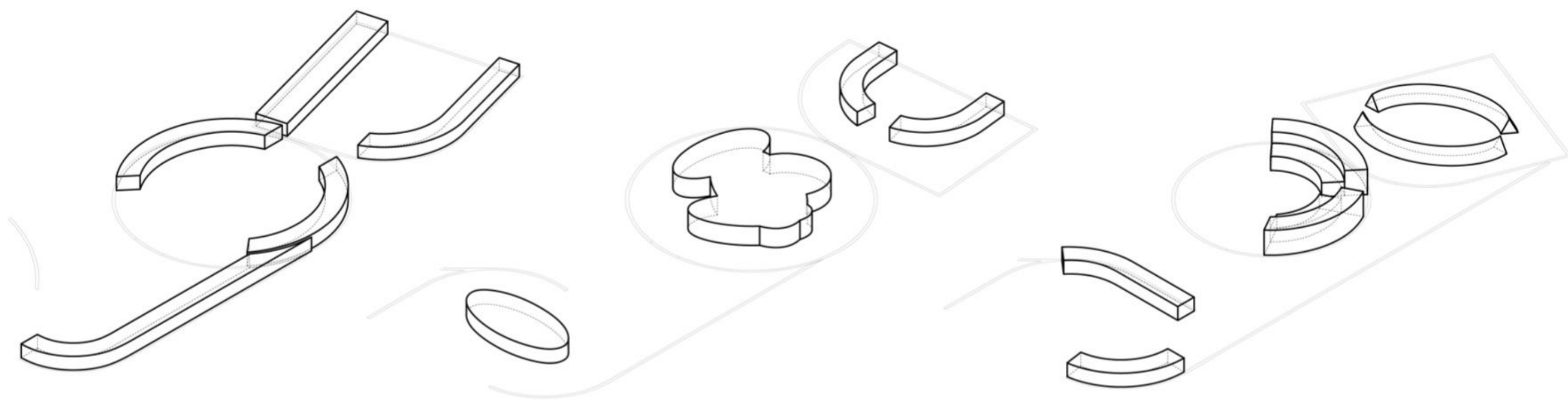


Defining the Space





redo gif with the final blue spaces





## 2. Spatial Approach

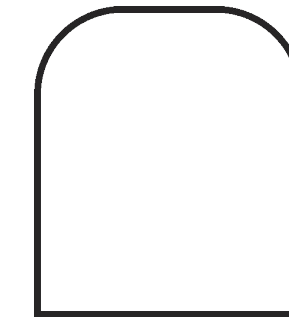
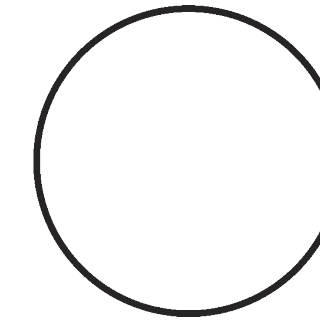
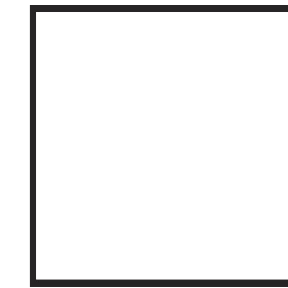
Space for decapitalized interaction

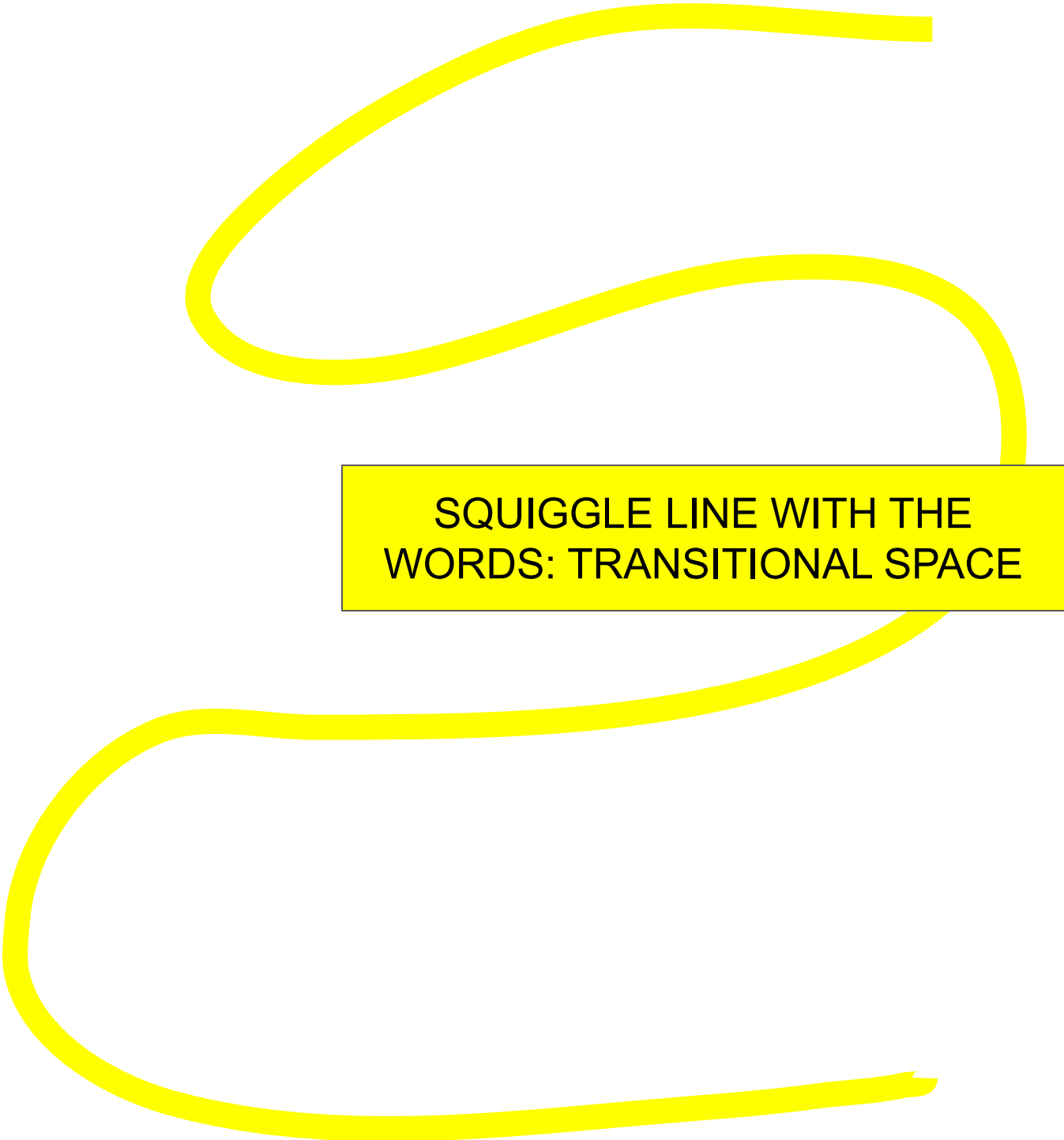
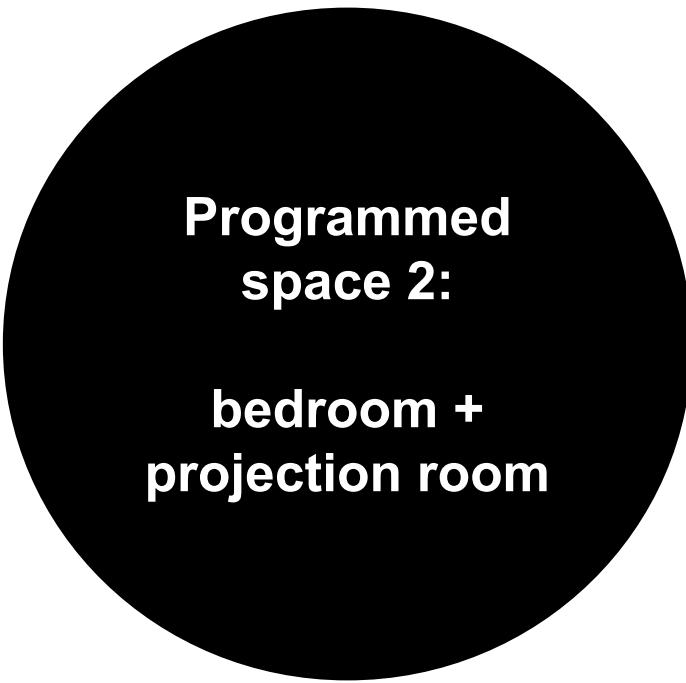
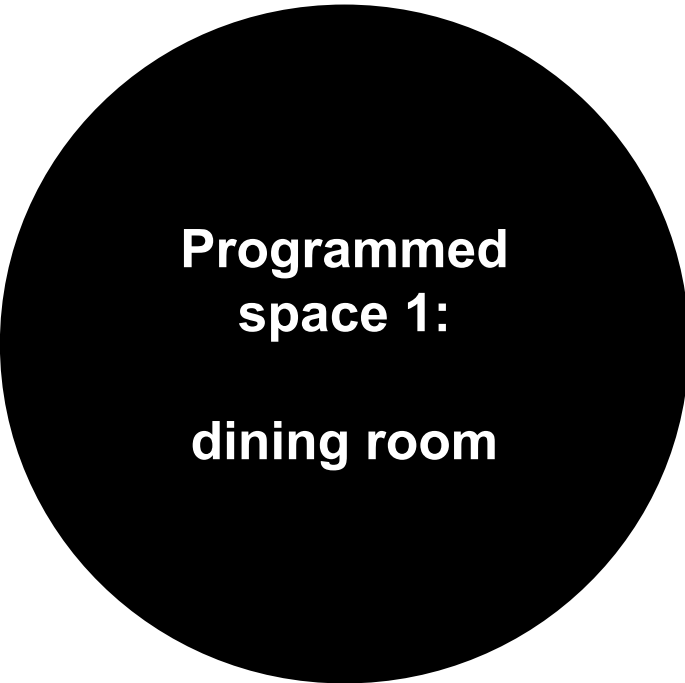
Reactivation of existing obsolete infrastructure

Common sense of belonging

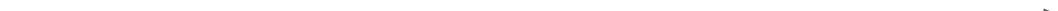
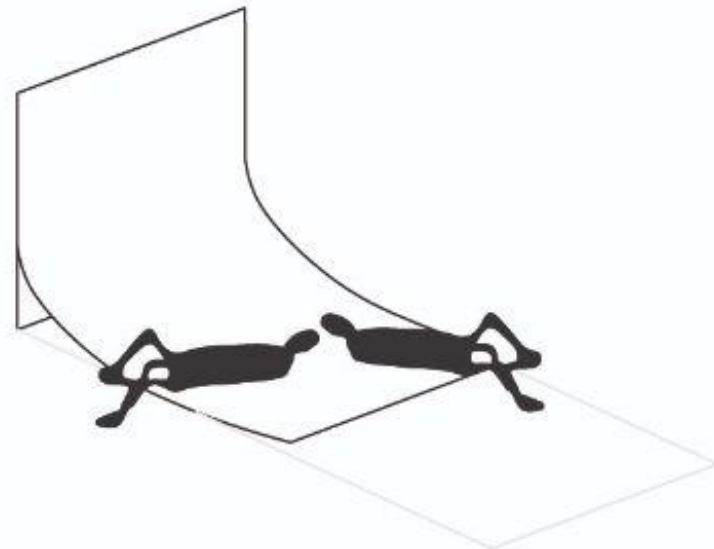
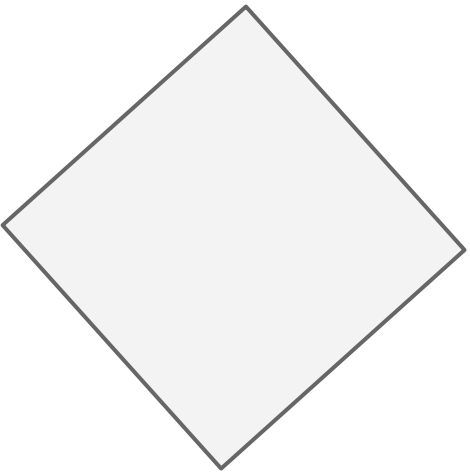
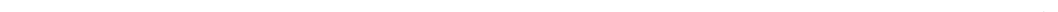
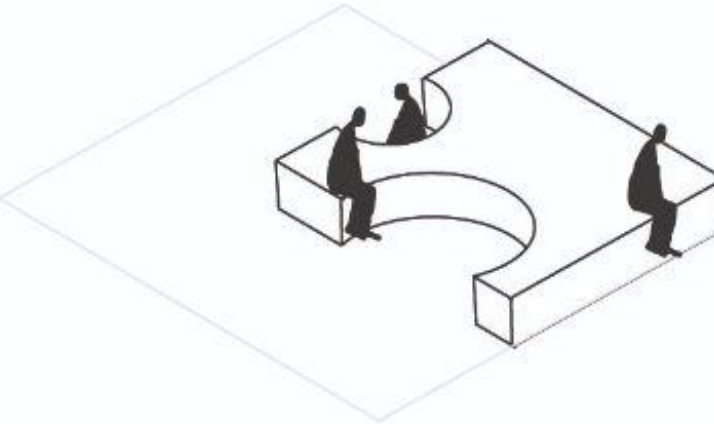
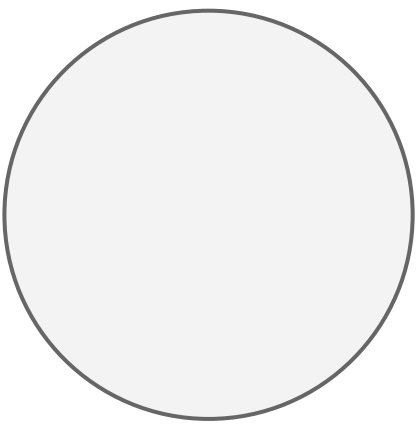
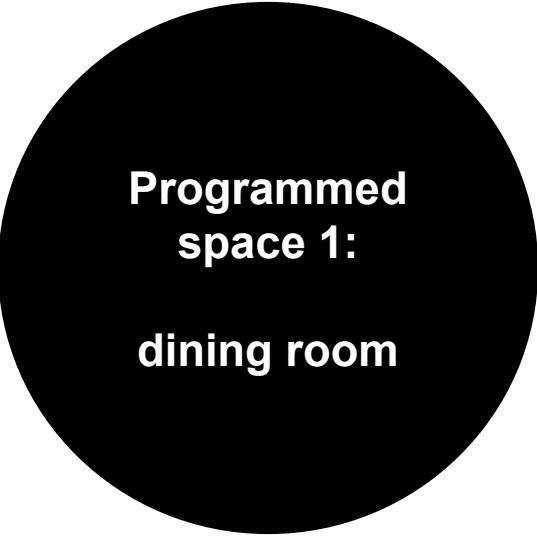
Collective domesticity

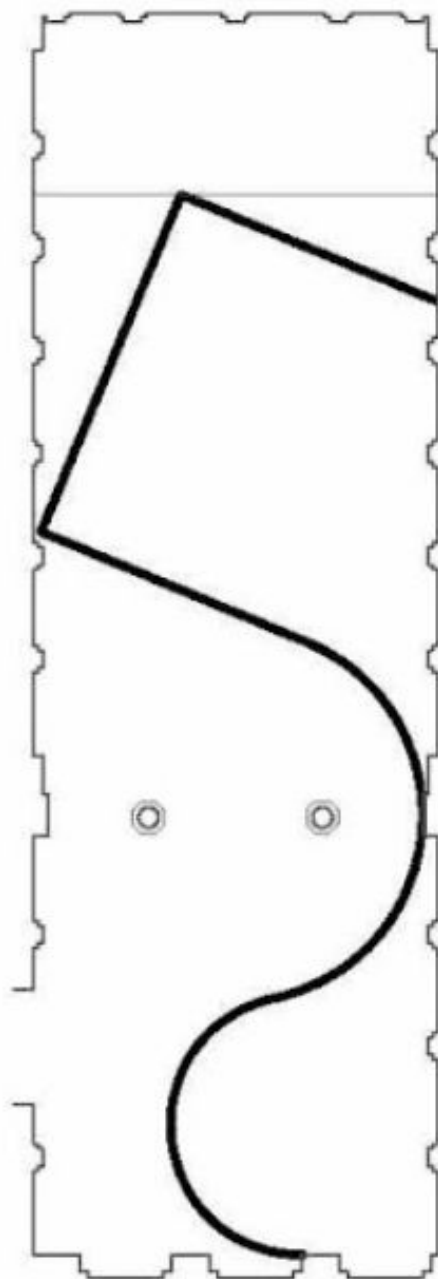
## 2.1. spatial articulation



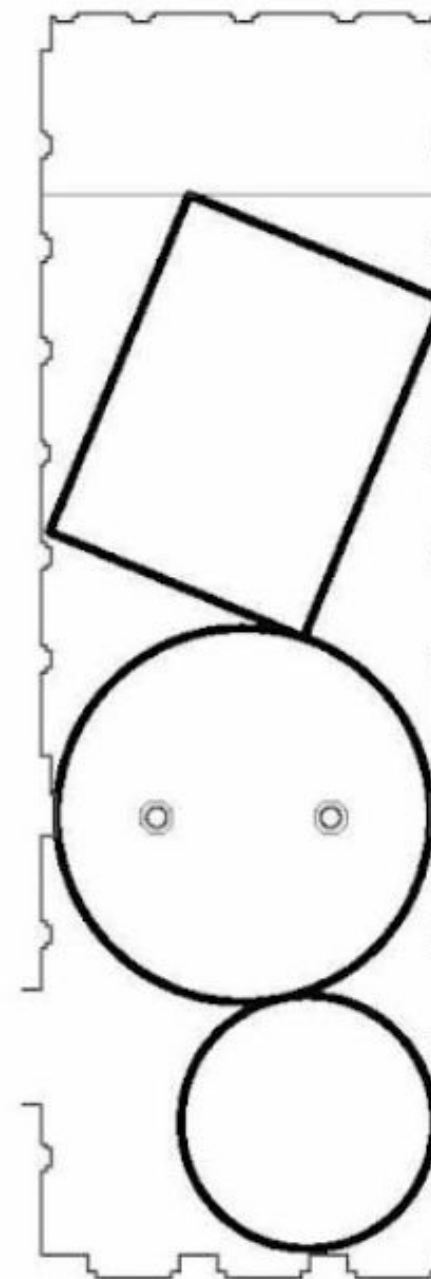


Articulating elements

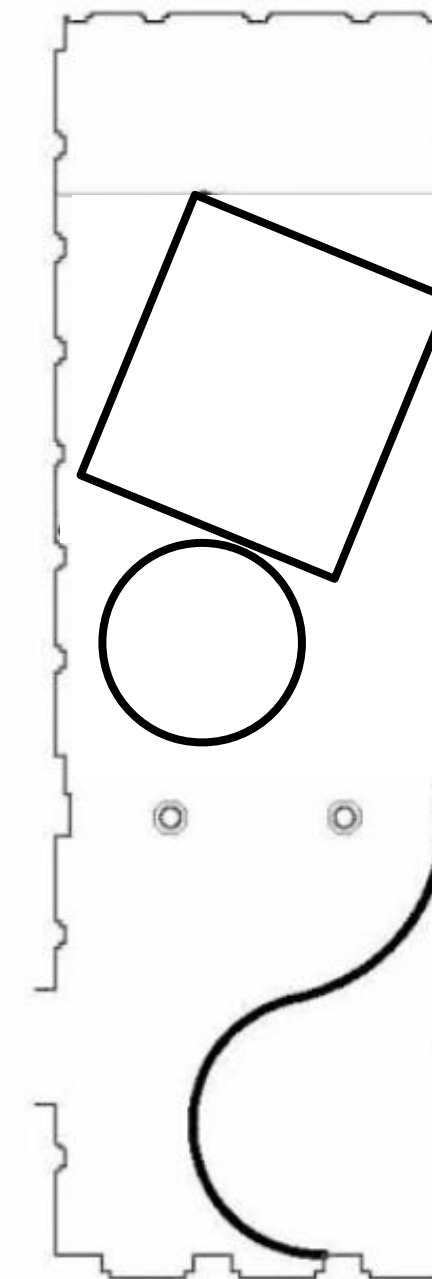




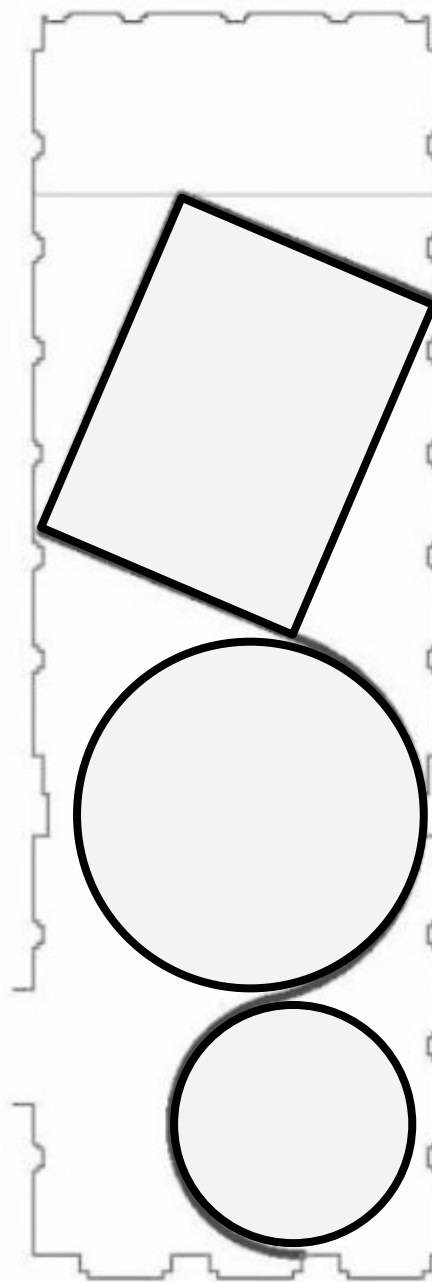
immersive



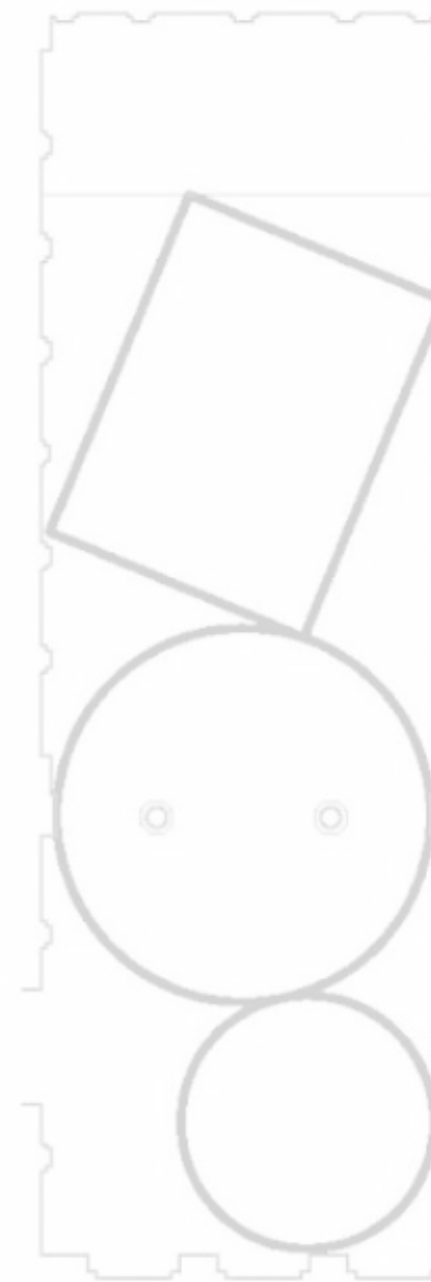
individual environments



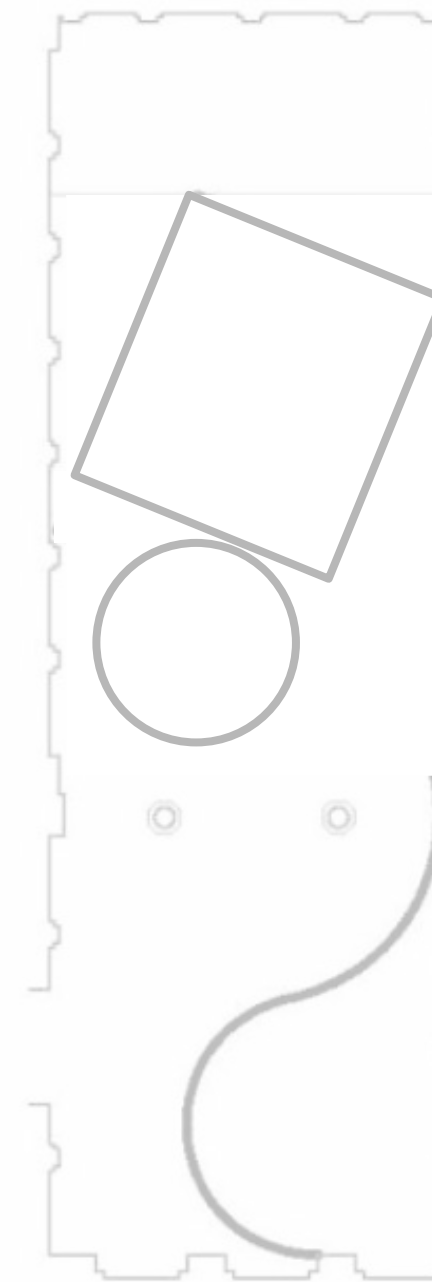
mix of both



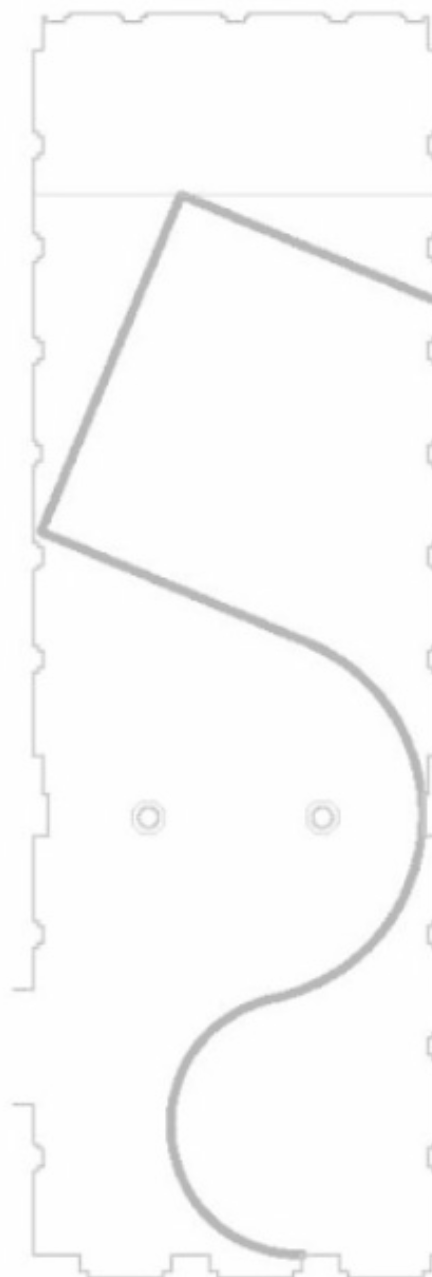
immersive



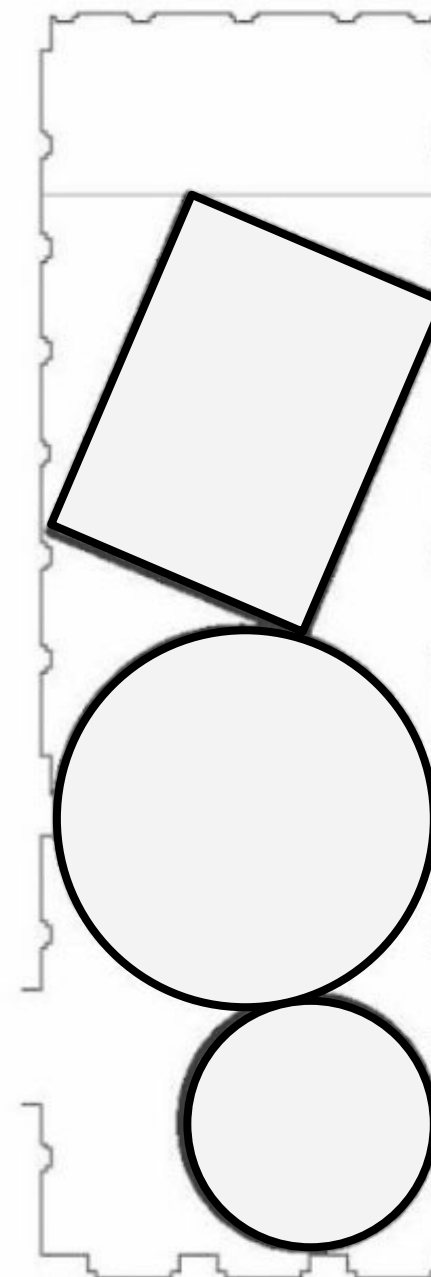
individual environments



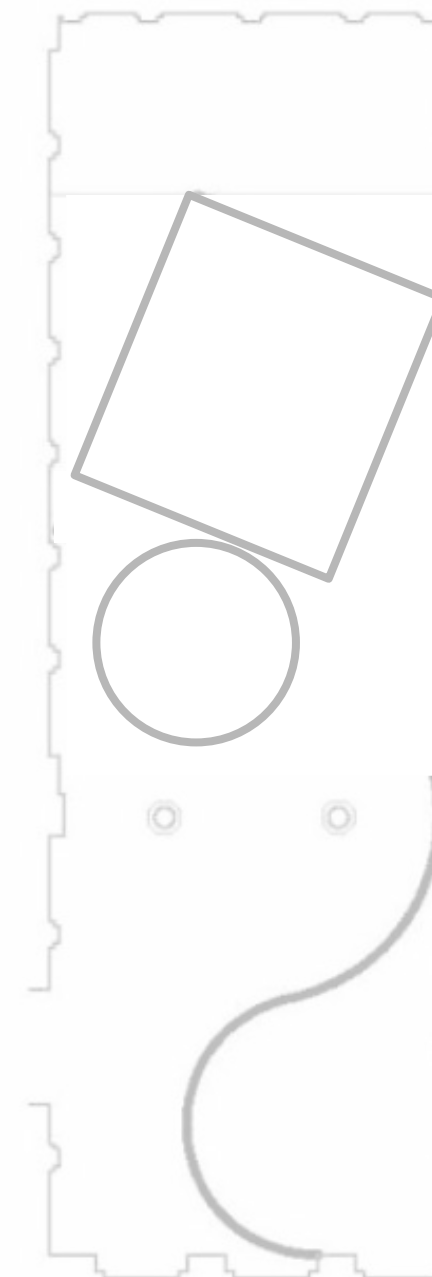
mix of both



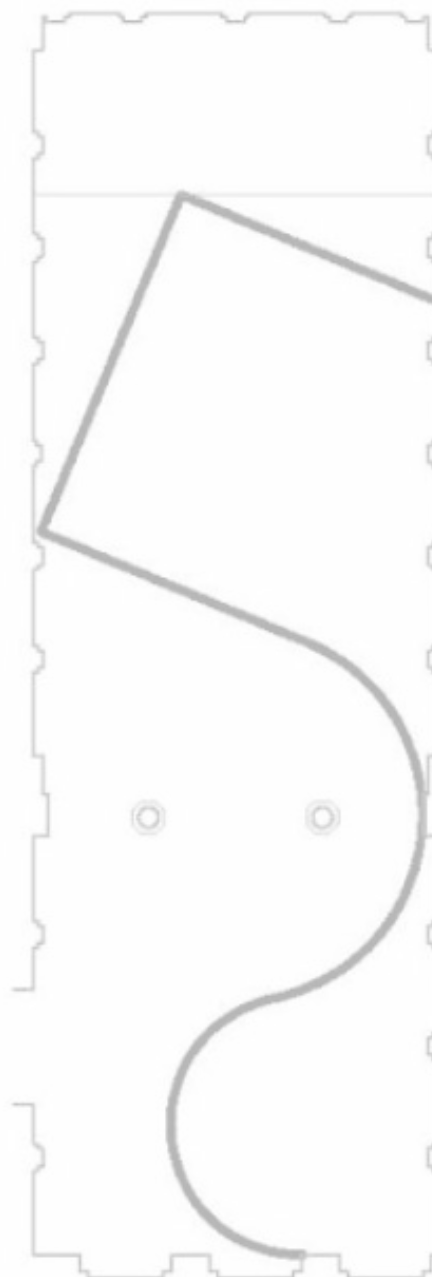
immersive



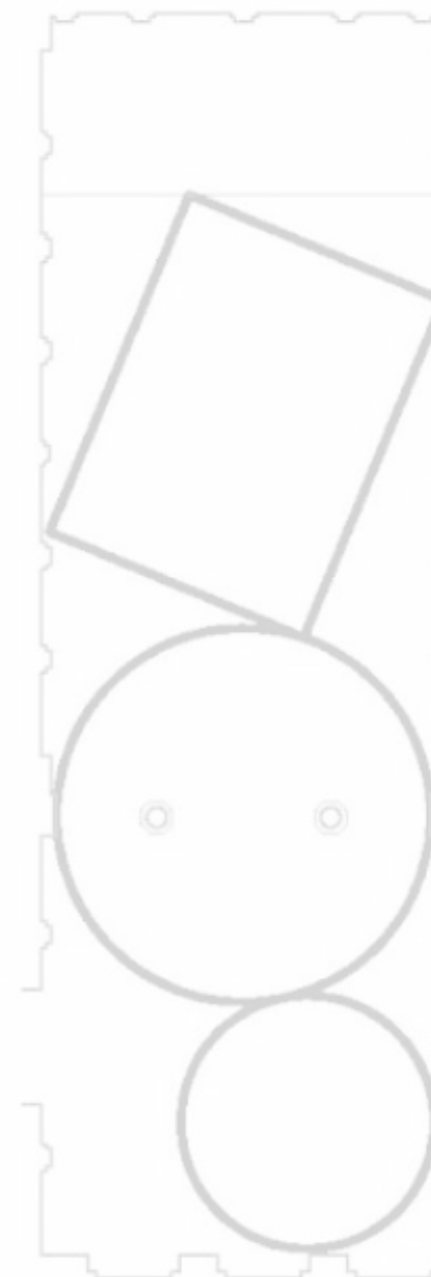
individual environments



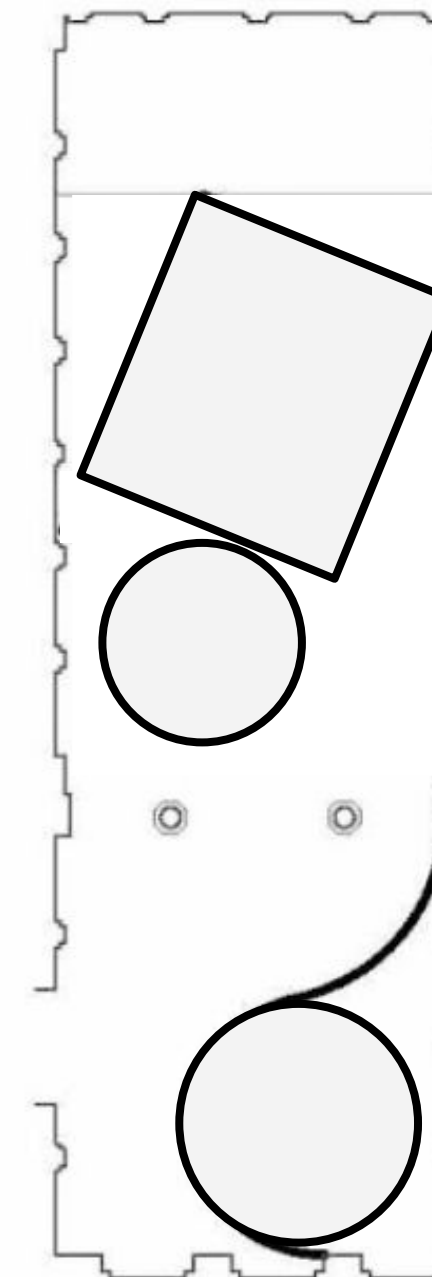
mix of both



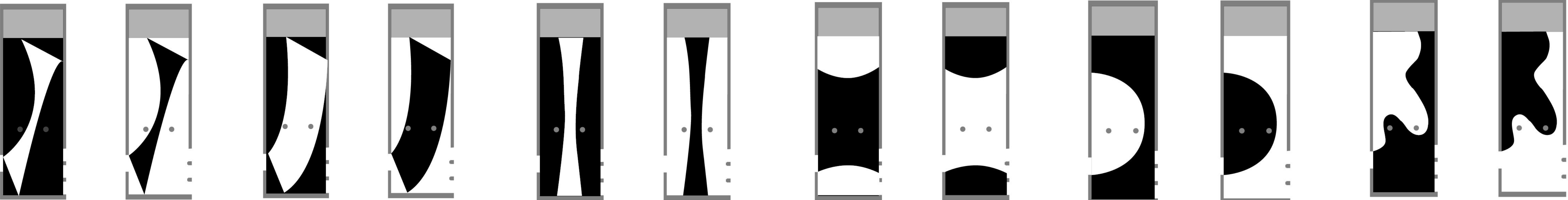
immersive

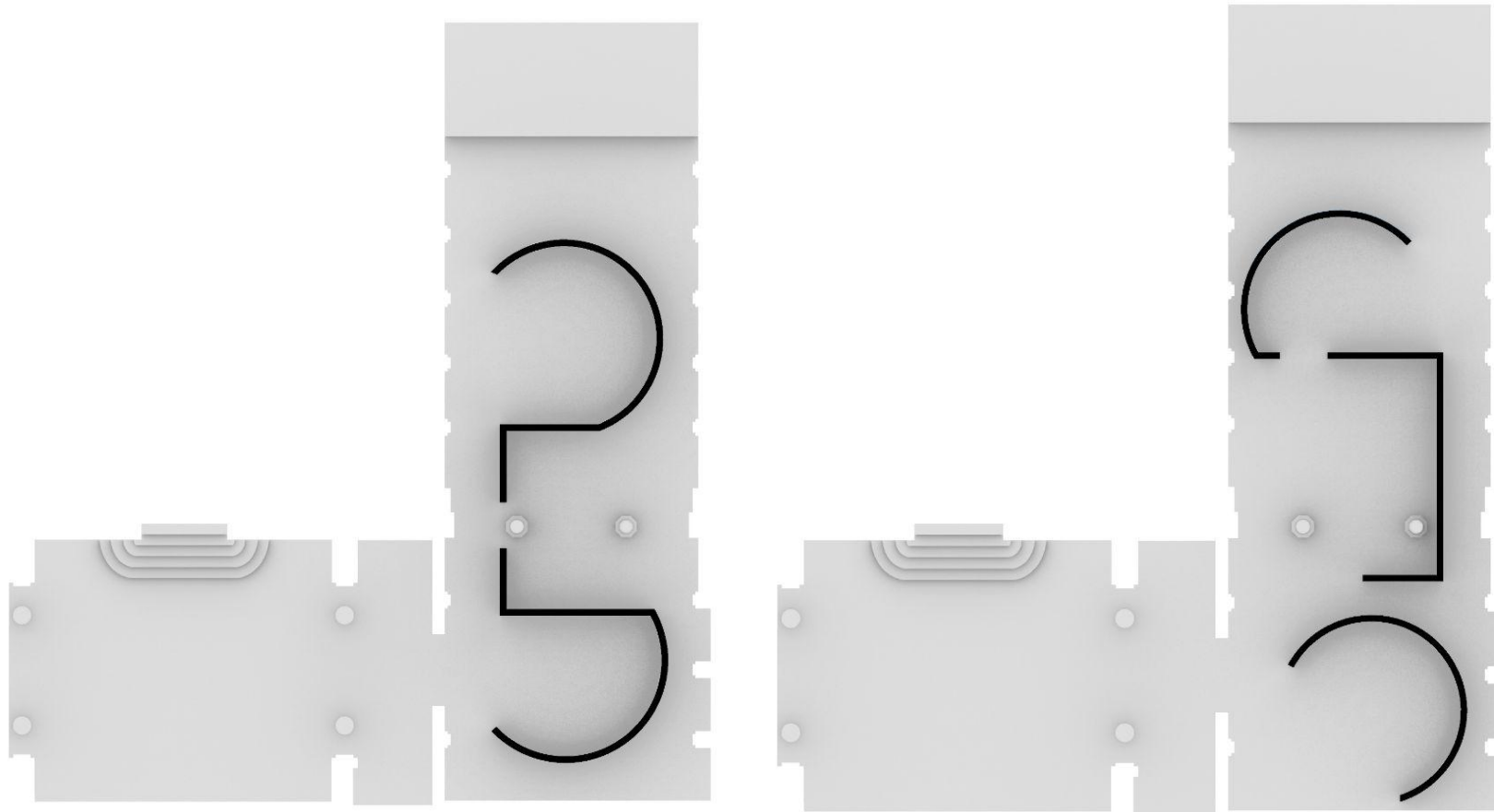


individual environments

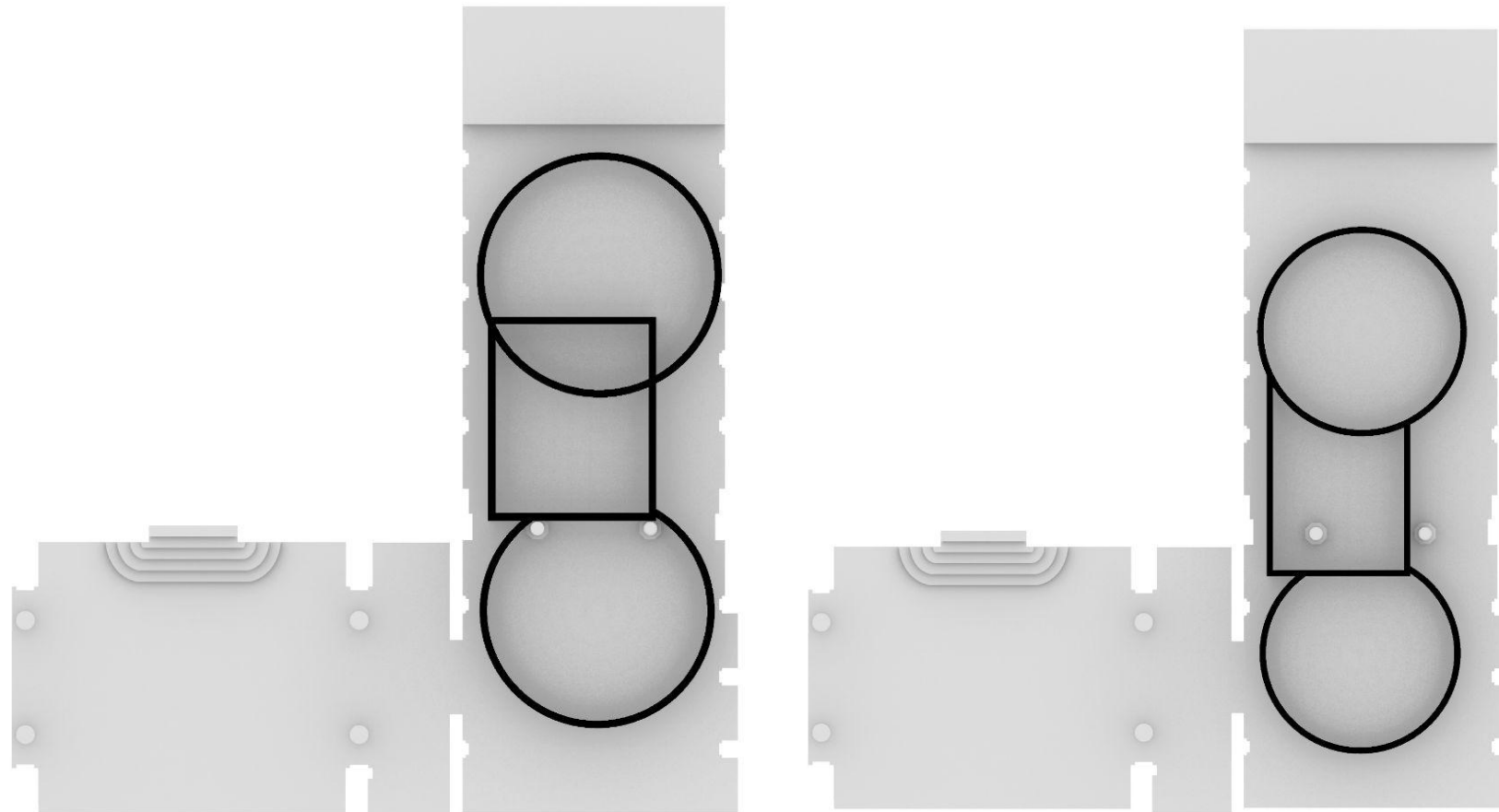


mix of both

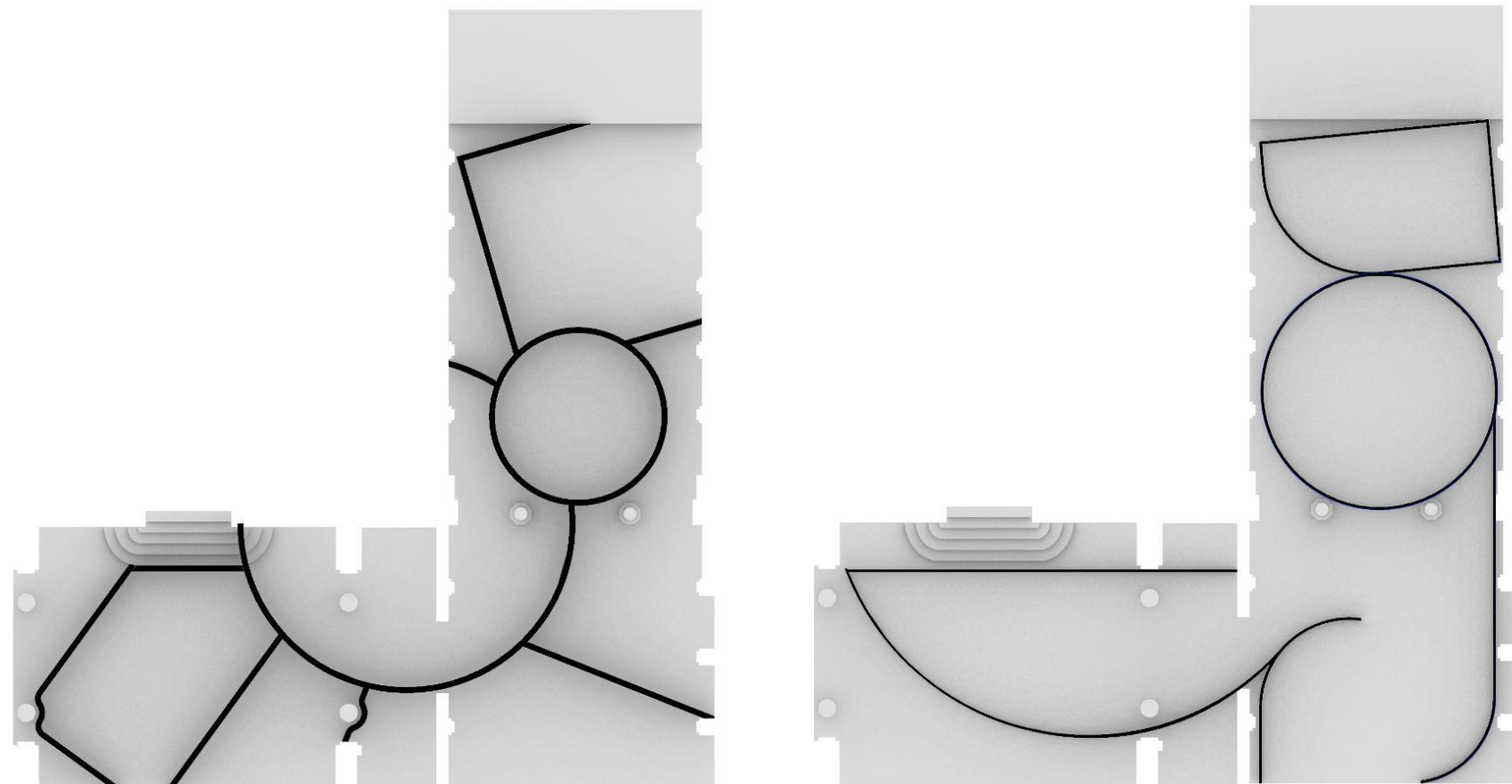




immersive

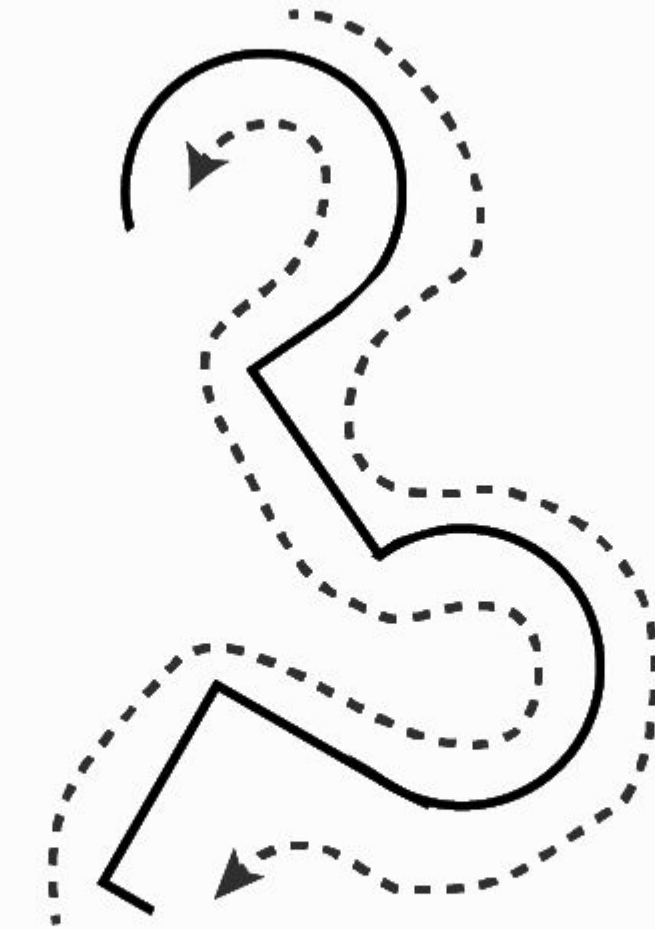


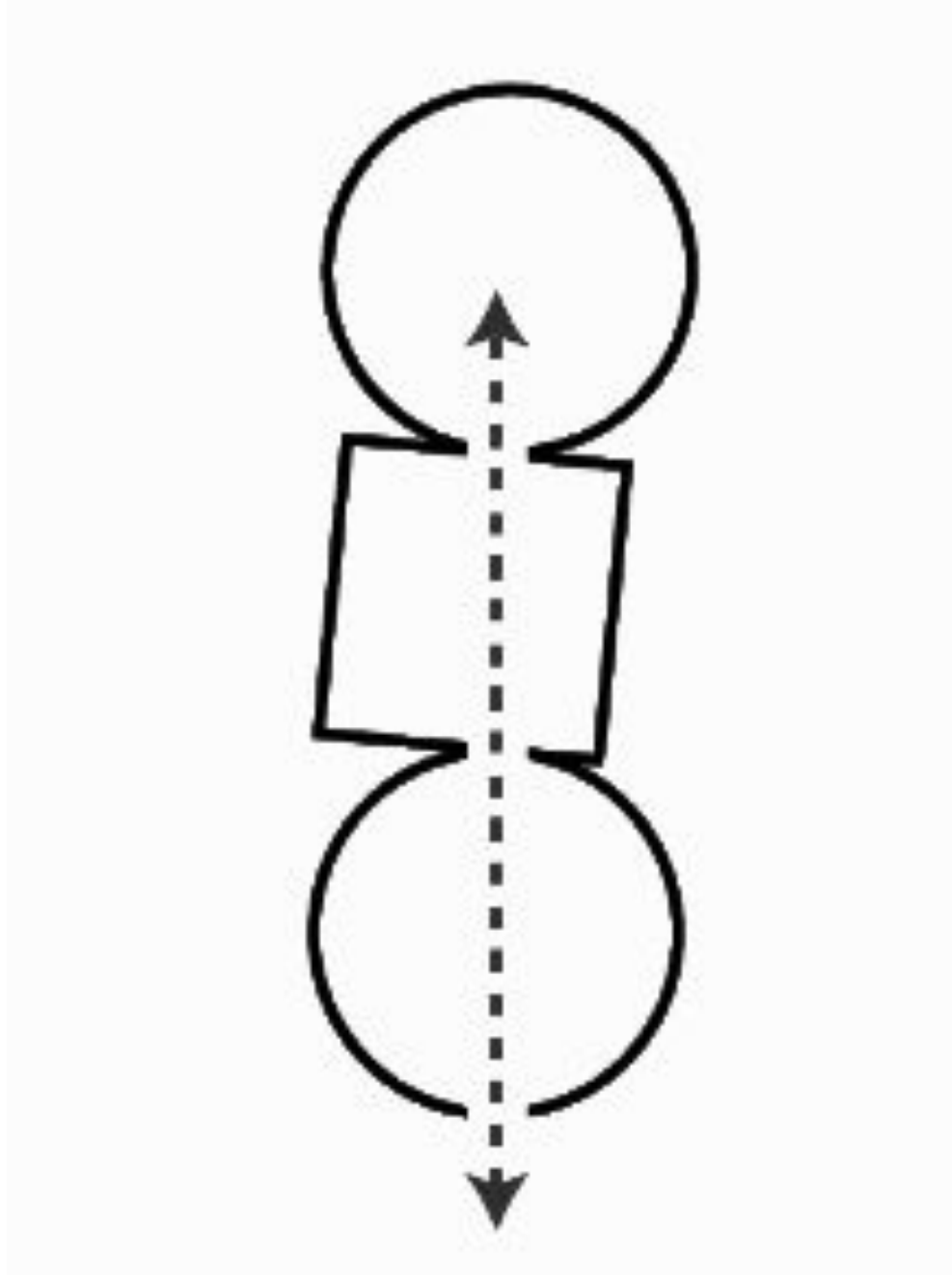
individual environments



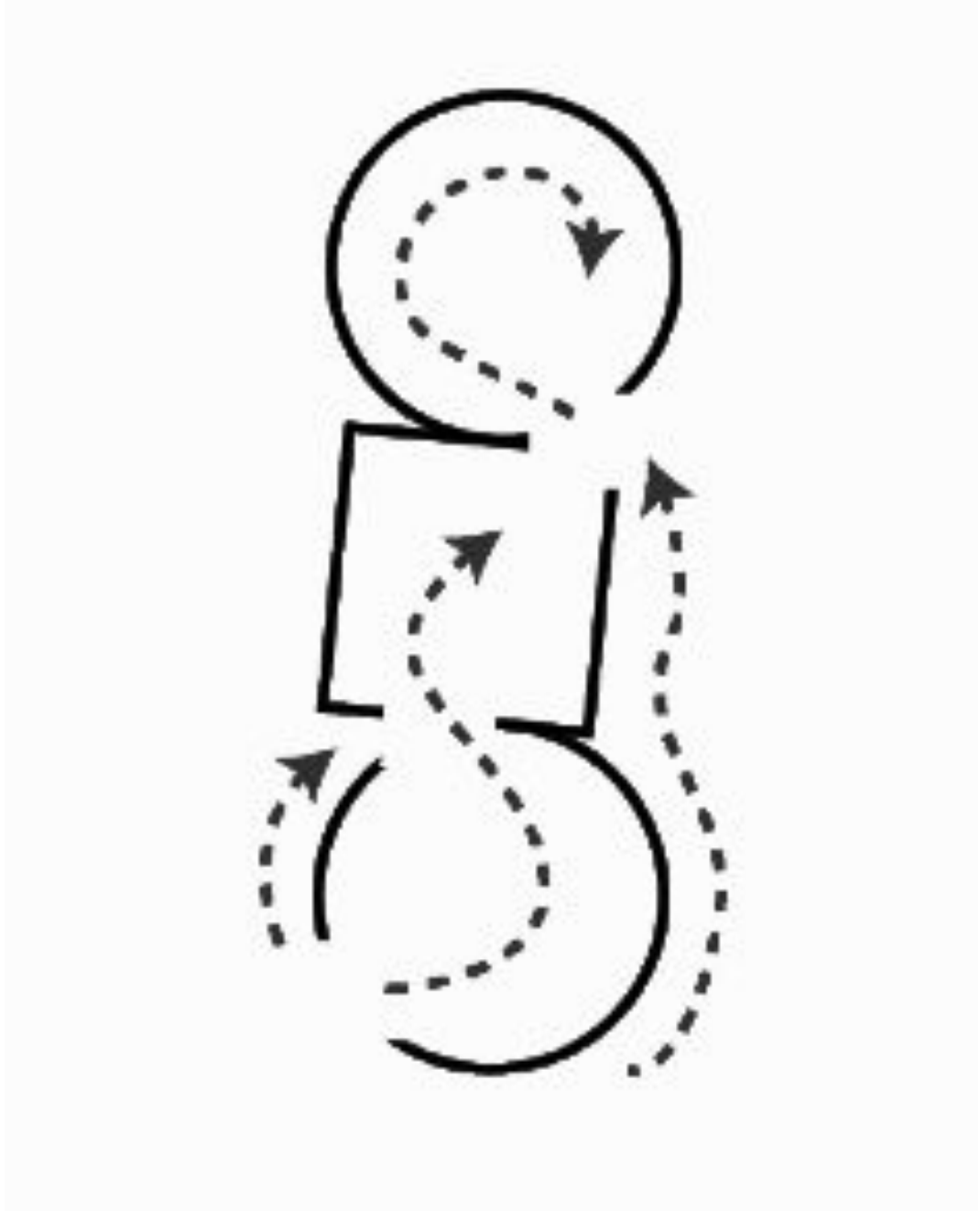
mix of both

## 2.2. spatial sequence

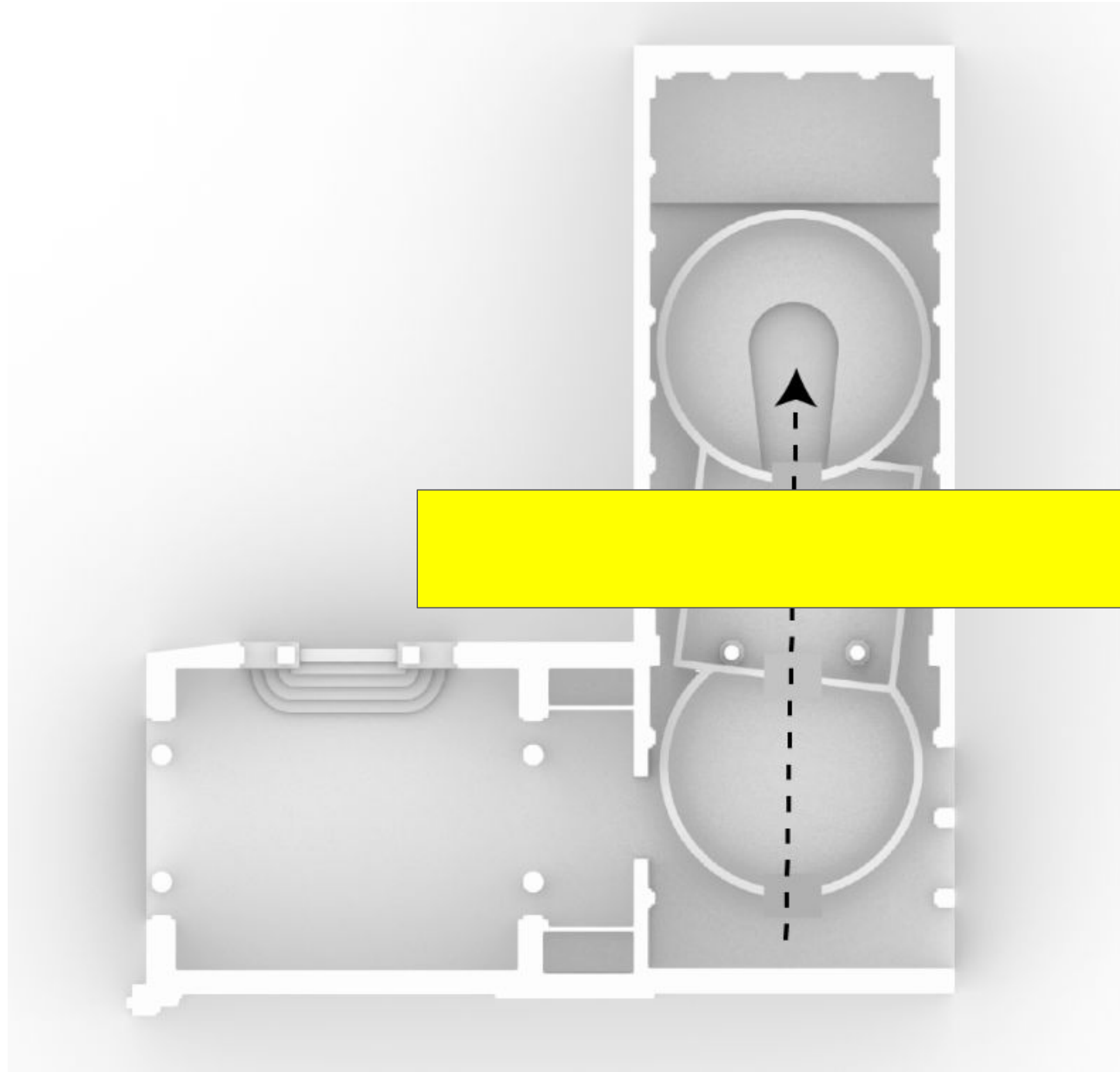




continuous straight circulation

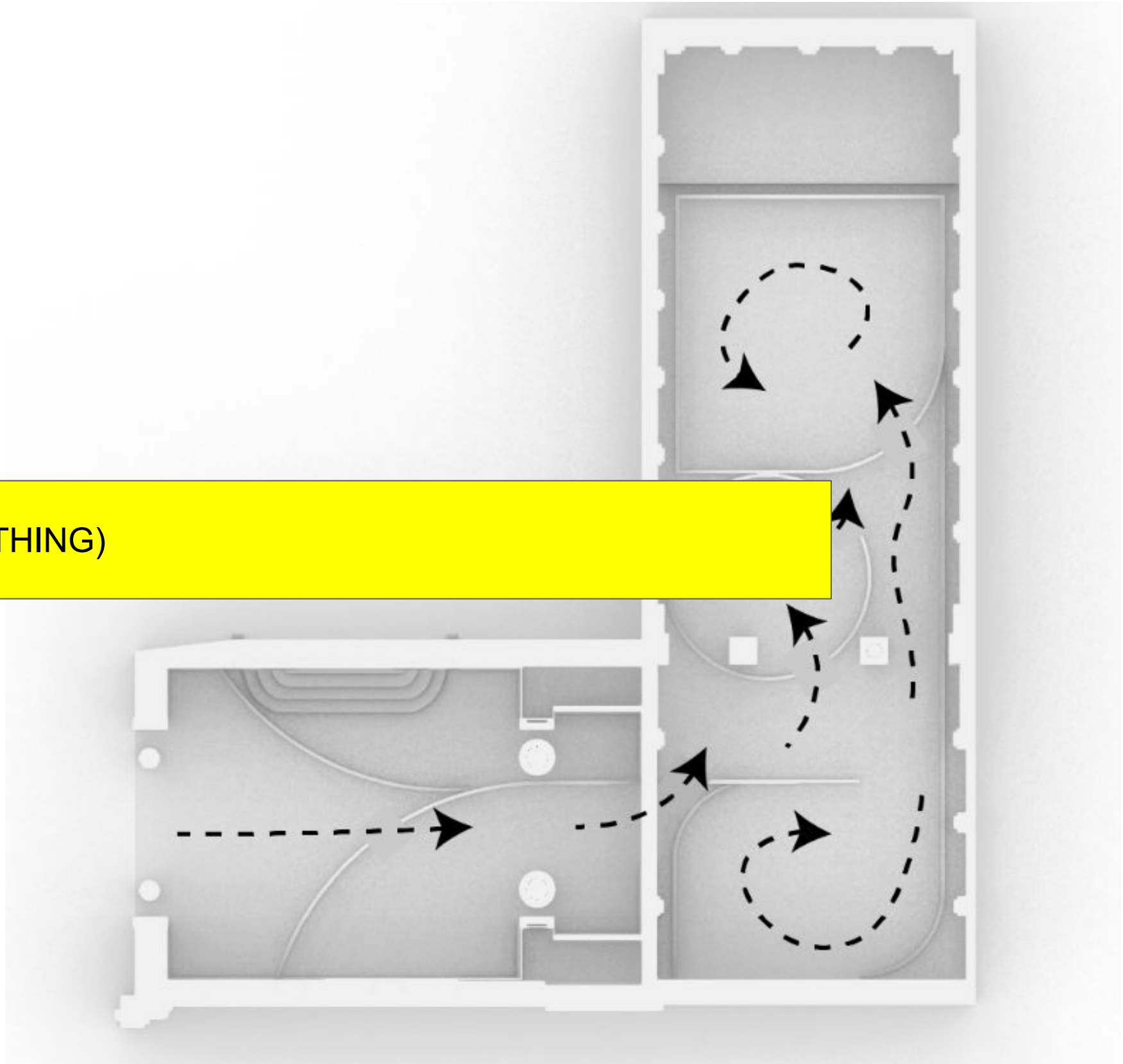


free circulation

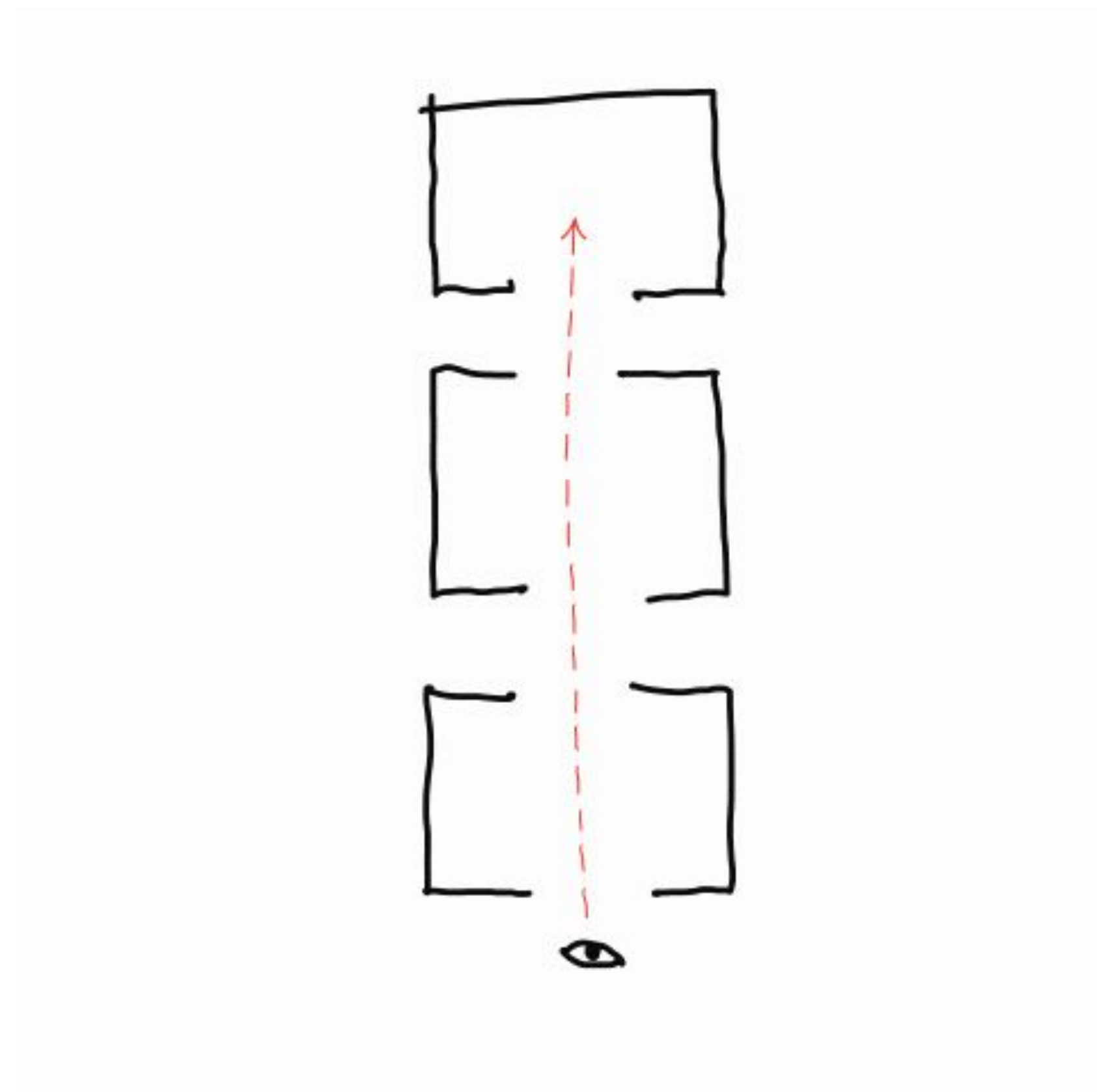


continuous straight circulation

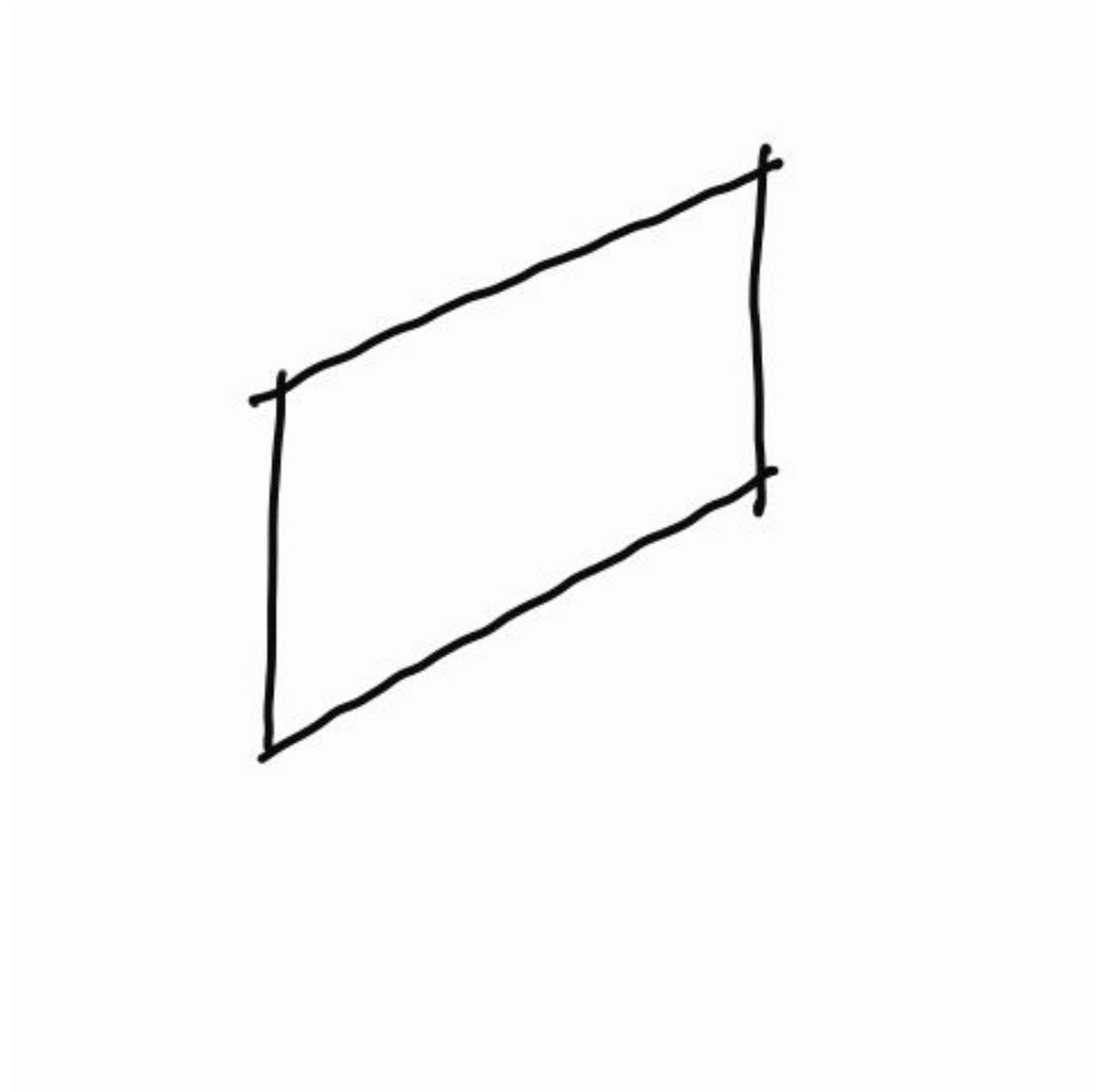
POST PRODUCE TO MATCH BOSTIK (SLIDE 90-SOMETHING)



free circulation

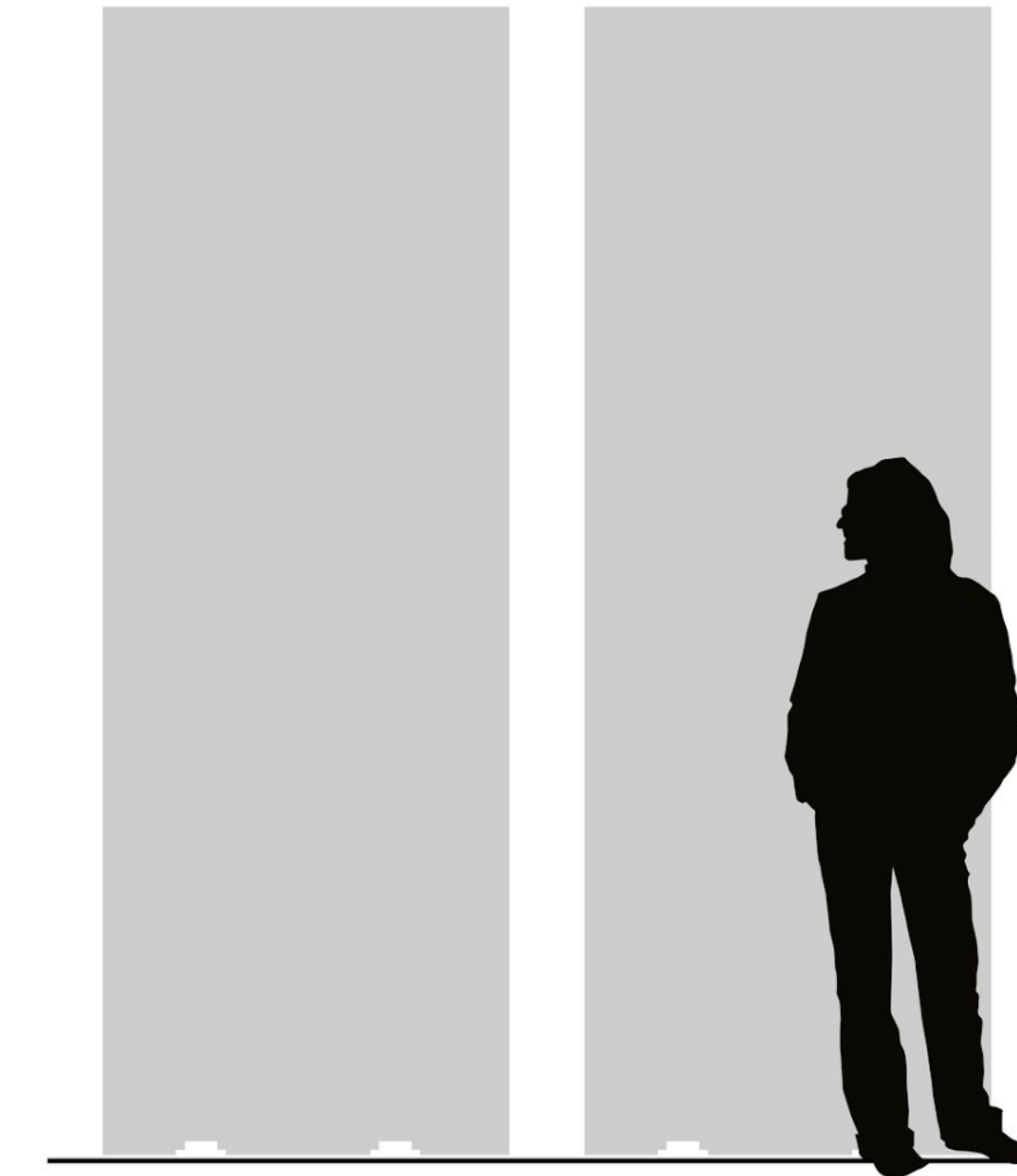






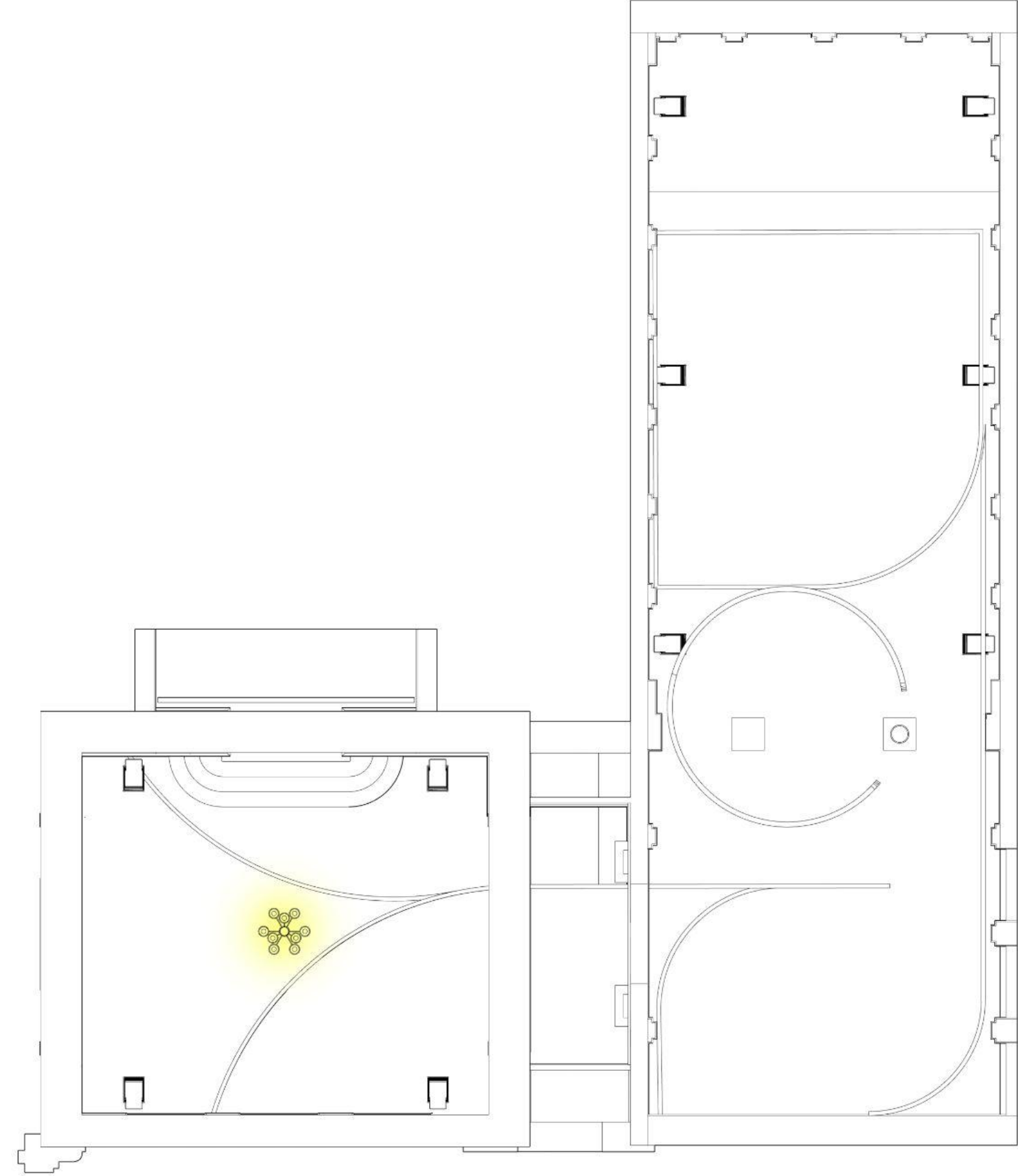


### 2.3. Relation to Site



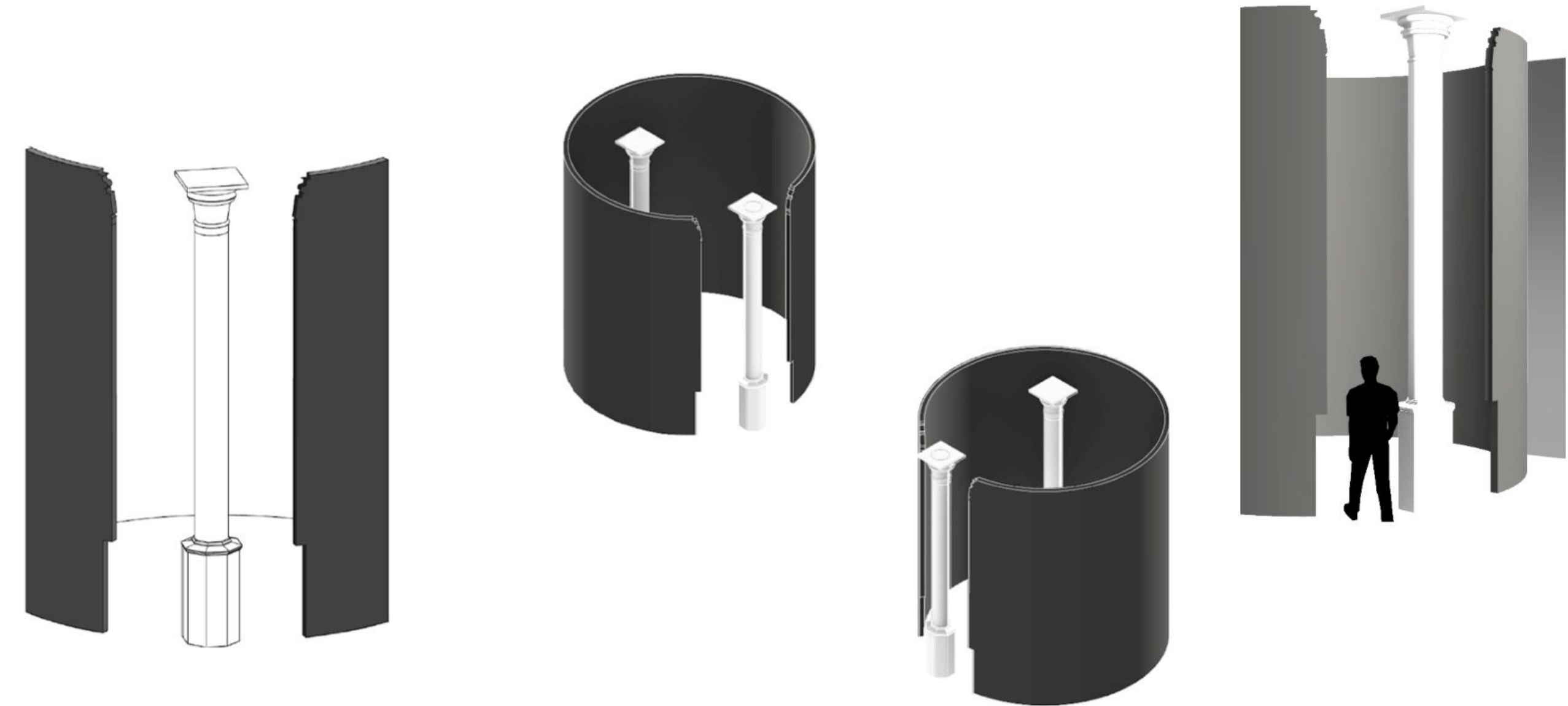


Responding to chandelier



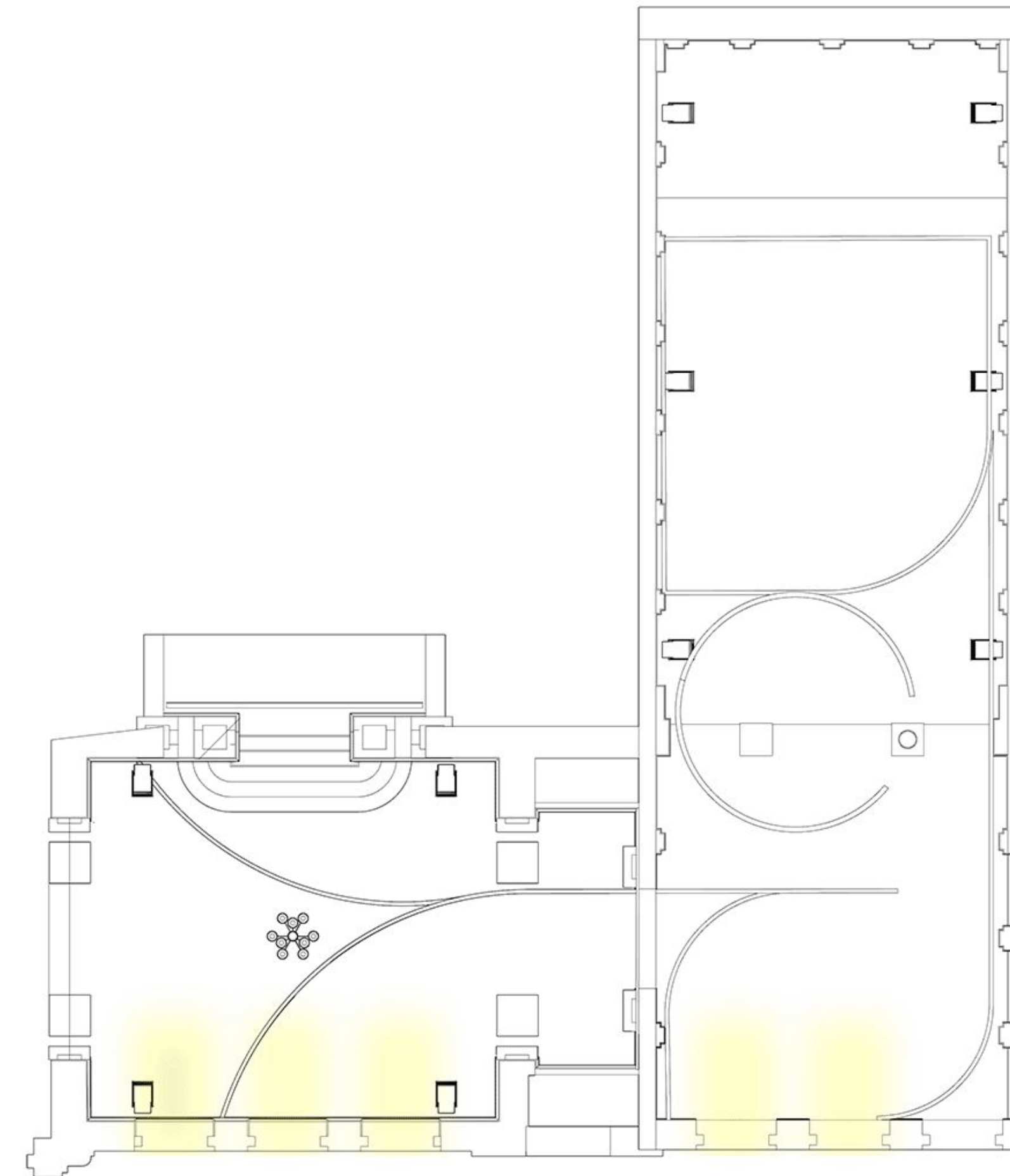


Responding to ornamental columns

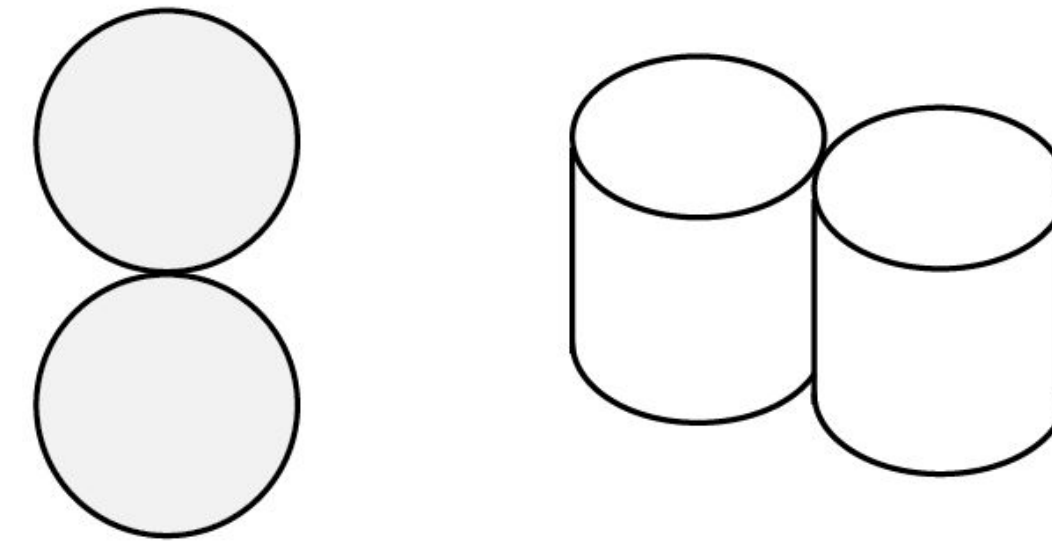




## Responding to natural light

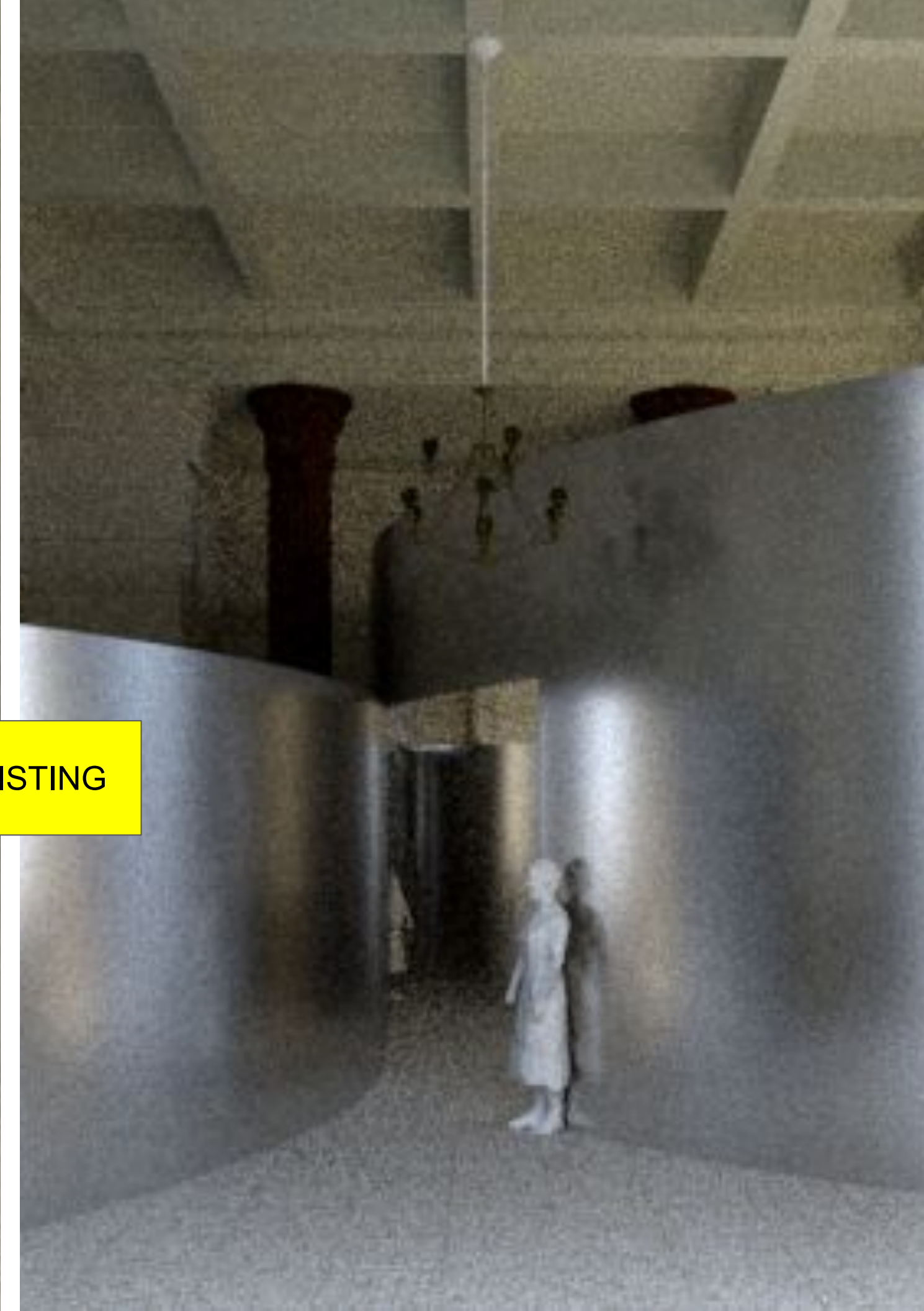


## 2.4. Design Language

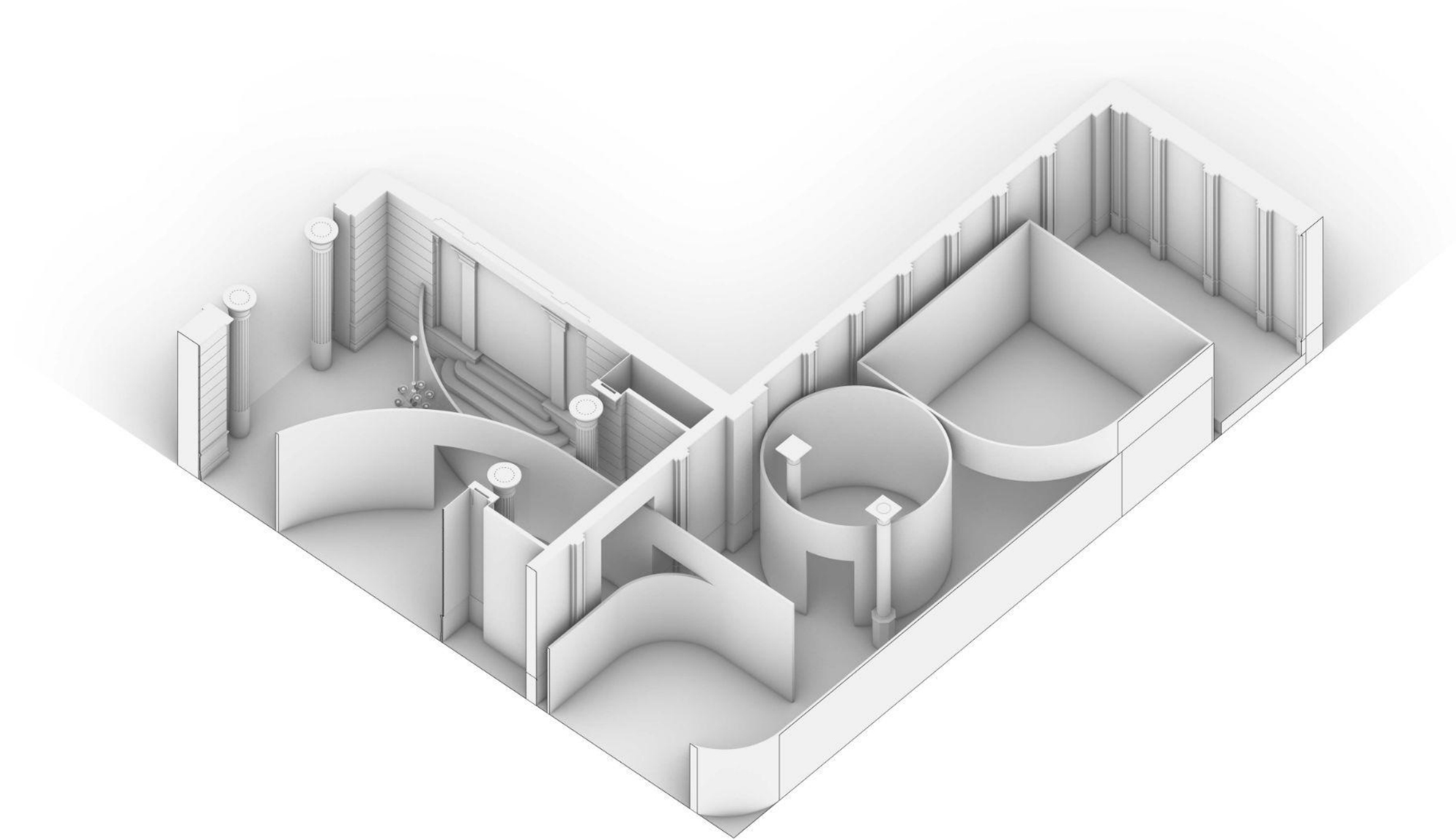




WHITE MATERIAL ON EXISTING



Grace: I feel like we should try to post-produce this axon in our Bostik style? What we did with the “technical view” in Rhino.



Peeling

### 3. Materiality



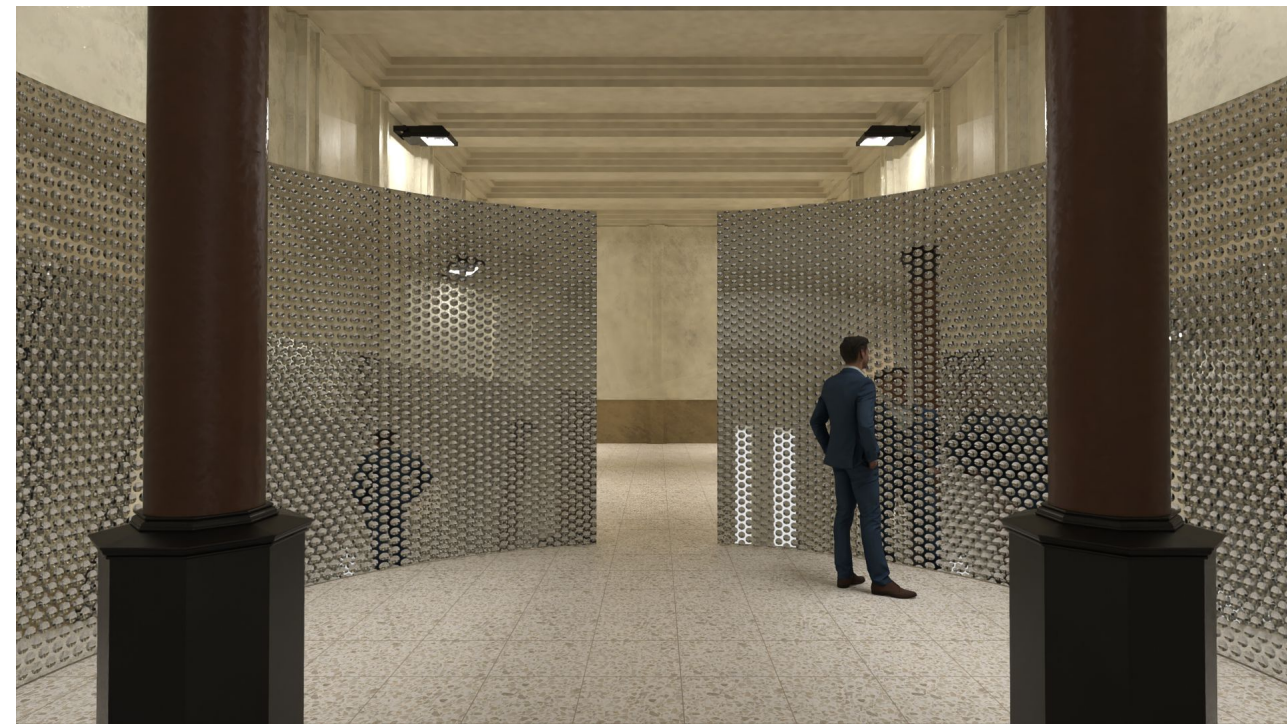
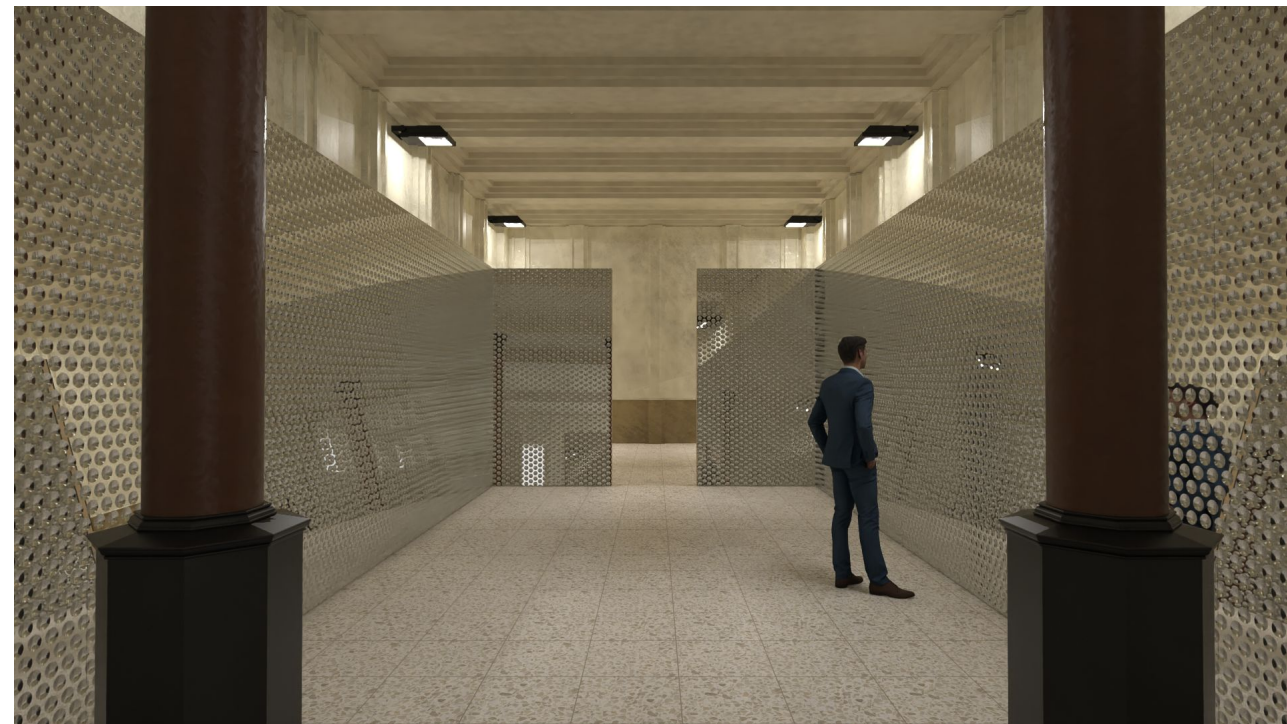
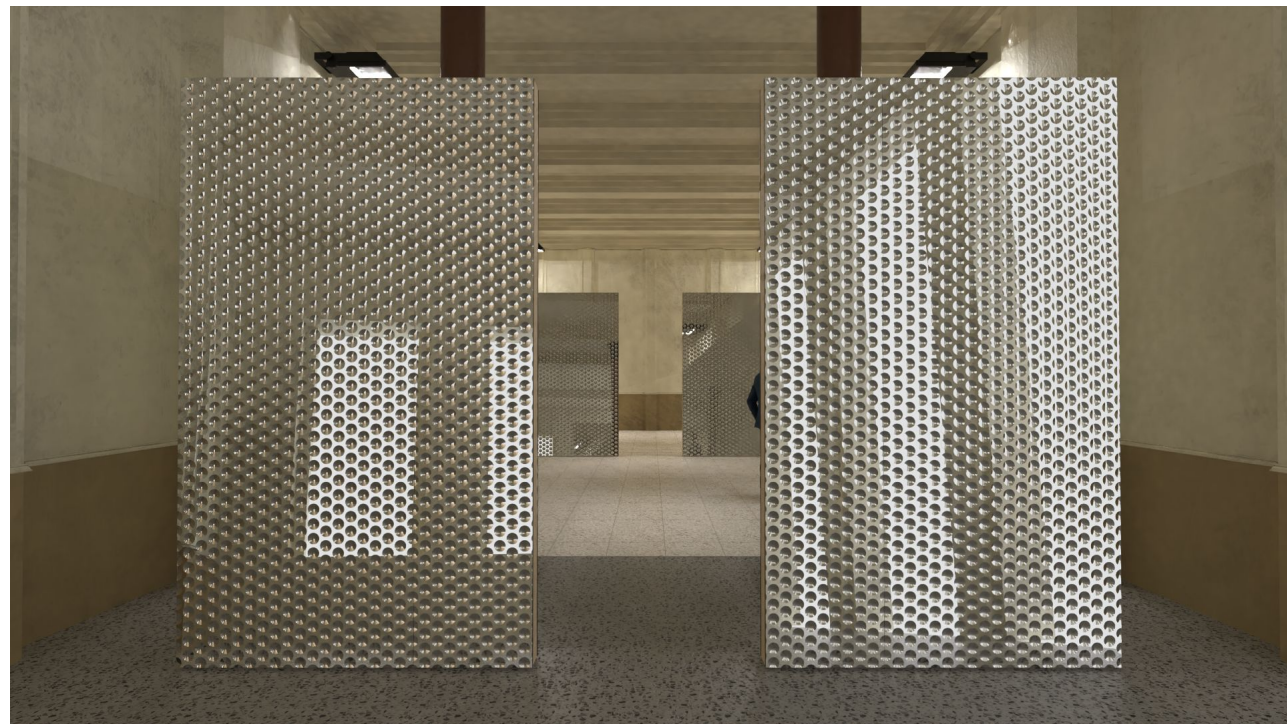
### 3. Materiality

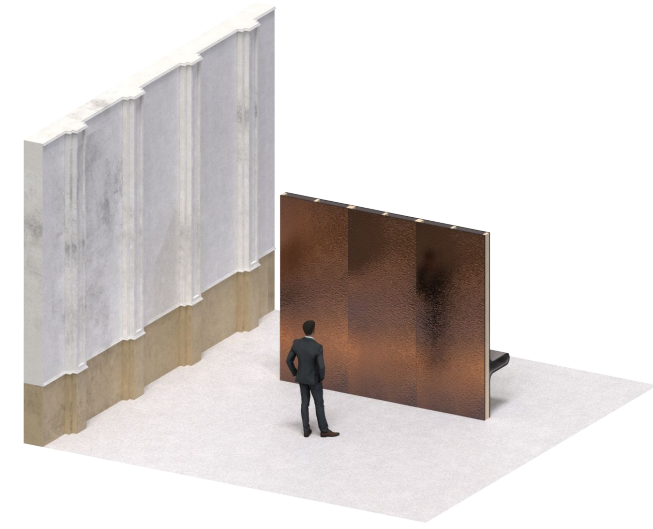
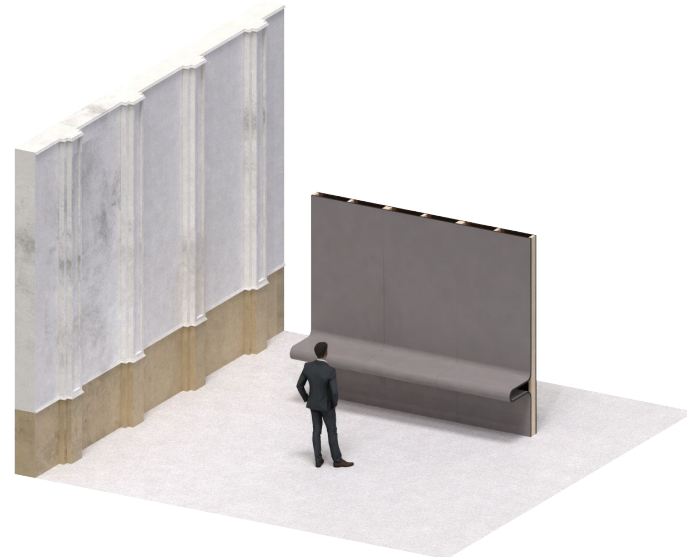
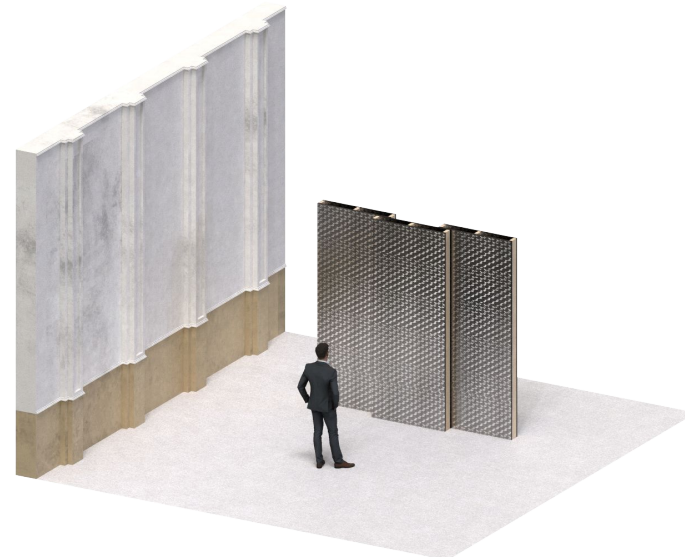
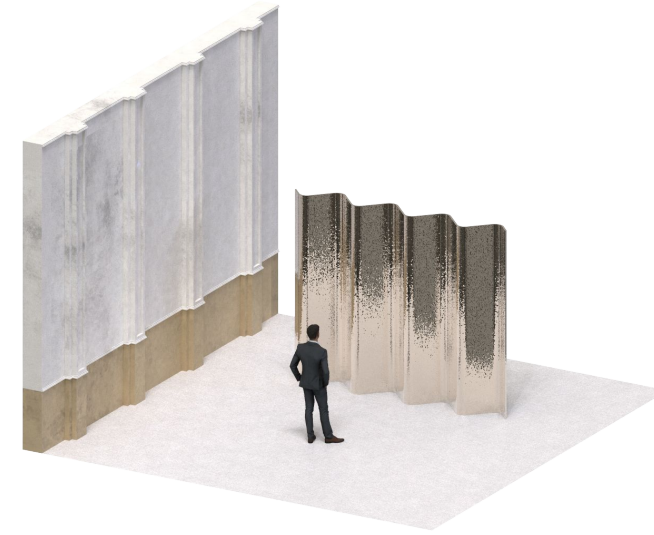
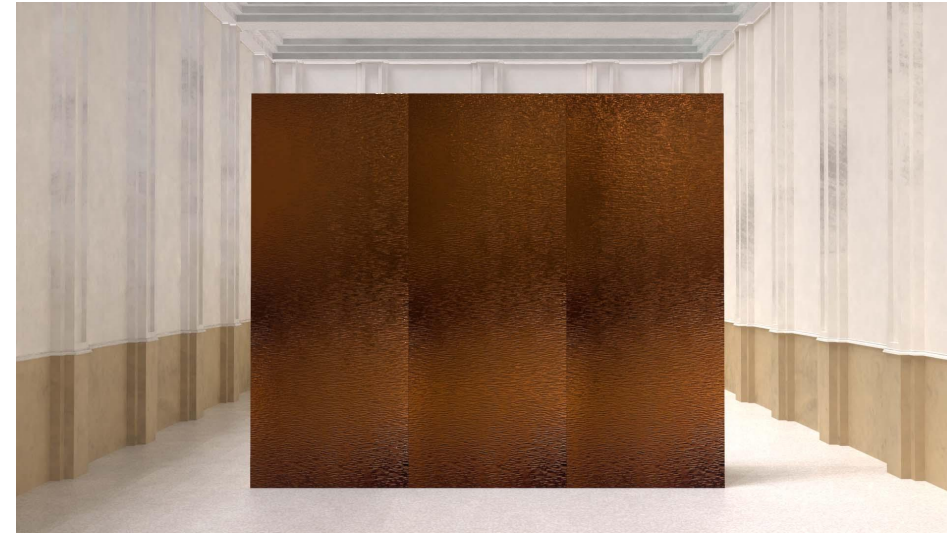
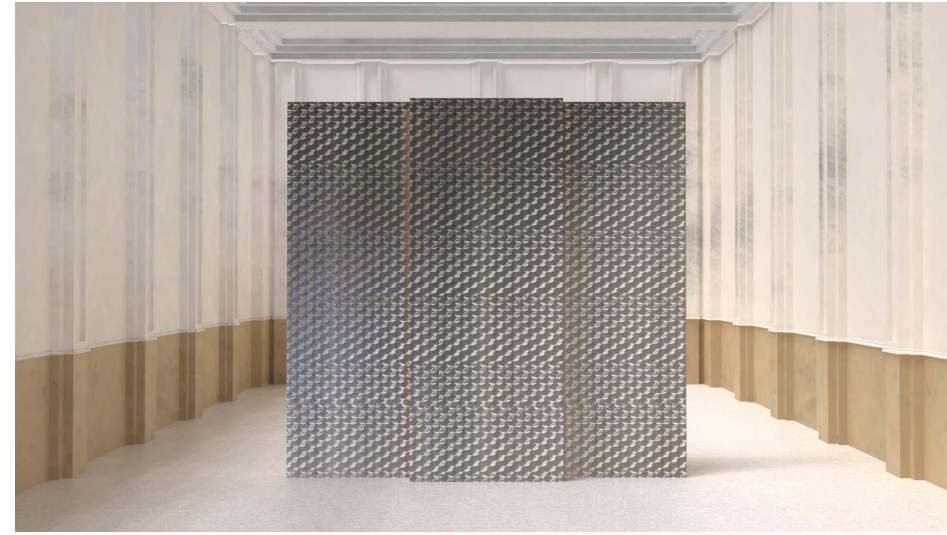
**Common sense of belonging**

**Promotion of Formica's products:**

**as a way to create atmospheres and environments**

**Recognition of architecture as a communication tool**



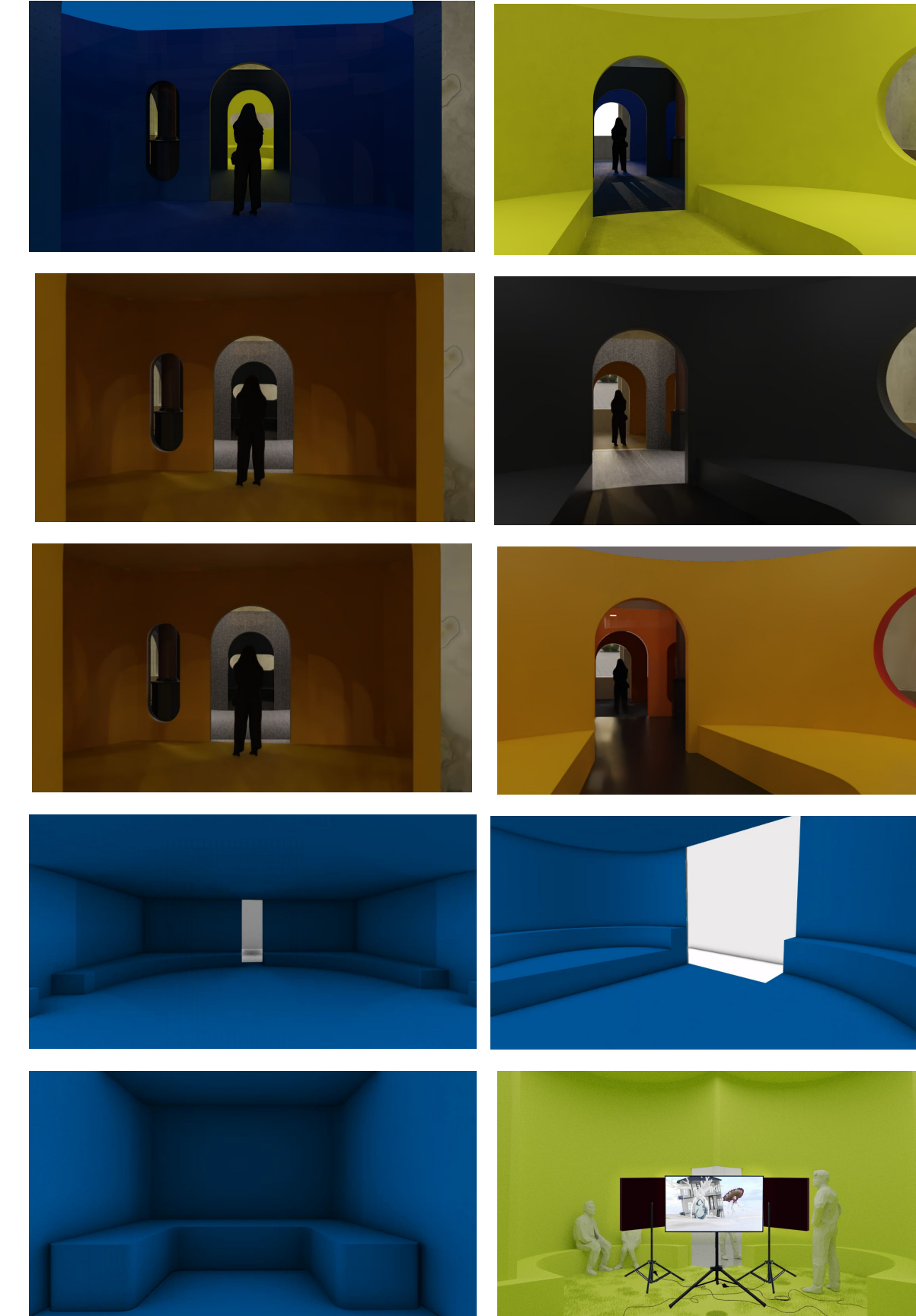


**sketch line diagram**

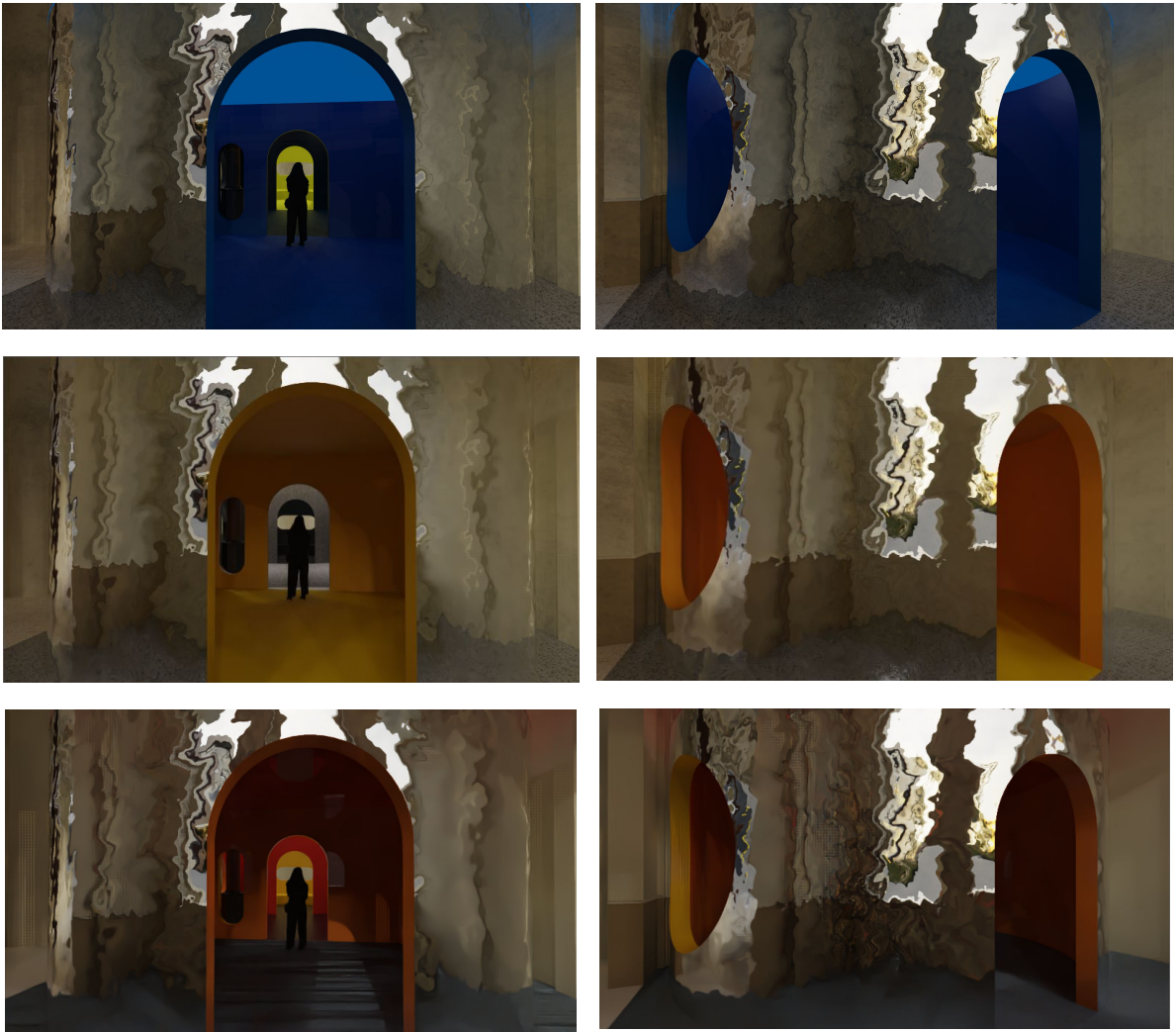


sketch line diagram

color applications  
all the space



sketch line diagram

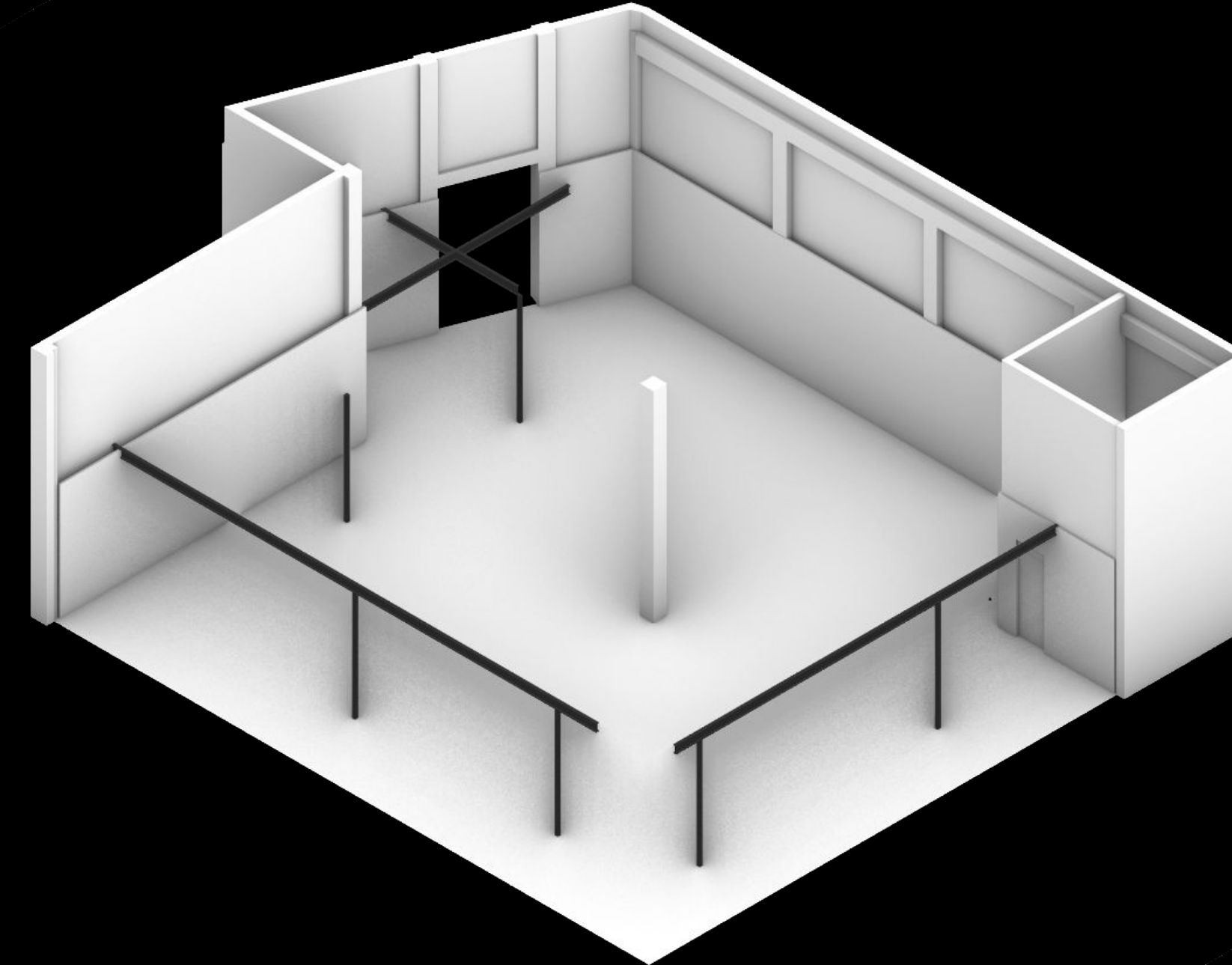


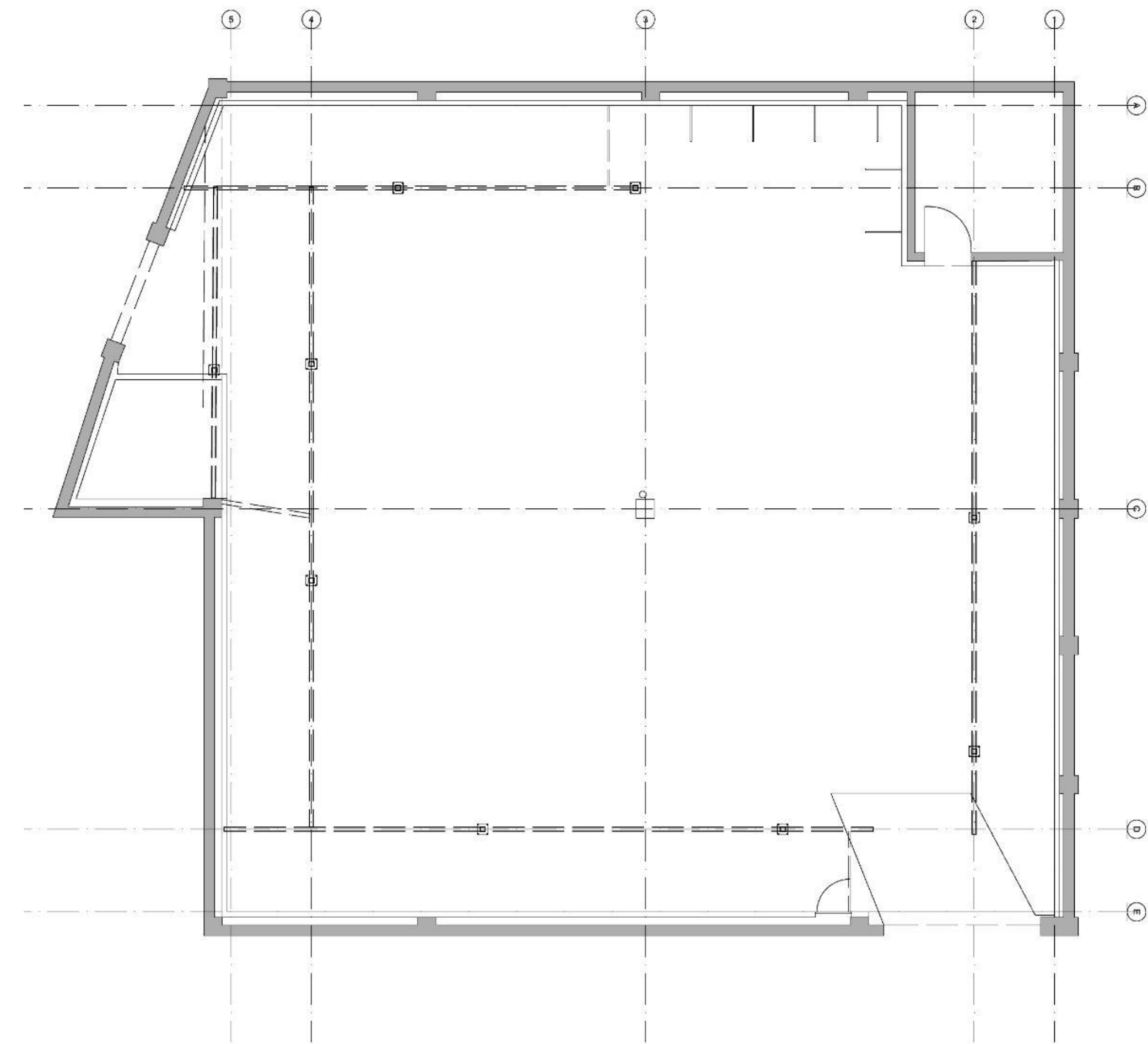
BORSI > BOSTIK



**Phase III:**  
**Design Development & Construction Documentation**

Site III: La Nau Bostik



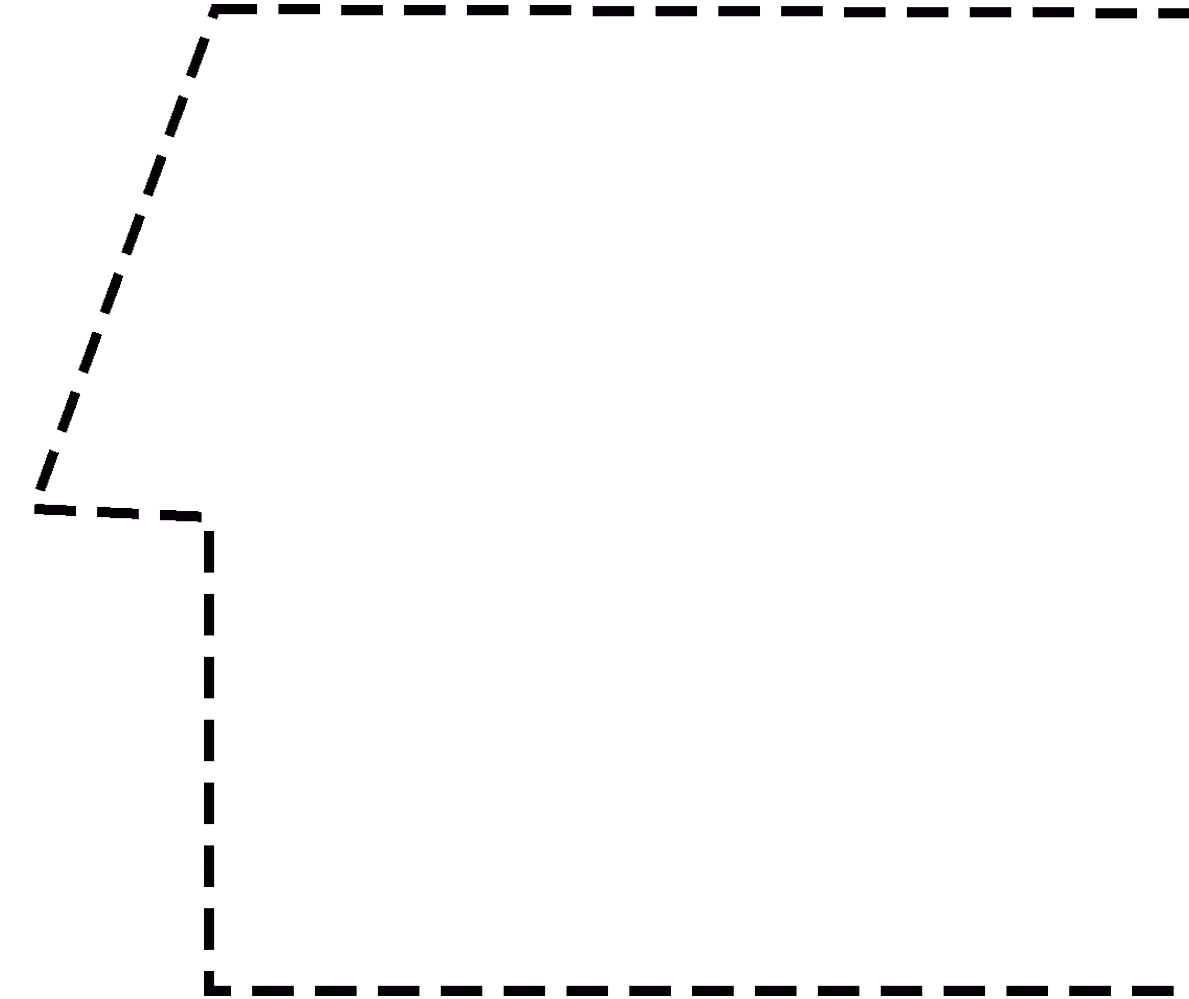




## 1. Spatial Approach

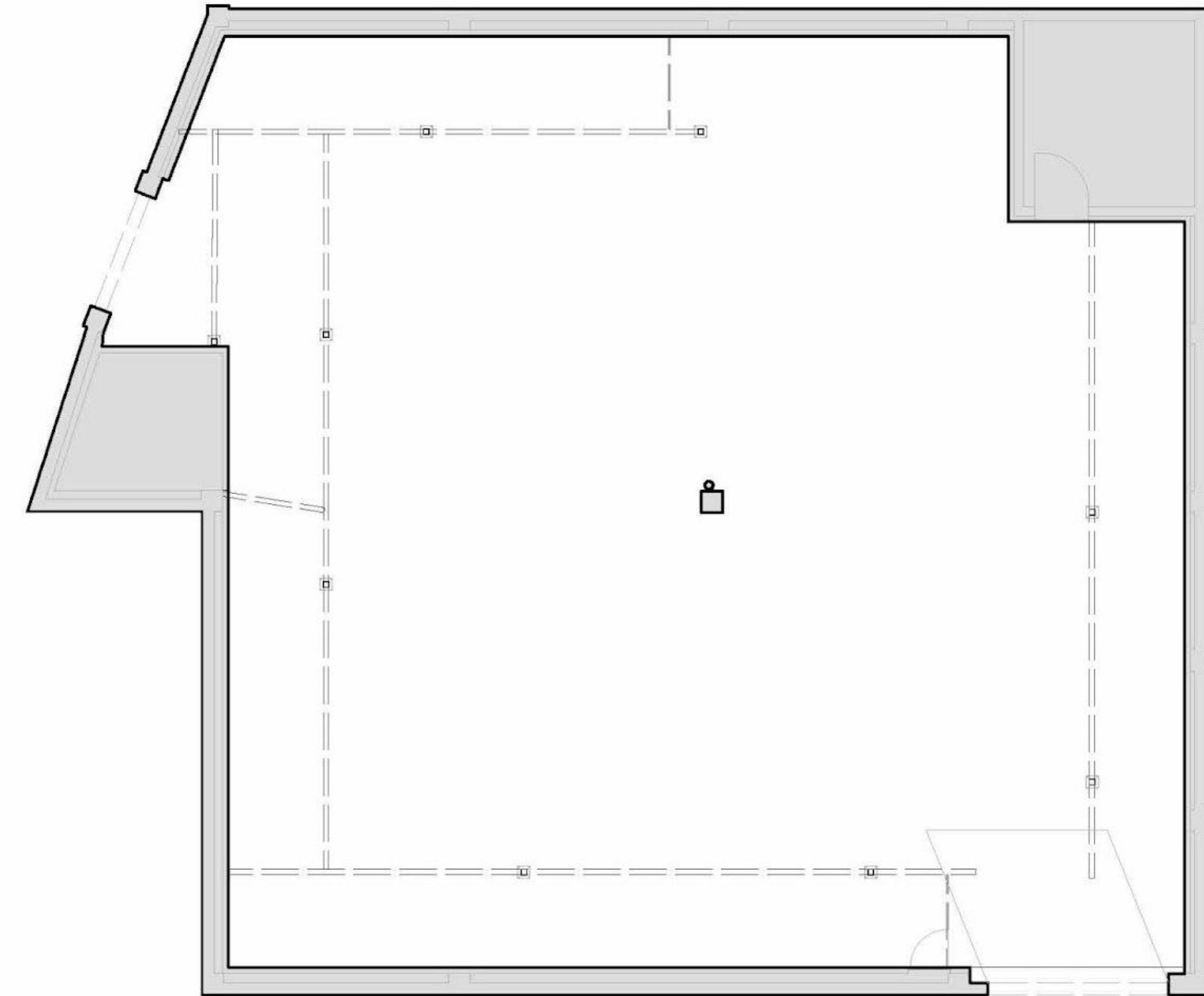
Collective domesticity  
Reactivation of existing obsolete infrastructure  
Common sense of belonging

## 1.1 Relation to site

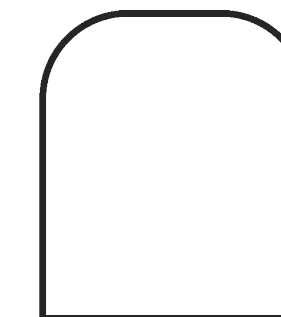
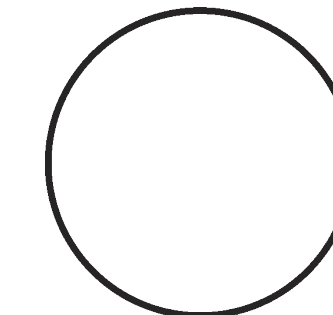


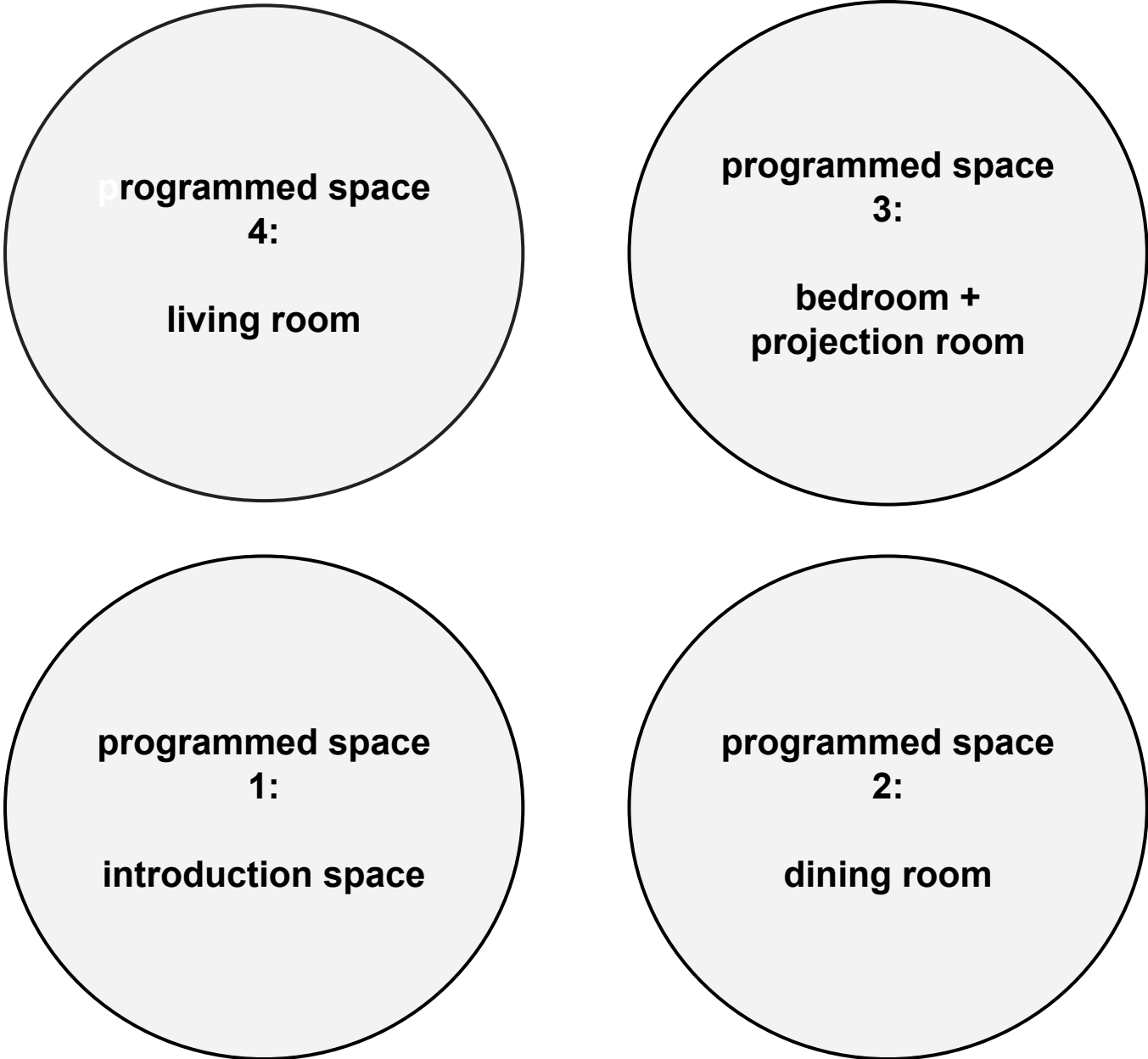


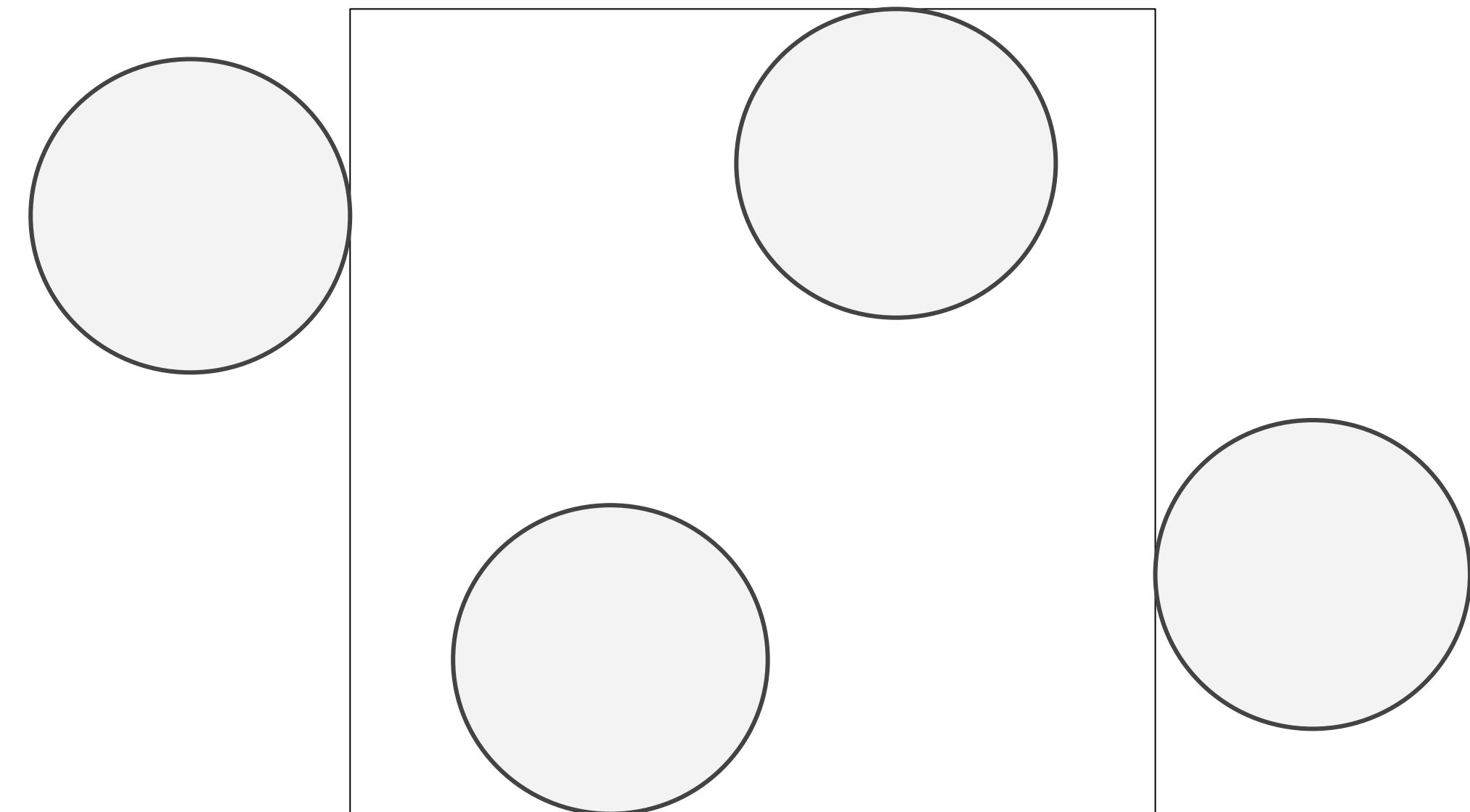
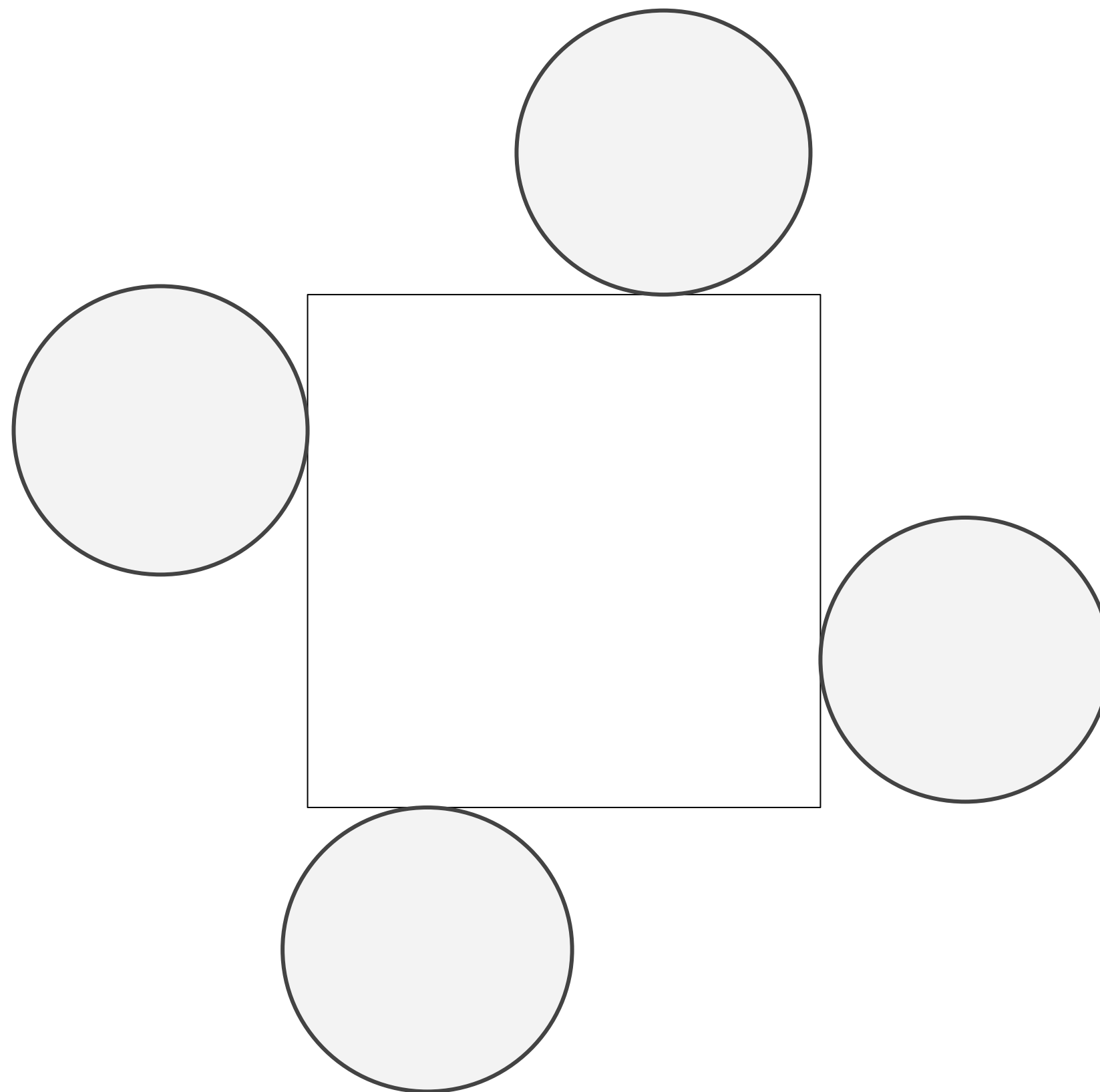
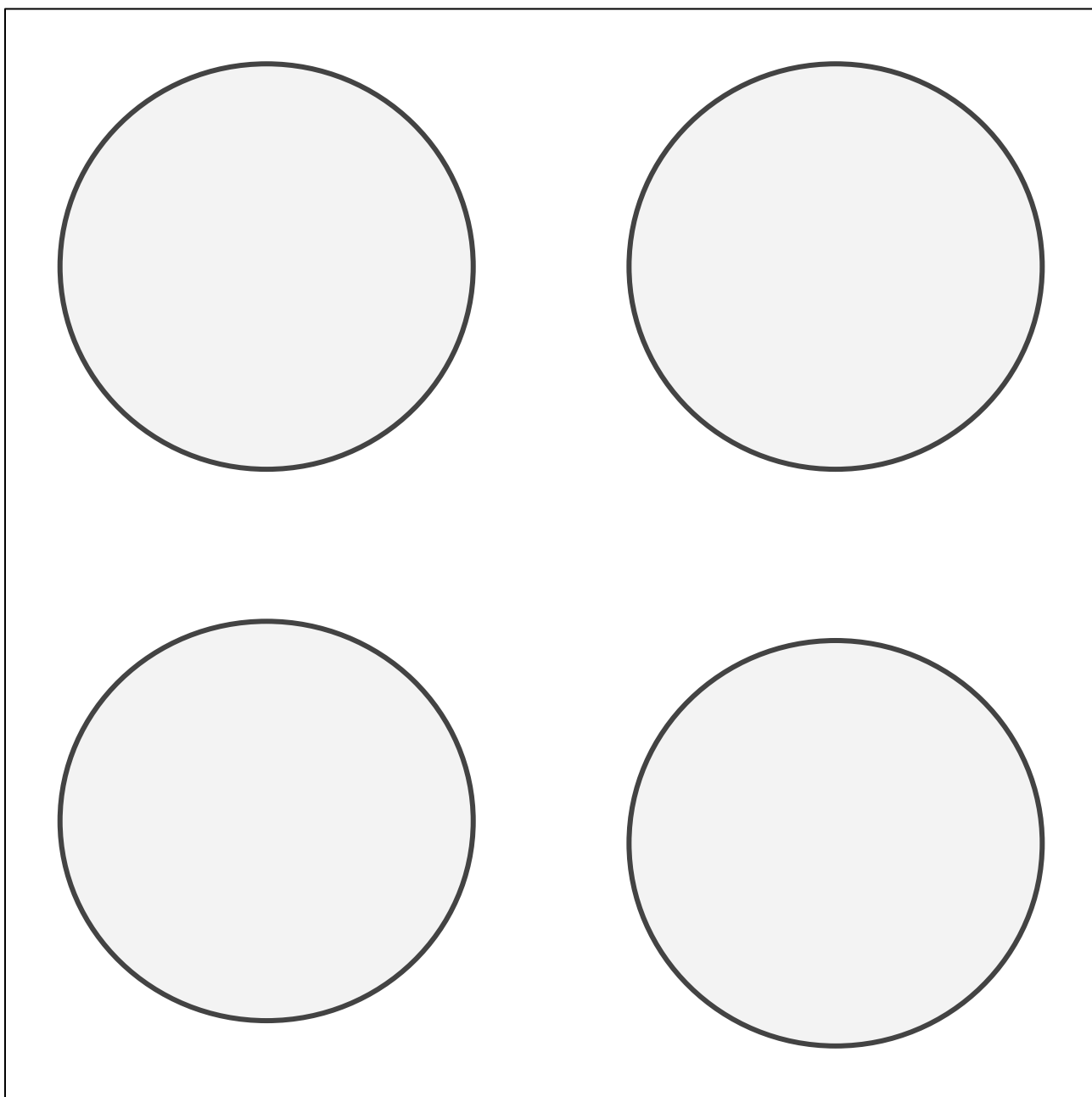
## Site analysis

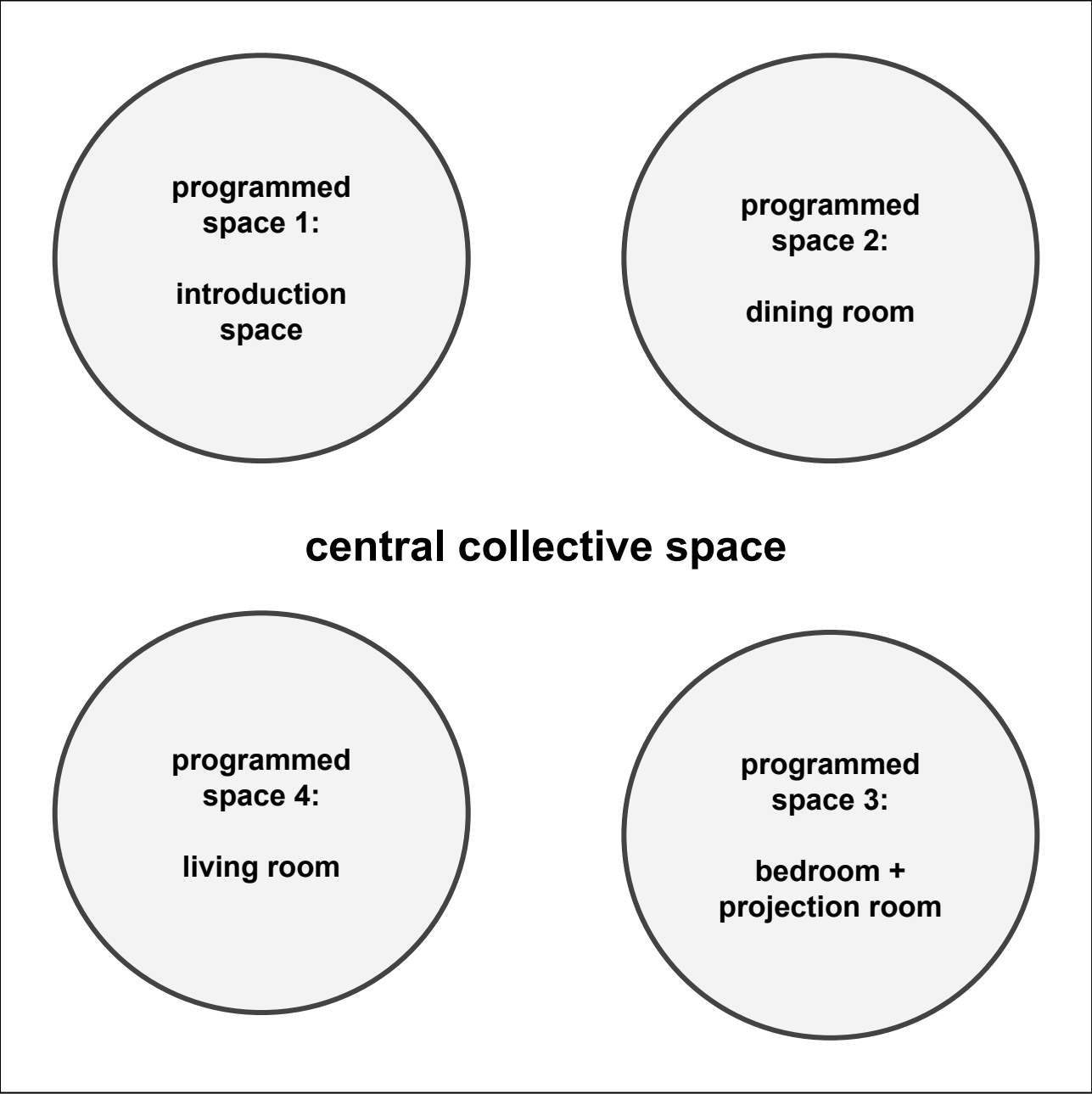


## 1.2 Spatial Articulation

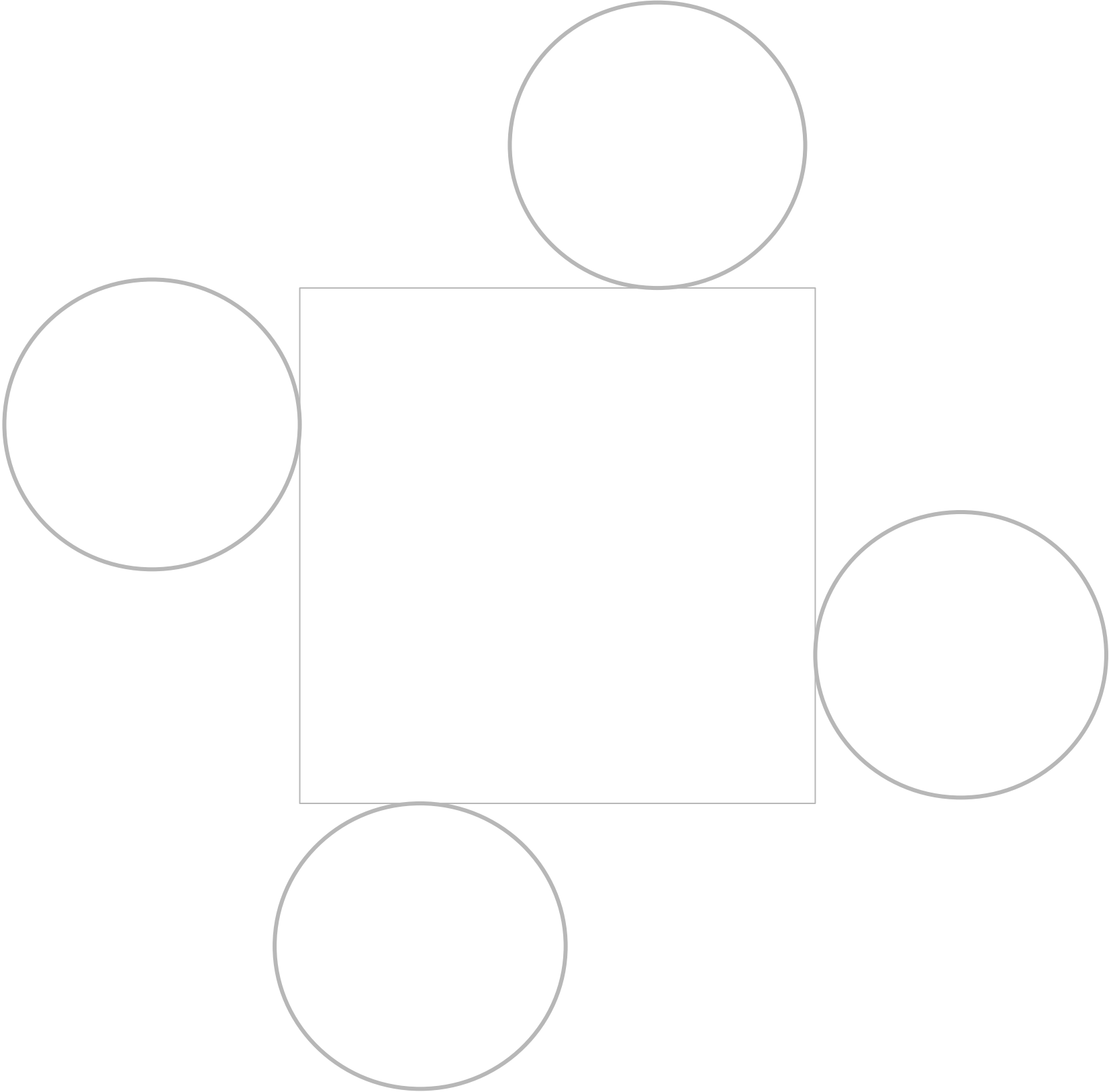




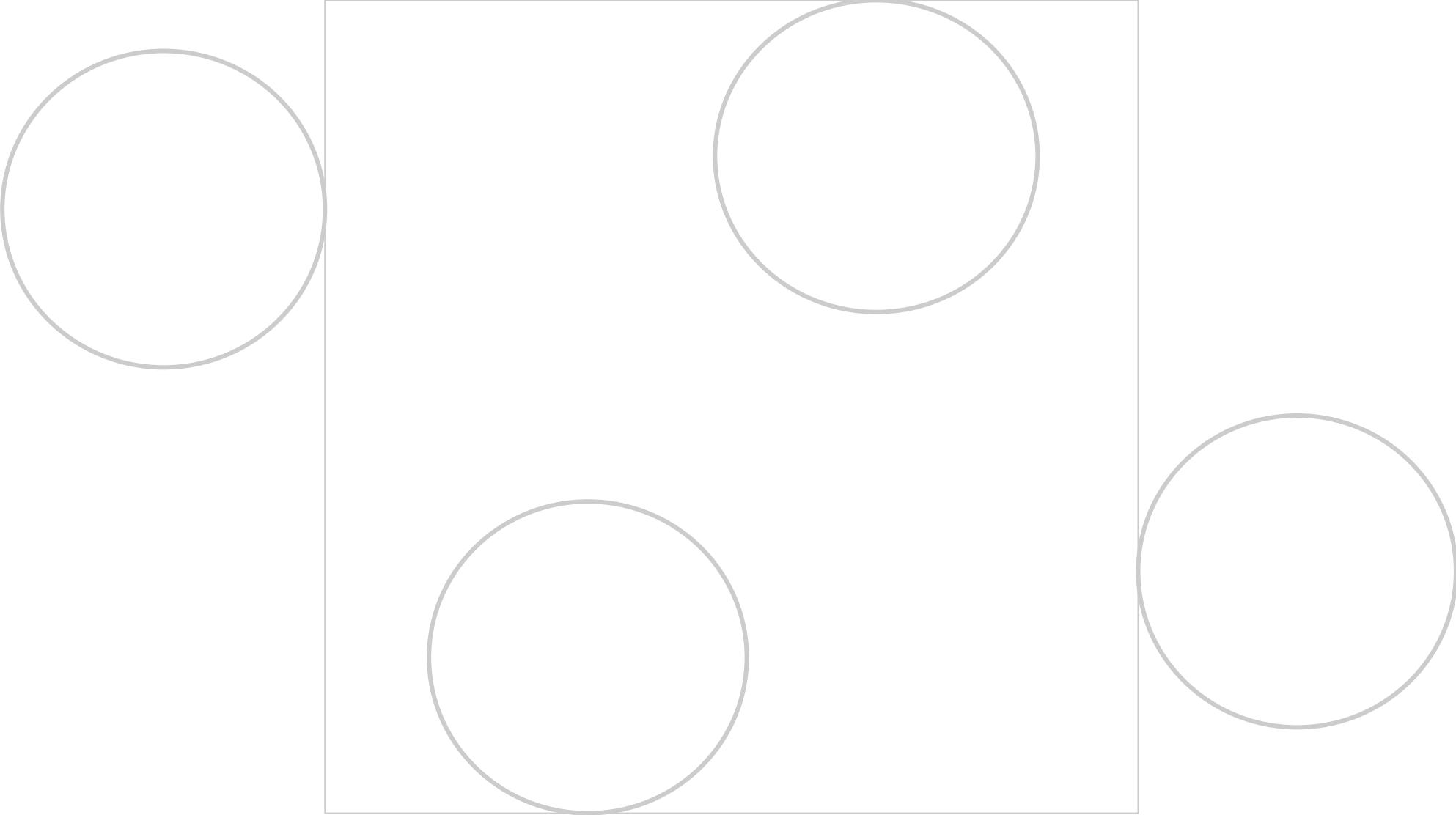




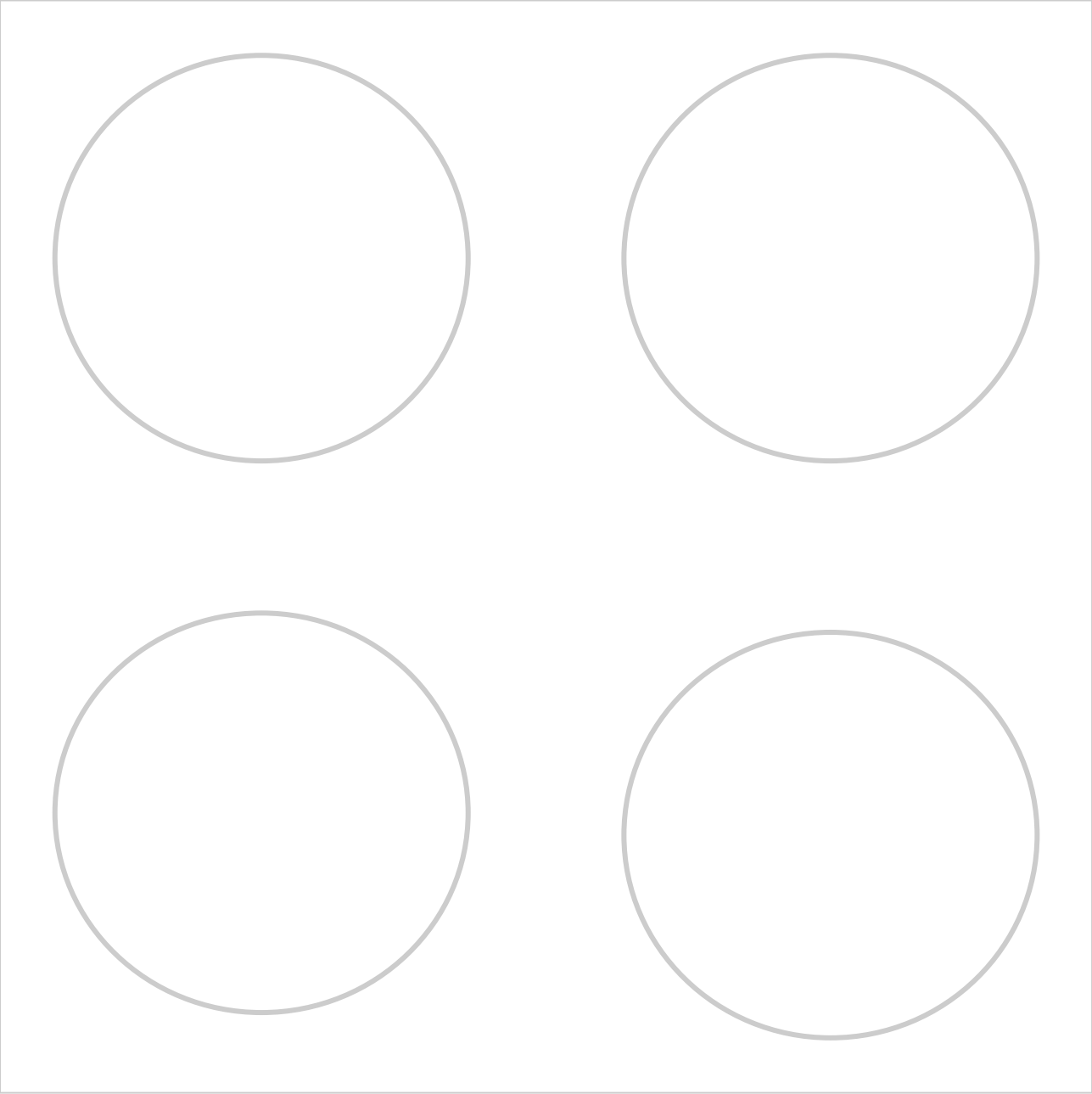
all rooms inside



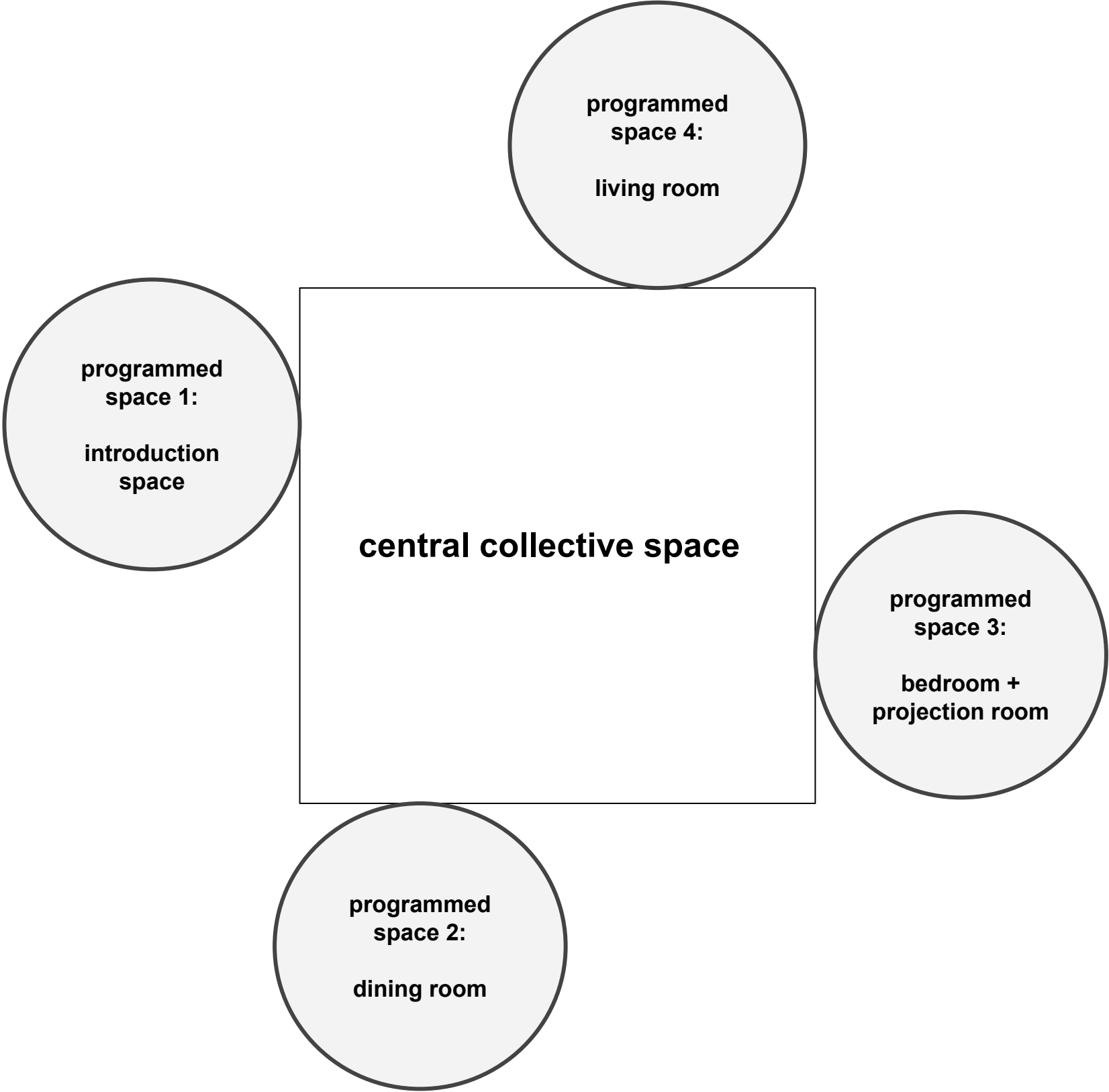
all rooms outside



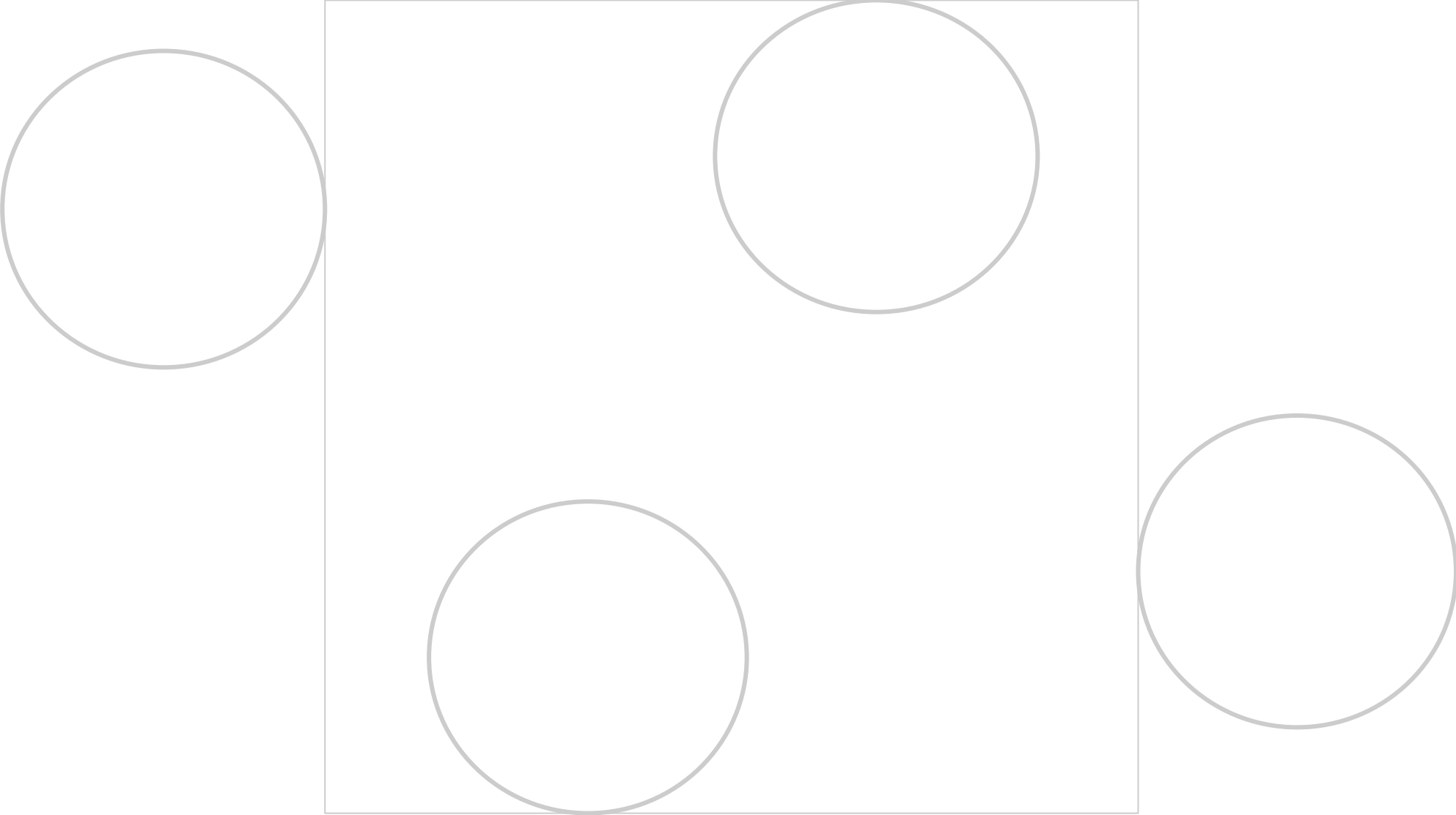
2 inside, 2 outside



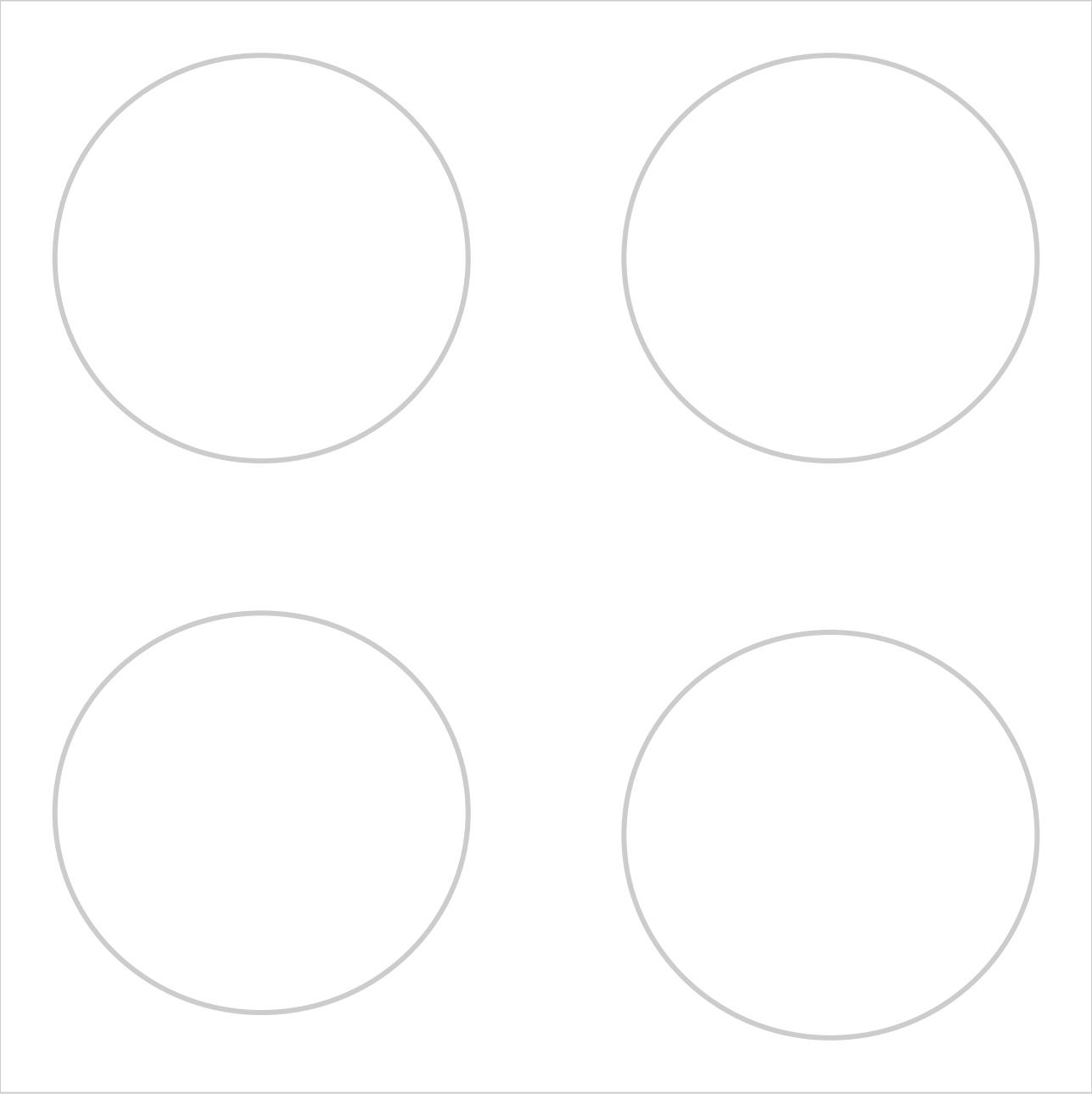
all rooms inside



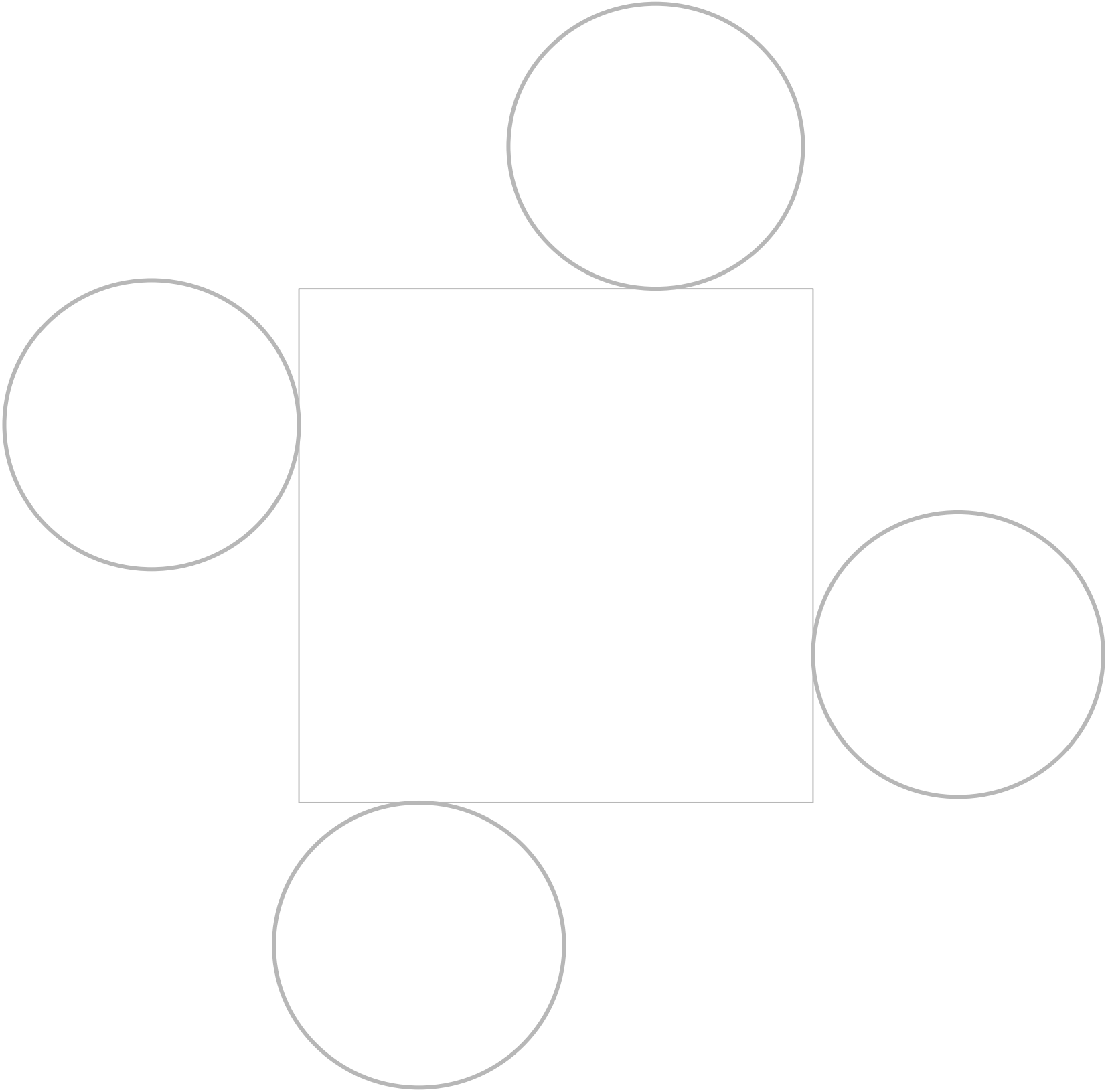
all rooms outside



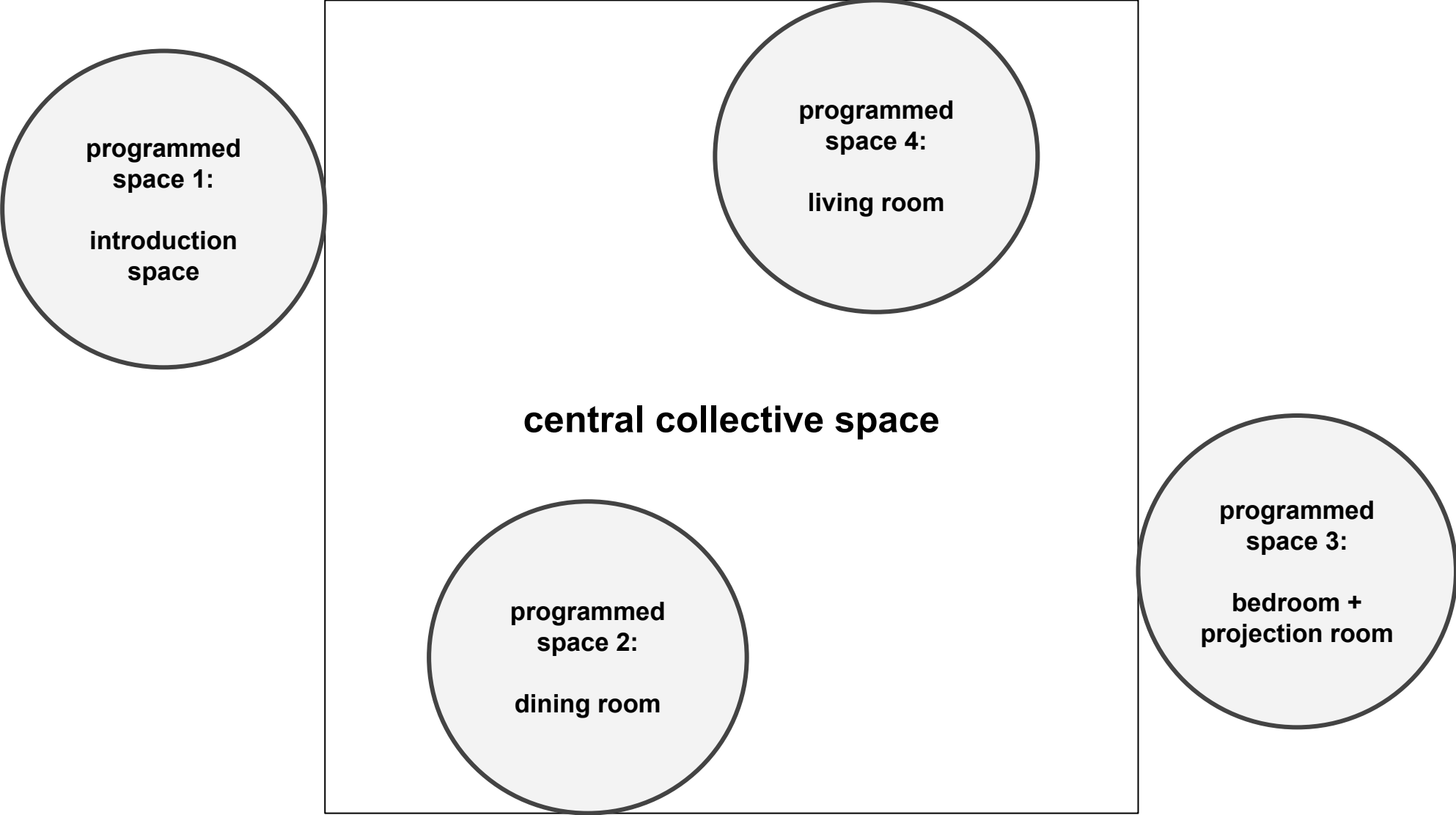
2 inside, 2 outside



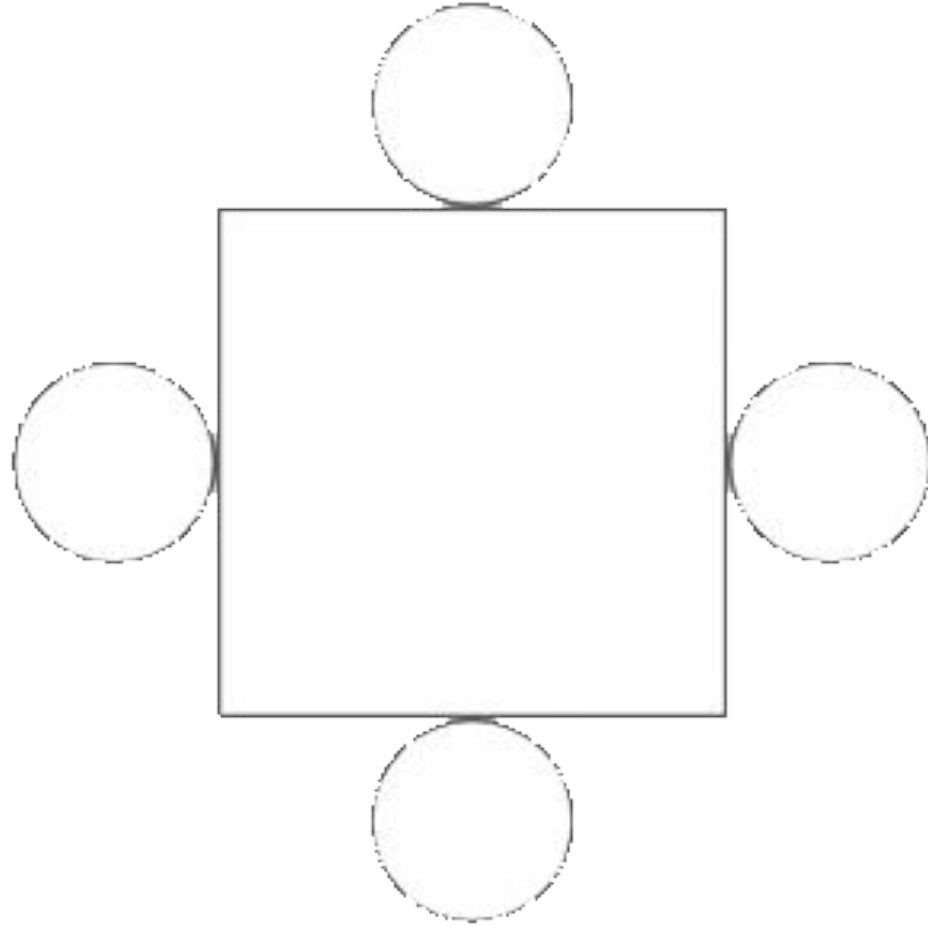
all rooms inside



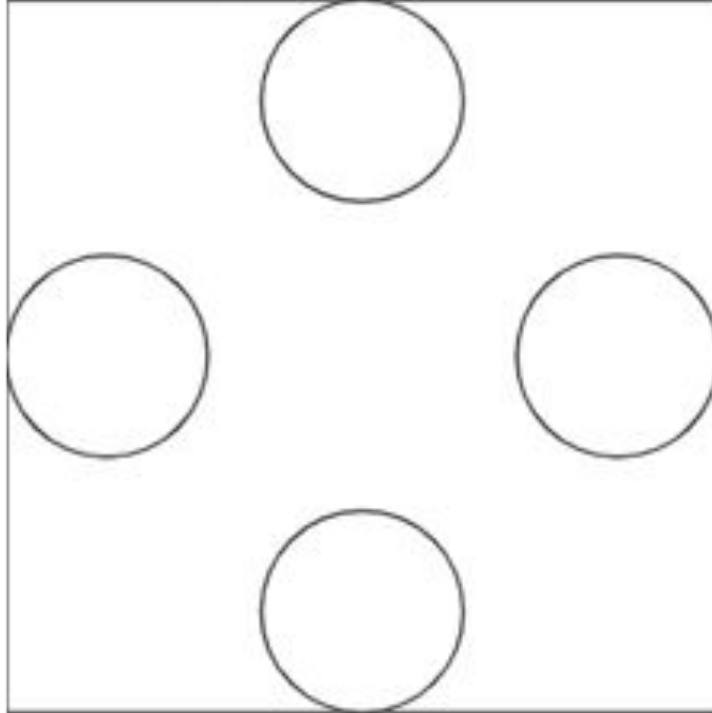
all rooms outside



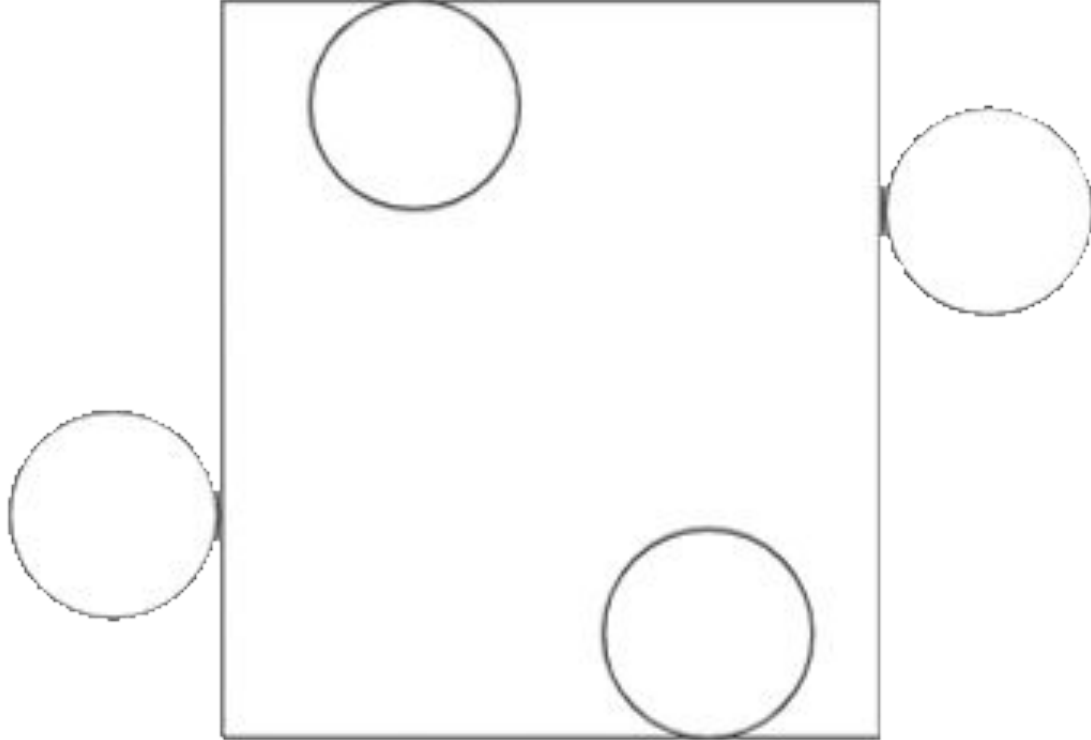
2 inside, 2 outside



all rooms inside



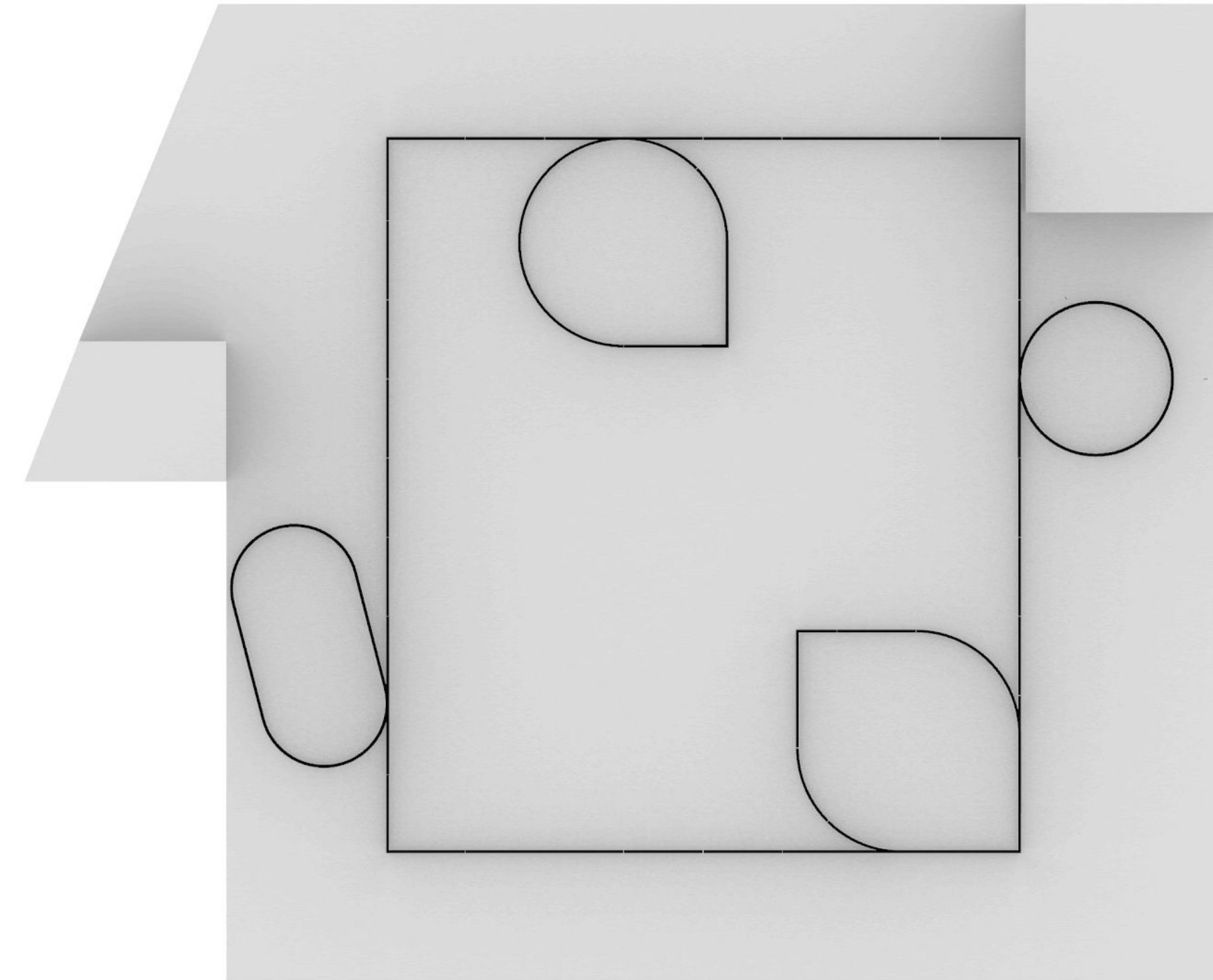
all rooms outside

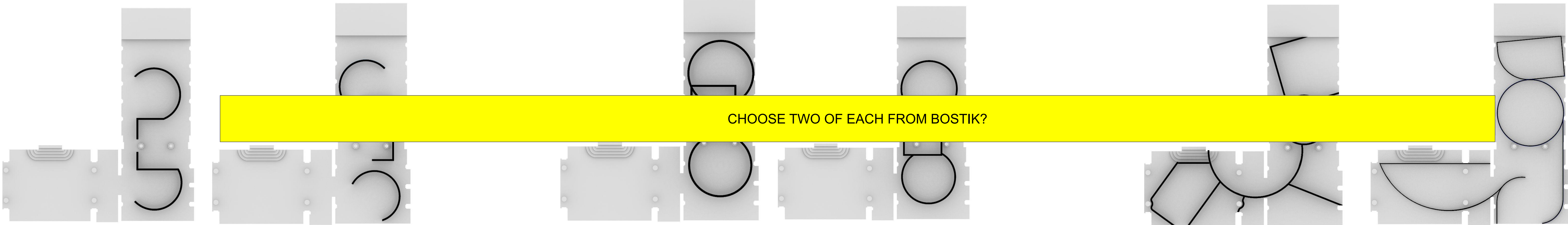


2 inside - 2 outside

going from circles to different  
geometrical studies/shapes

Adjusting to program



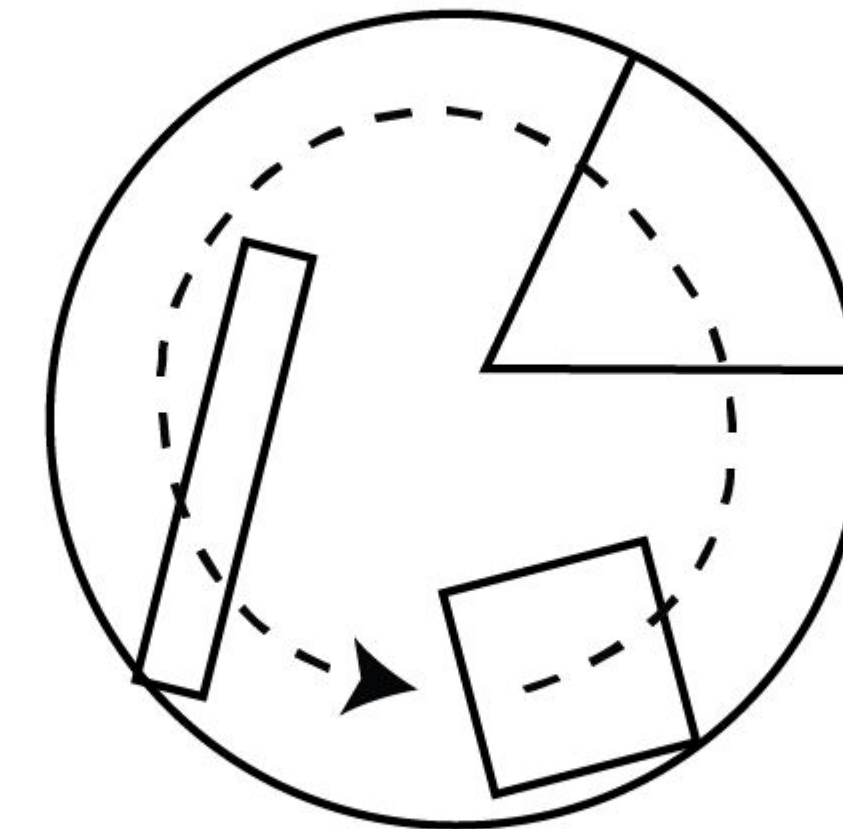


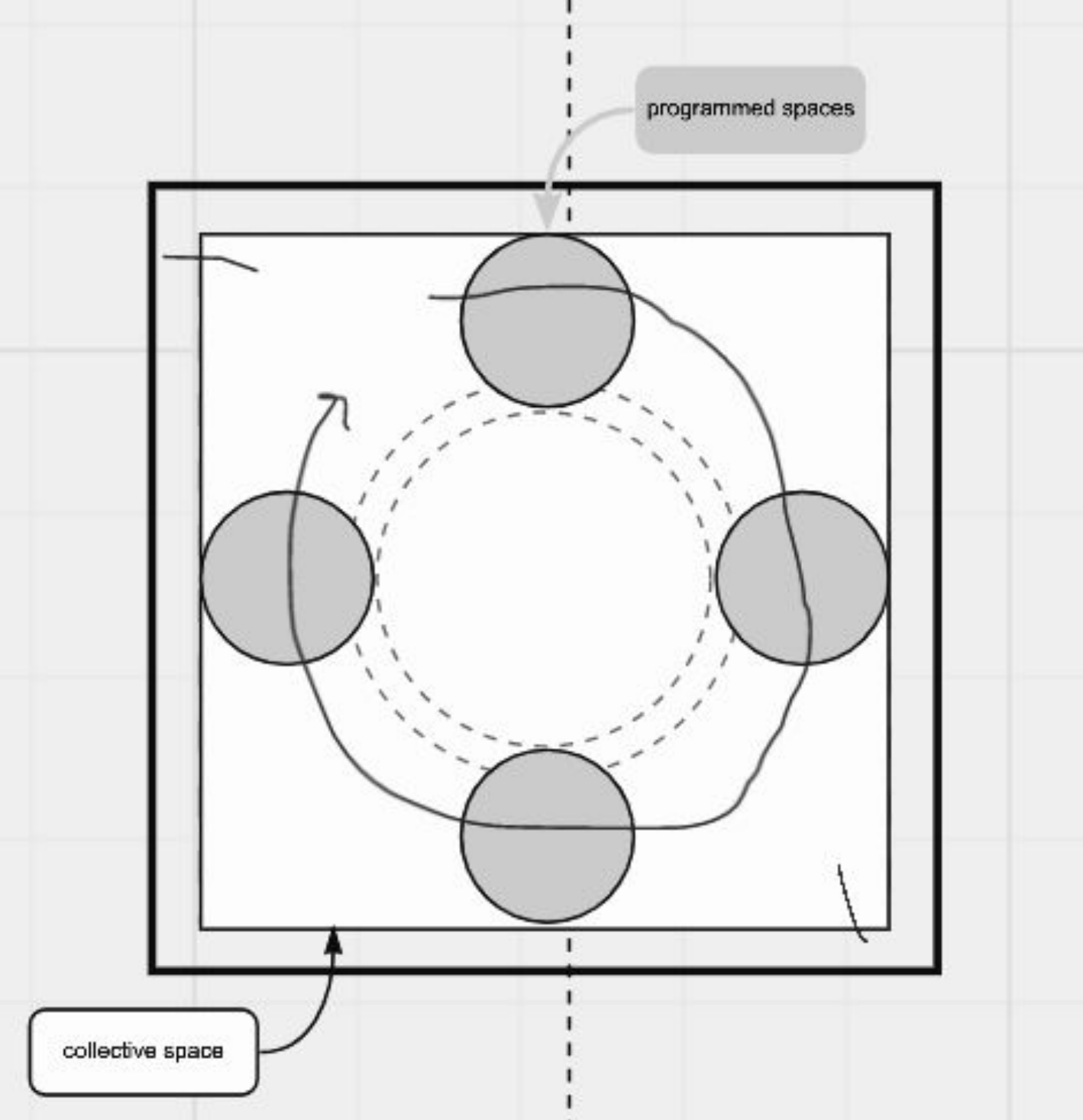
all rooms inside

all rooms outside

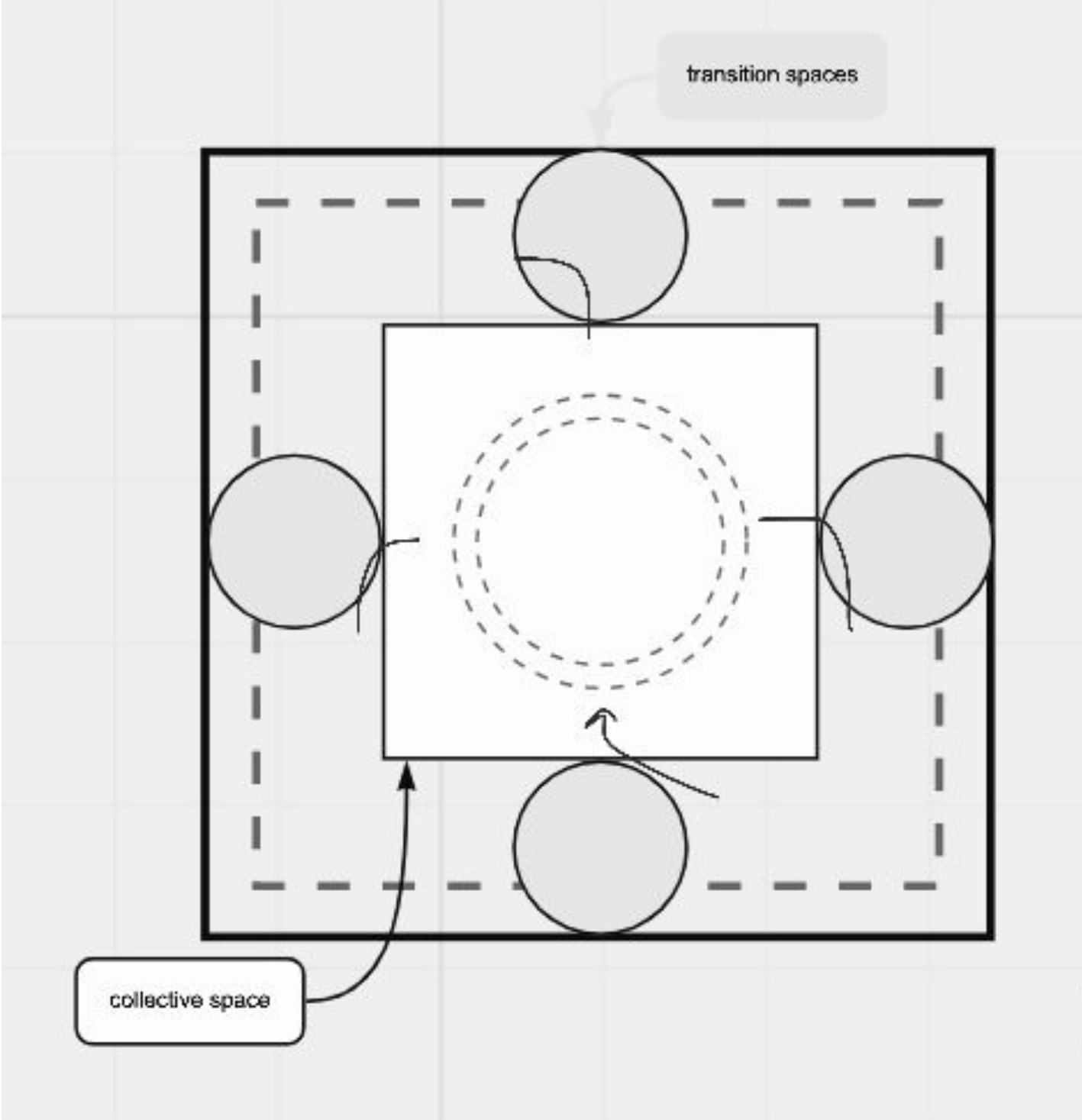
2 inside, 2 outside

### 1.3 Spatial Sequence

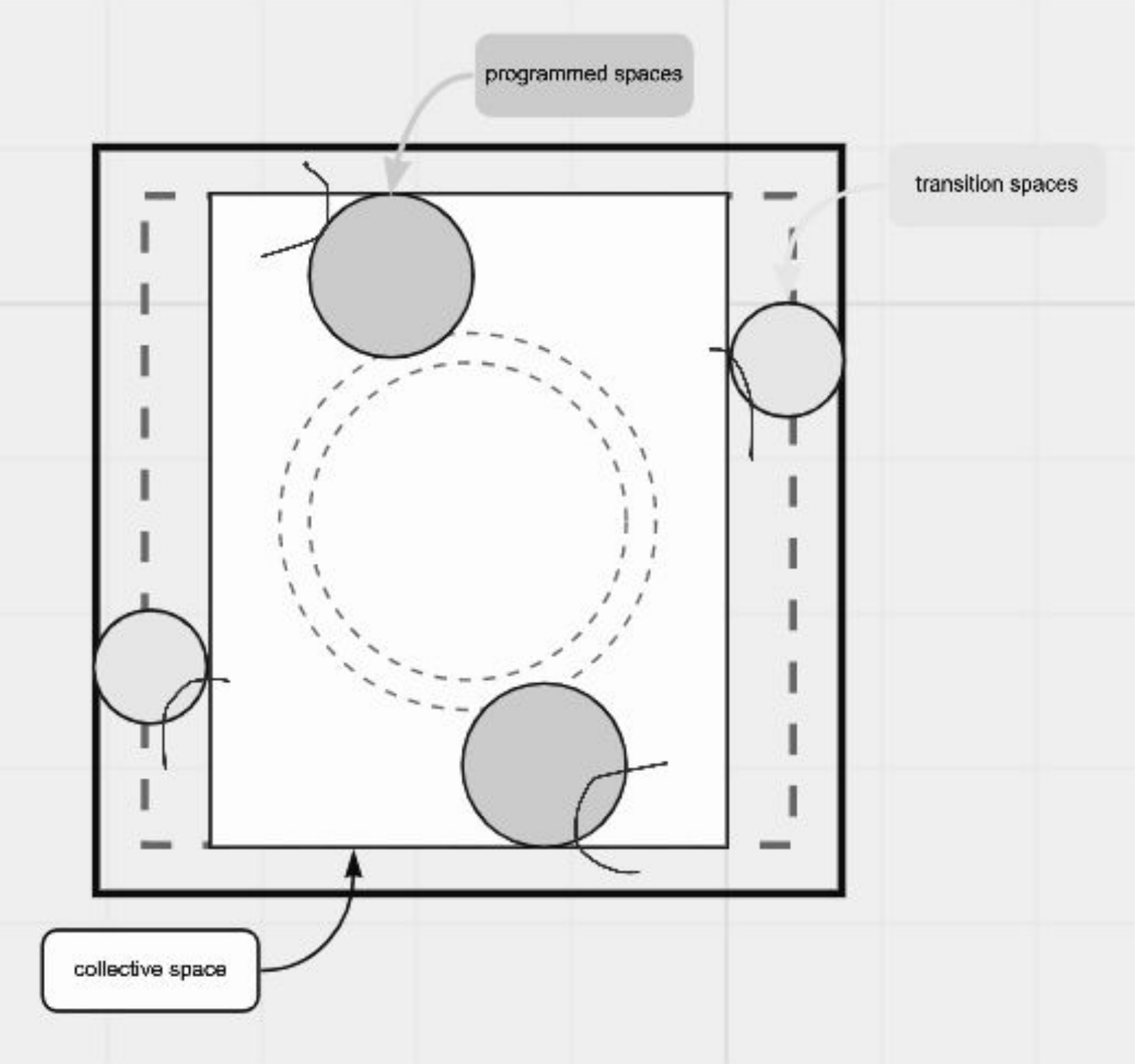




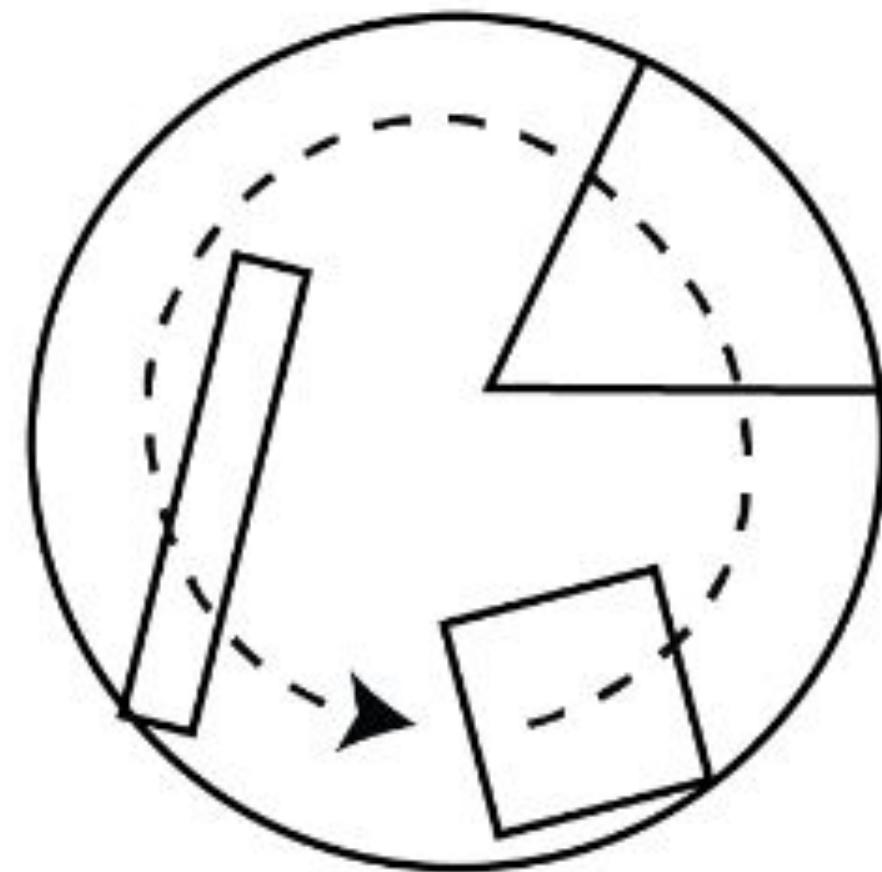
all rooms inside



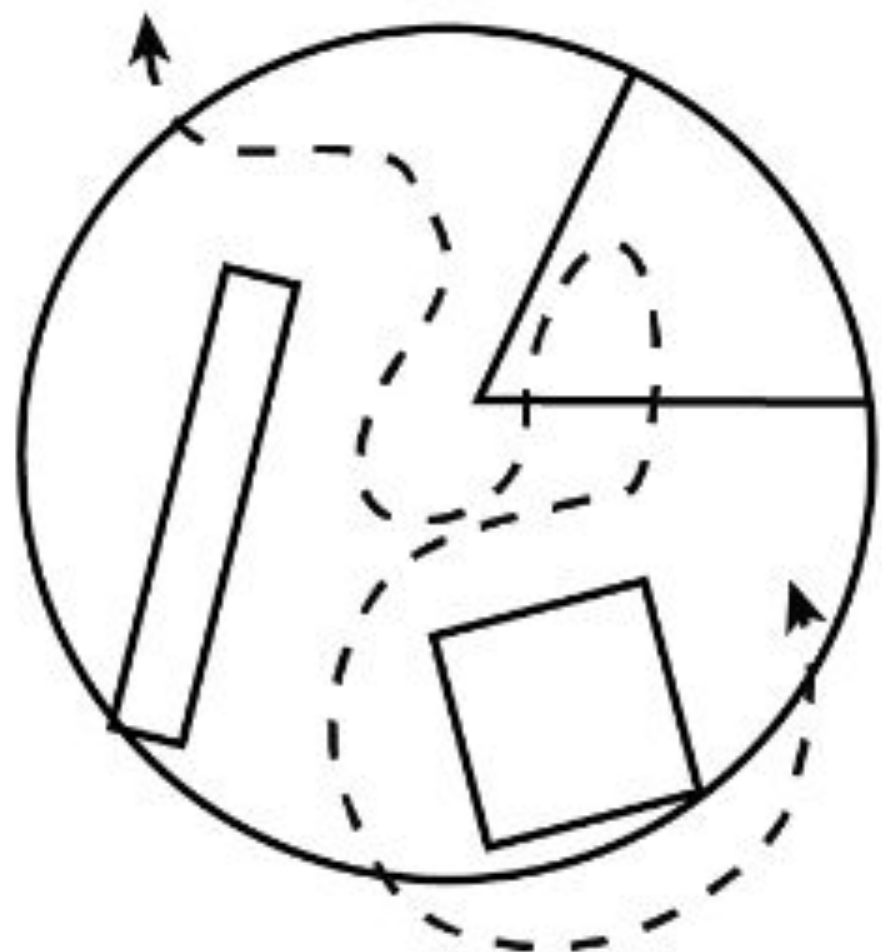
all rooms outside



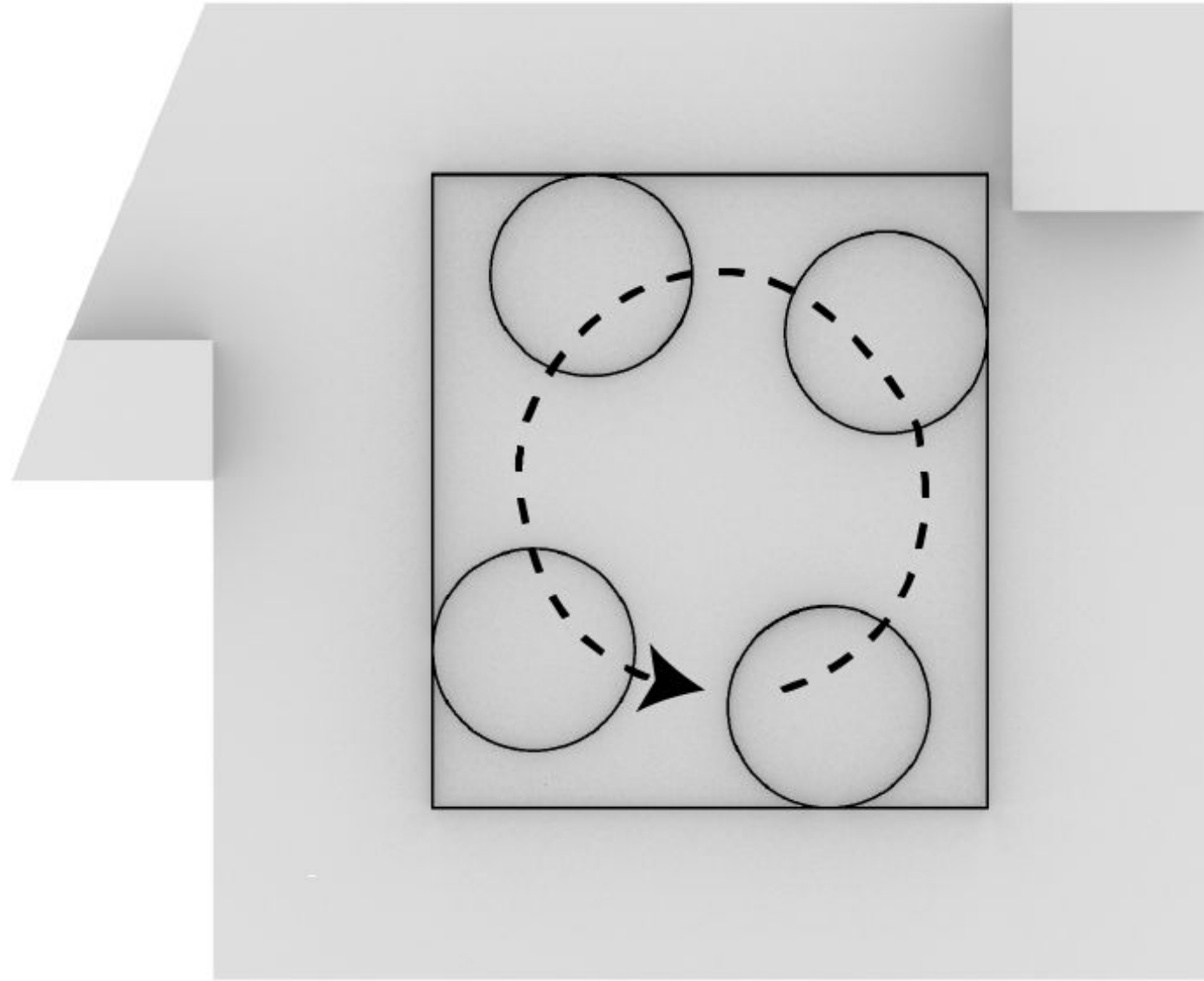
2 inside, 2 outside



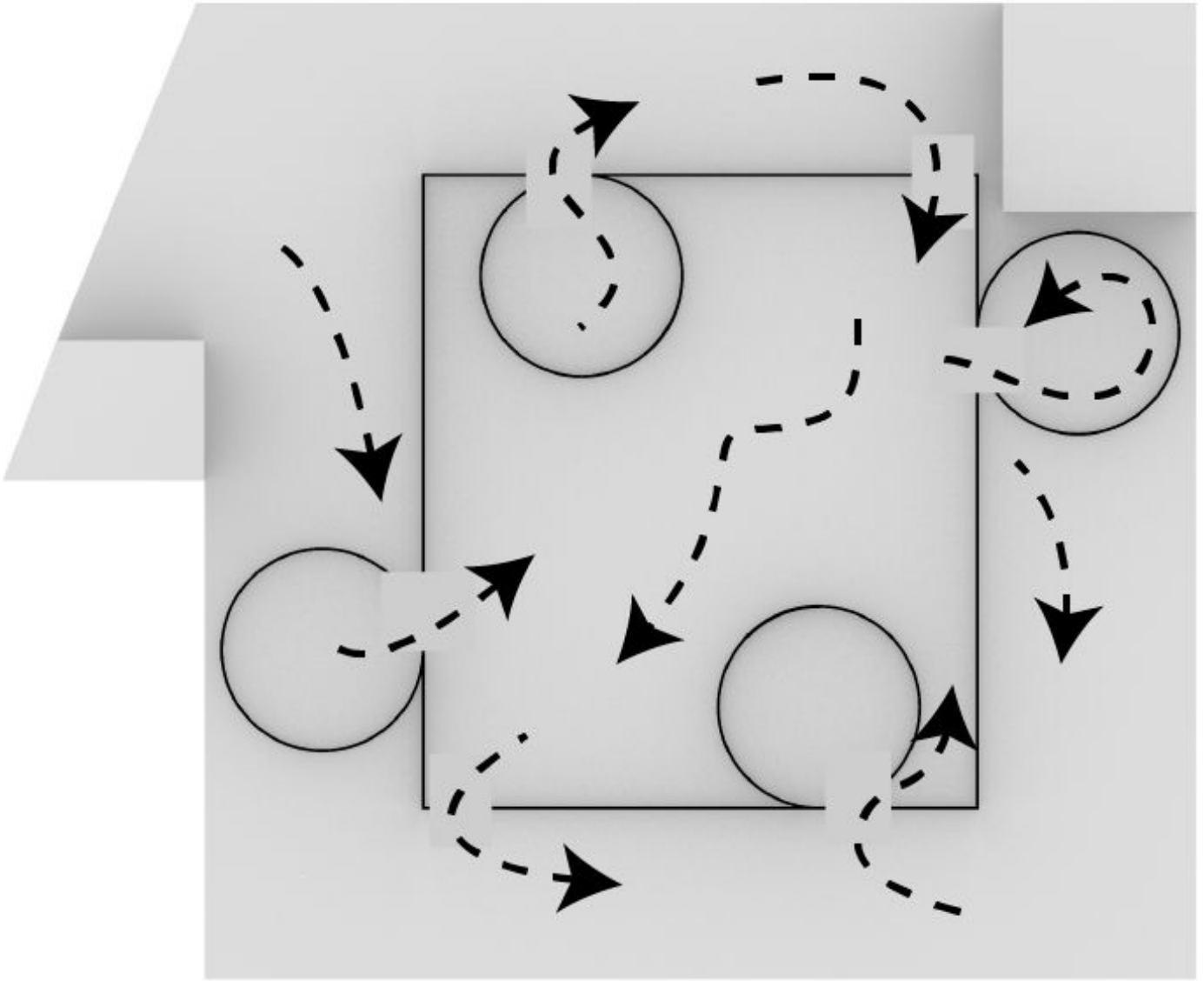
continuous circulation



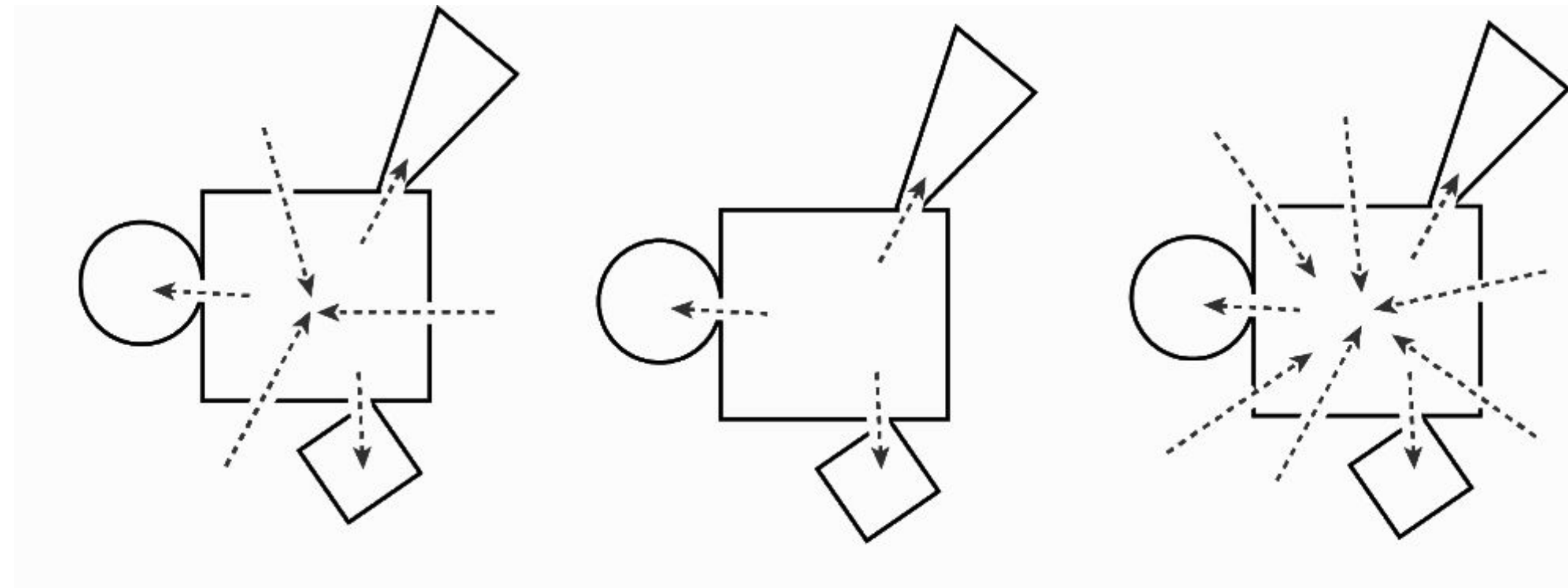
free circulation



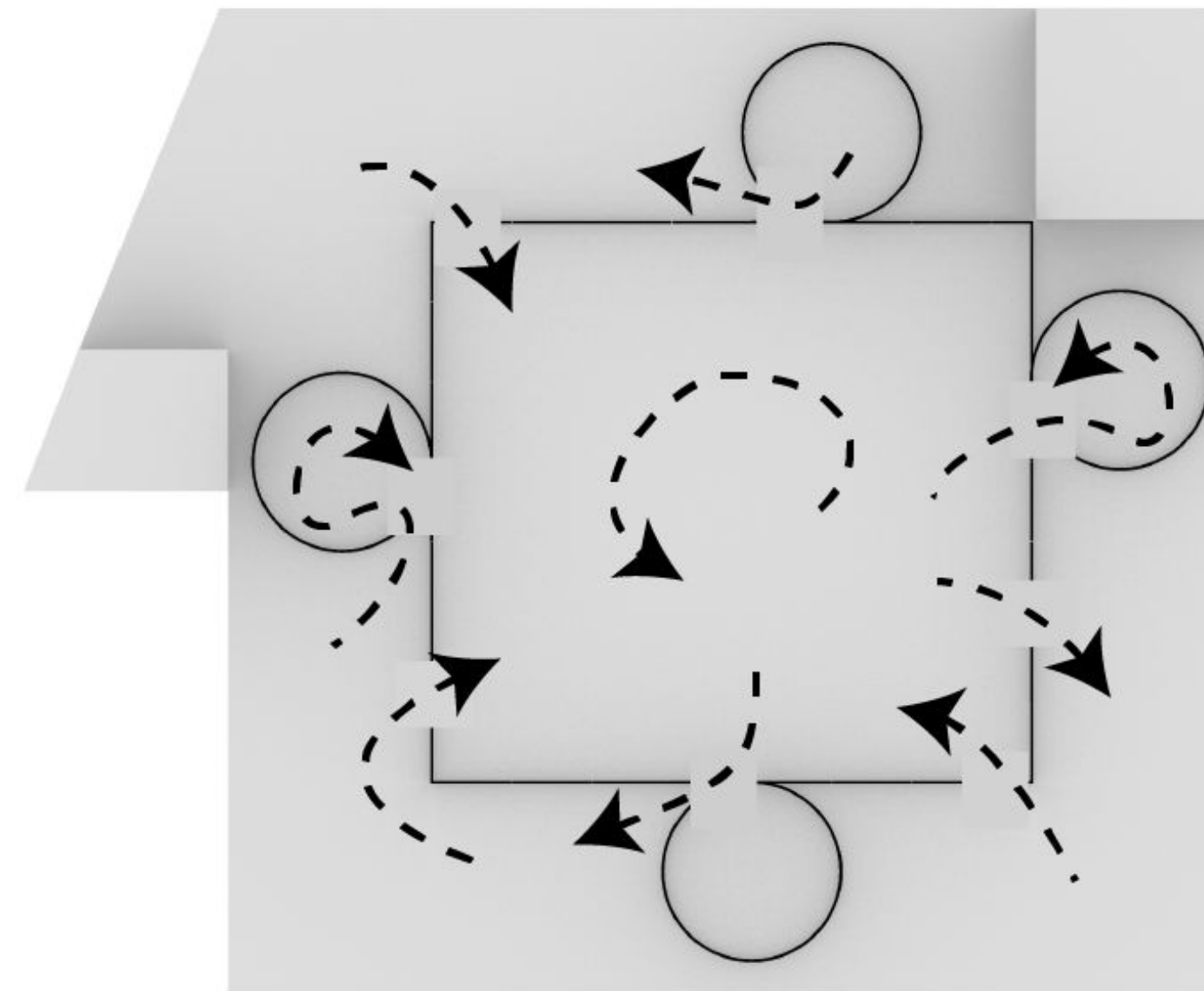
continuous circulation



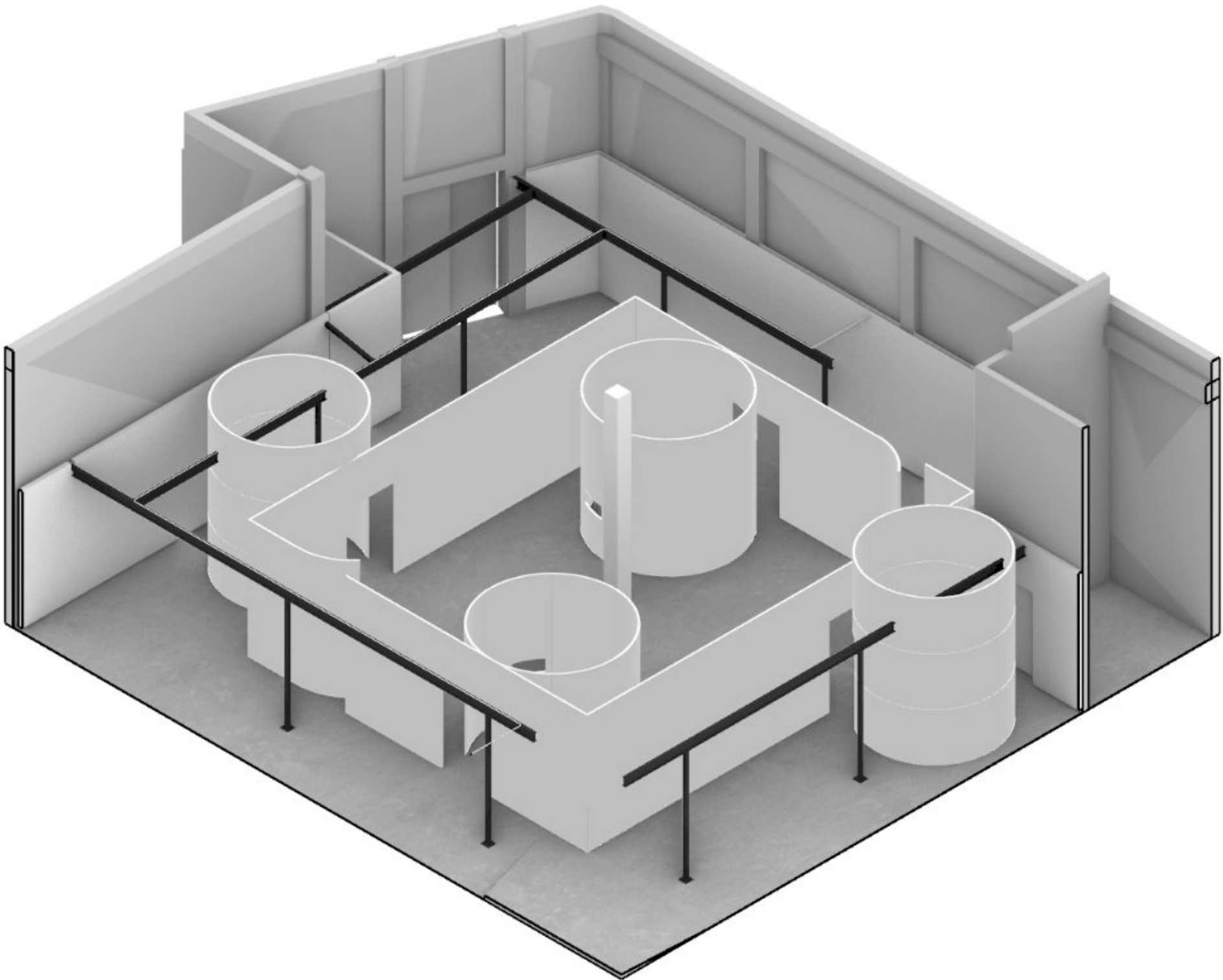
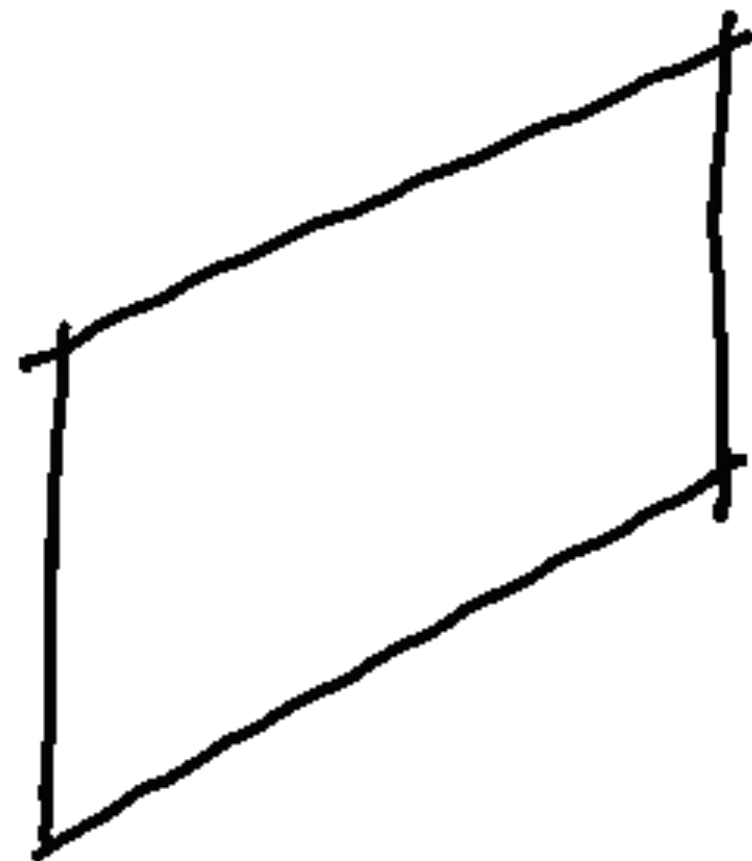
free circulation

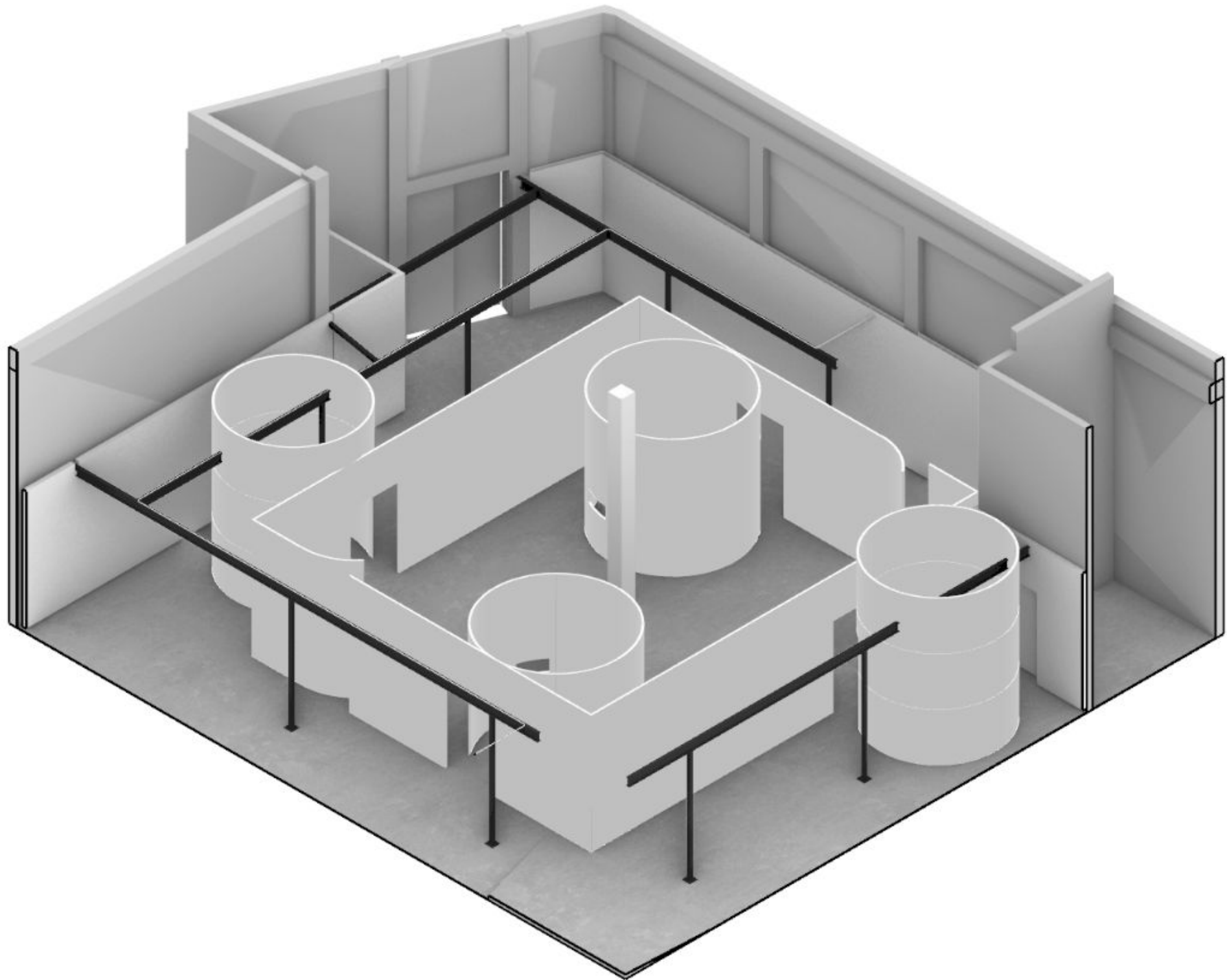


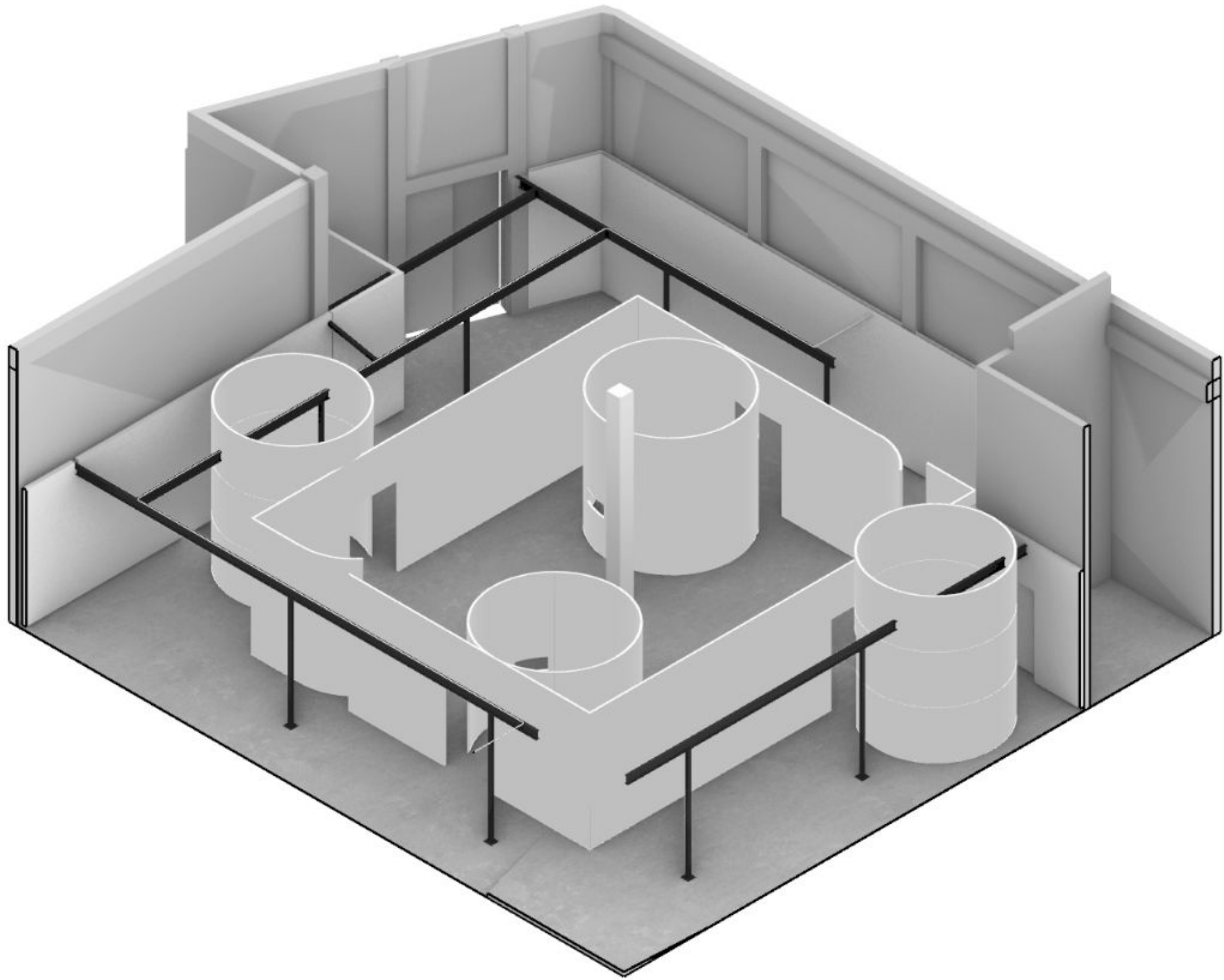
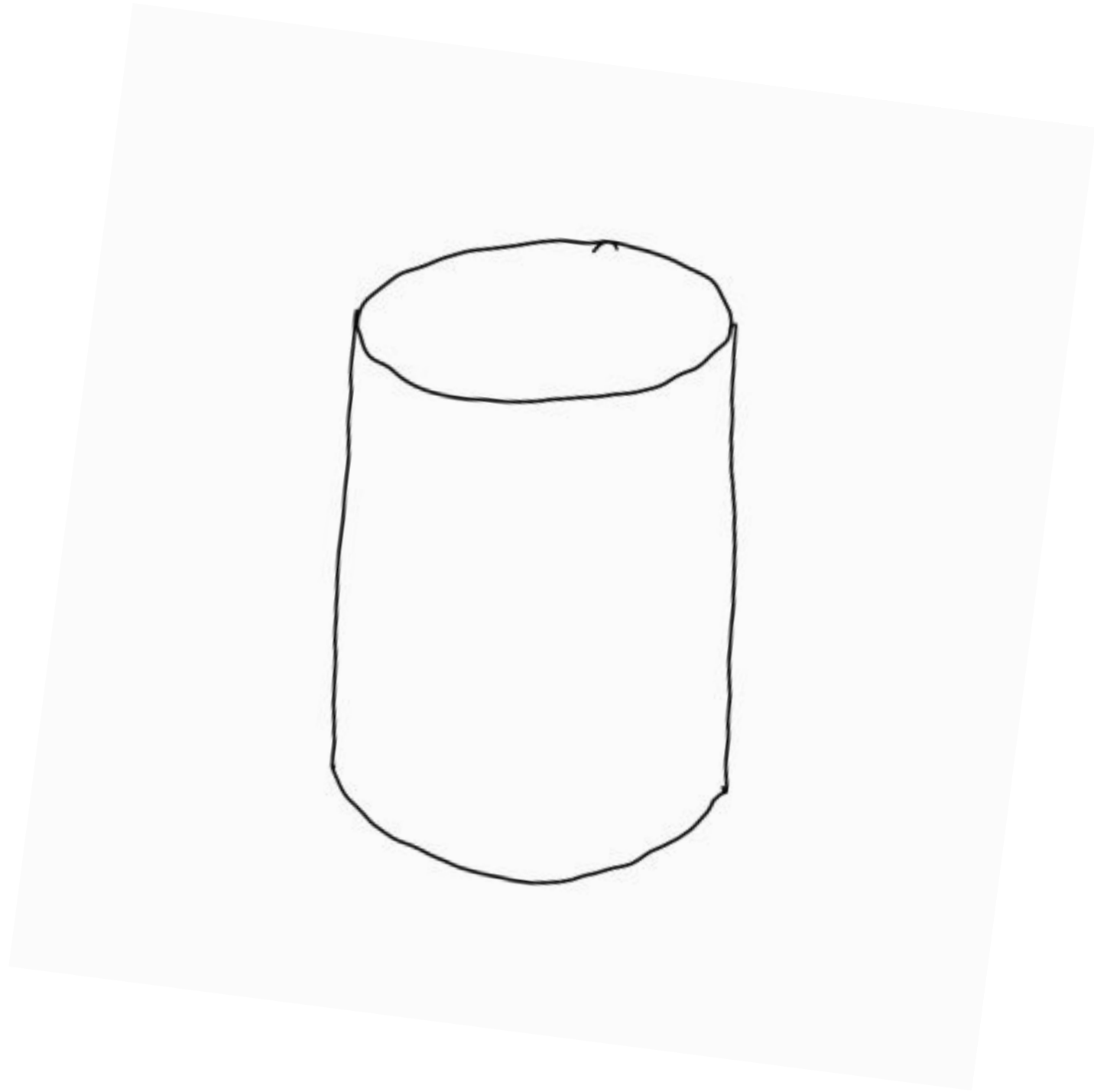
permeability of perimeter



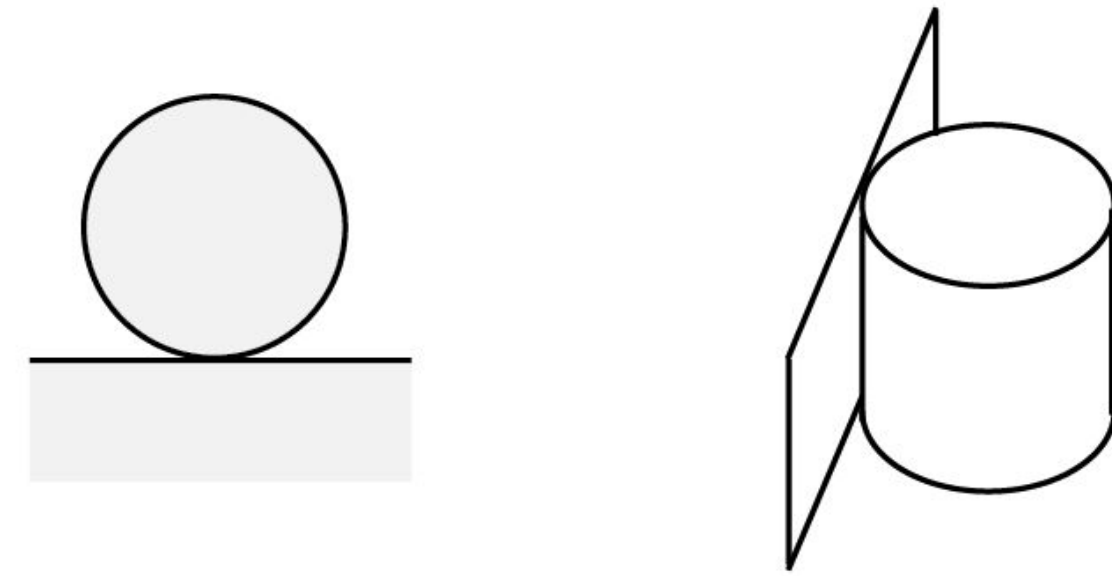
free circulation

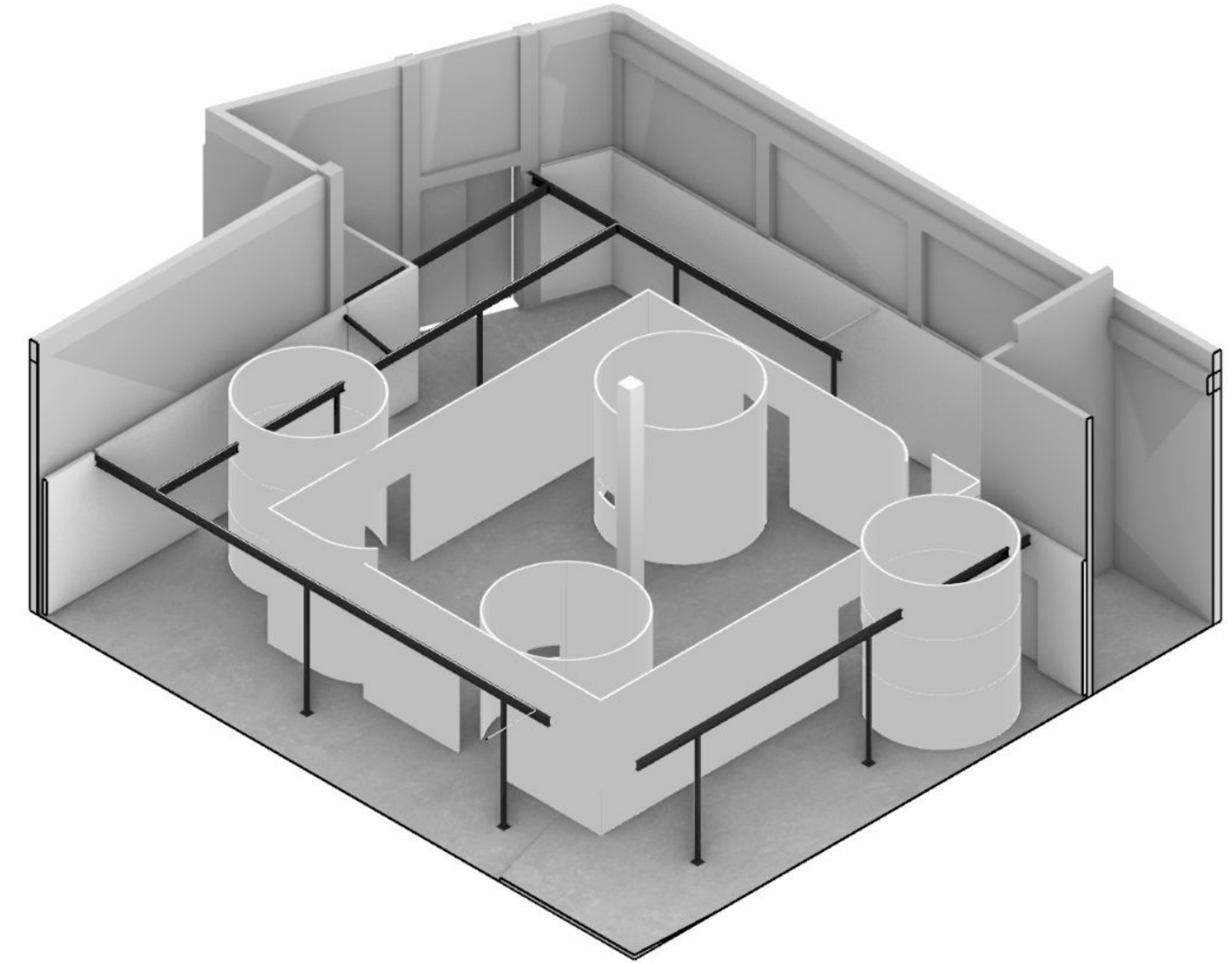
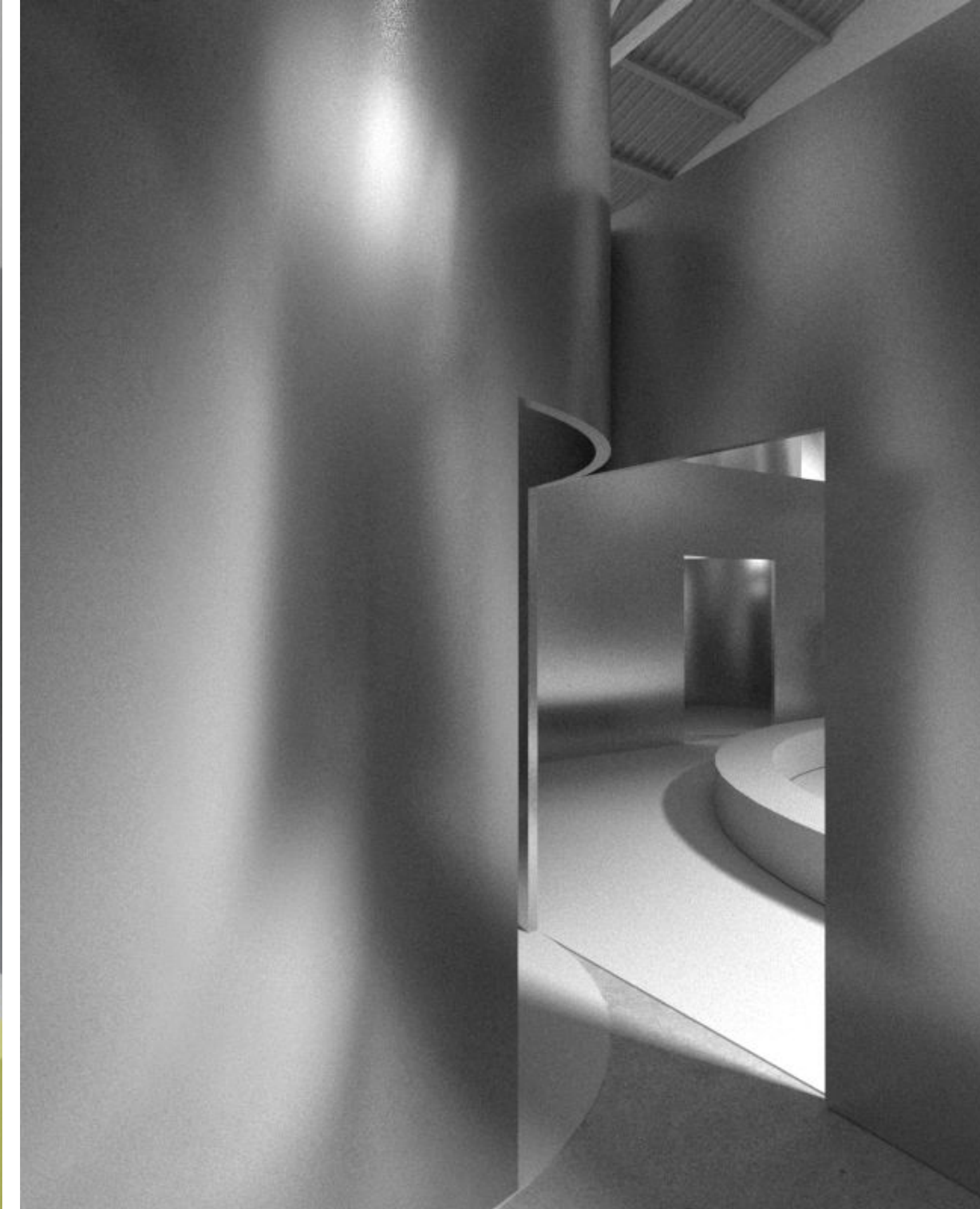






## 1.4 Design Language





## Peeling

## 2. Ways of Occupation

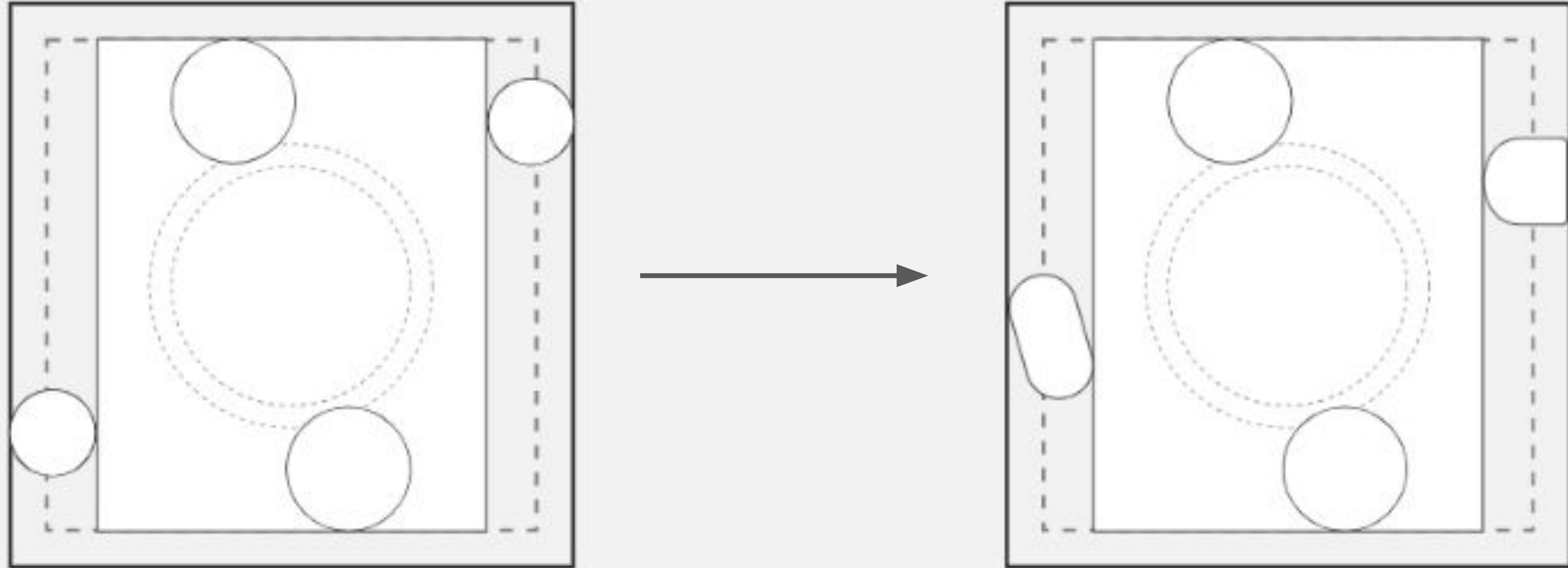


## 2. Ways of Occupation

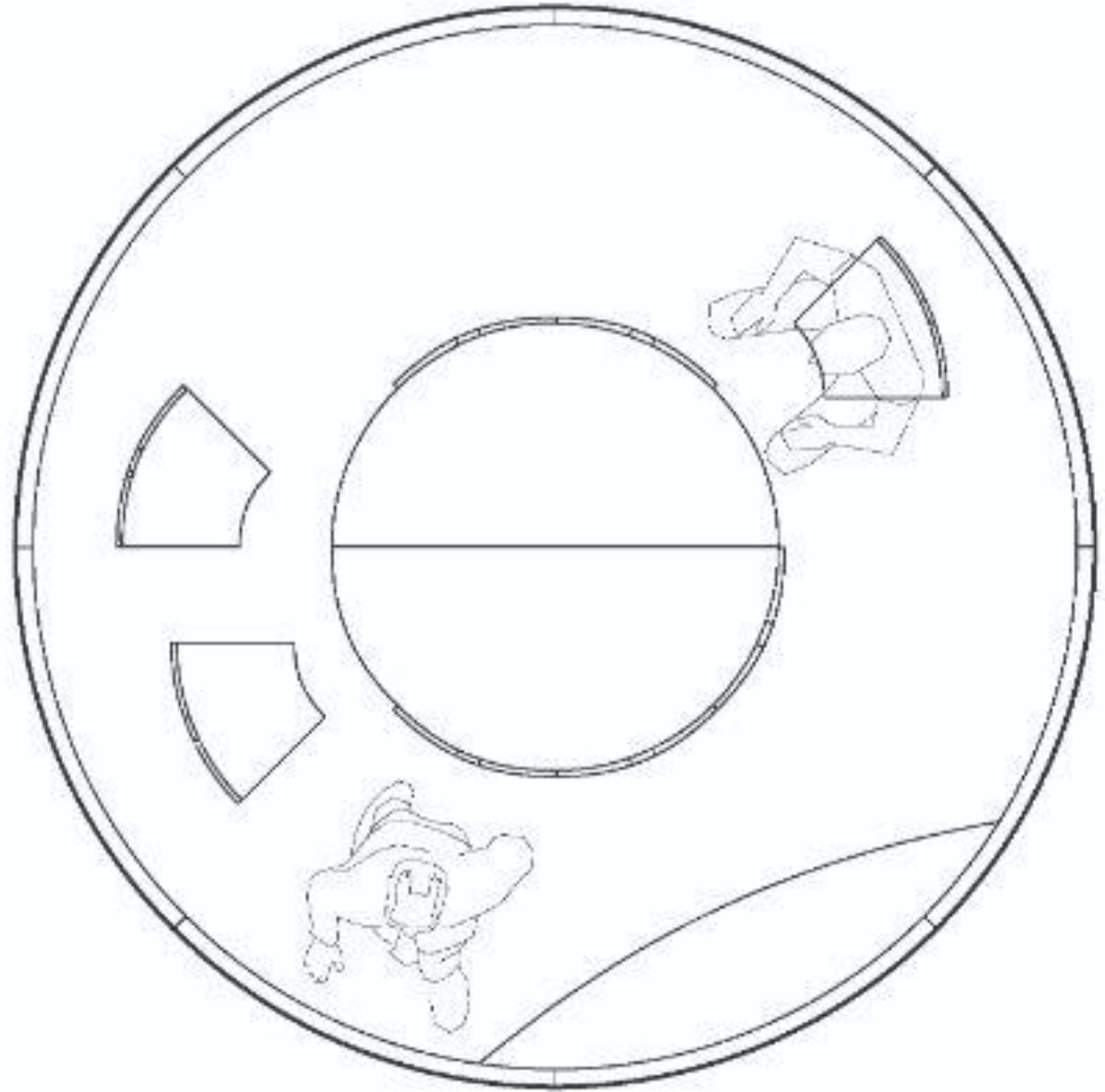
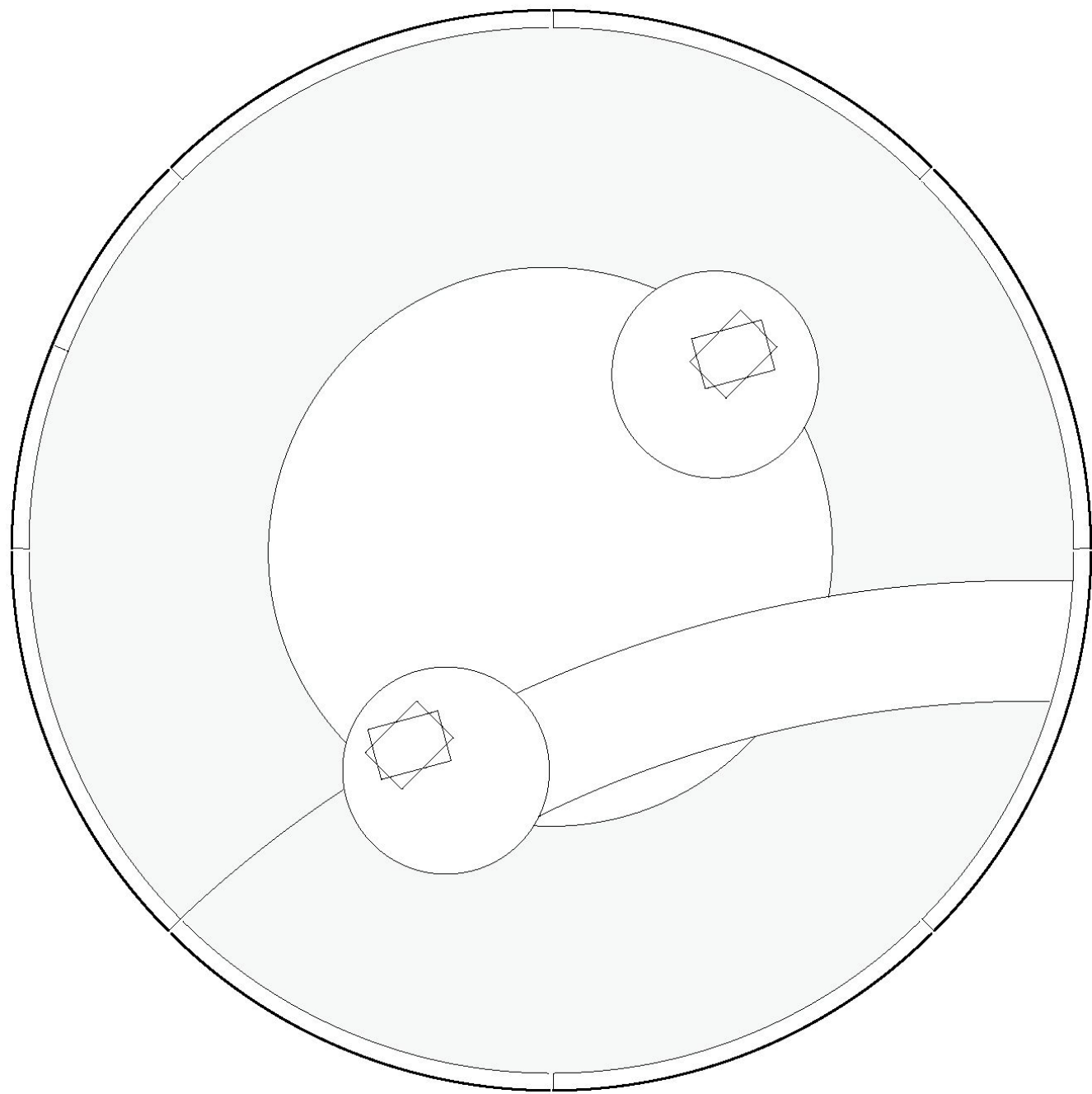
Collective domesticity

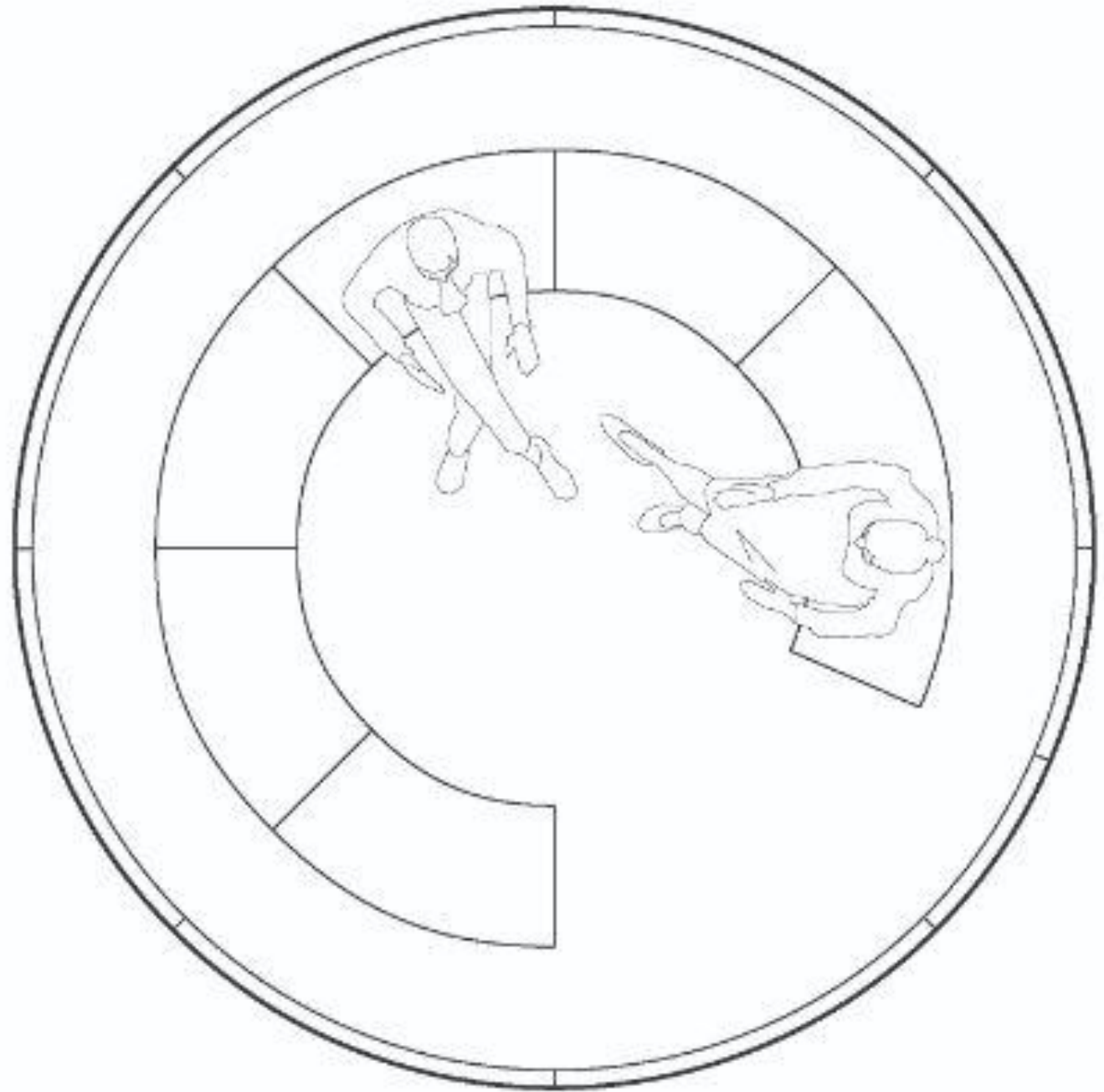
Reactivation of existing obsolete infrastructure

Common sense of space

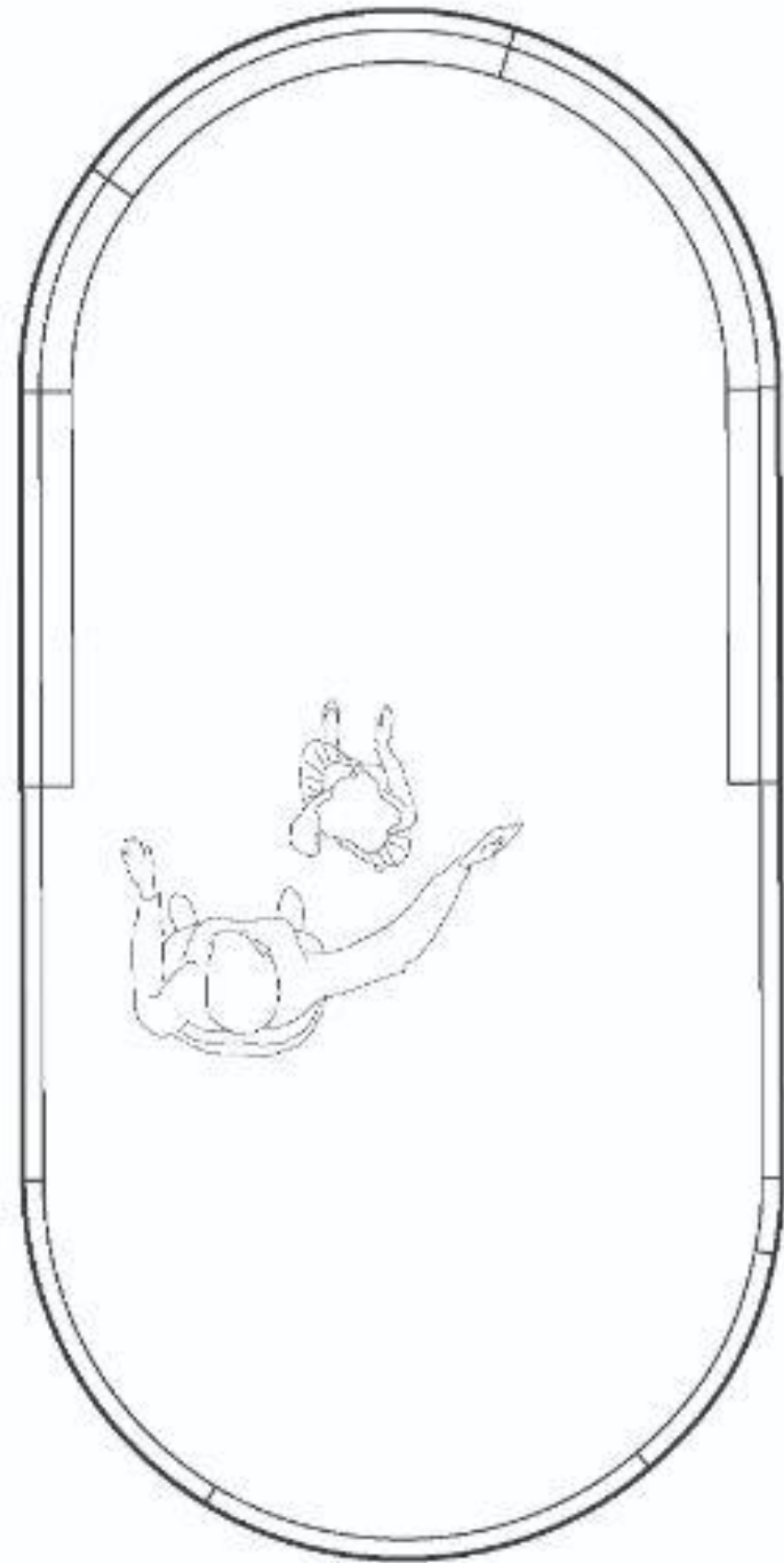
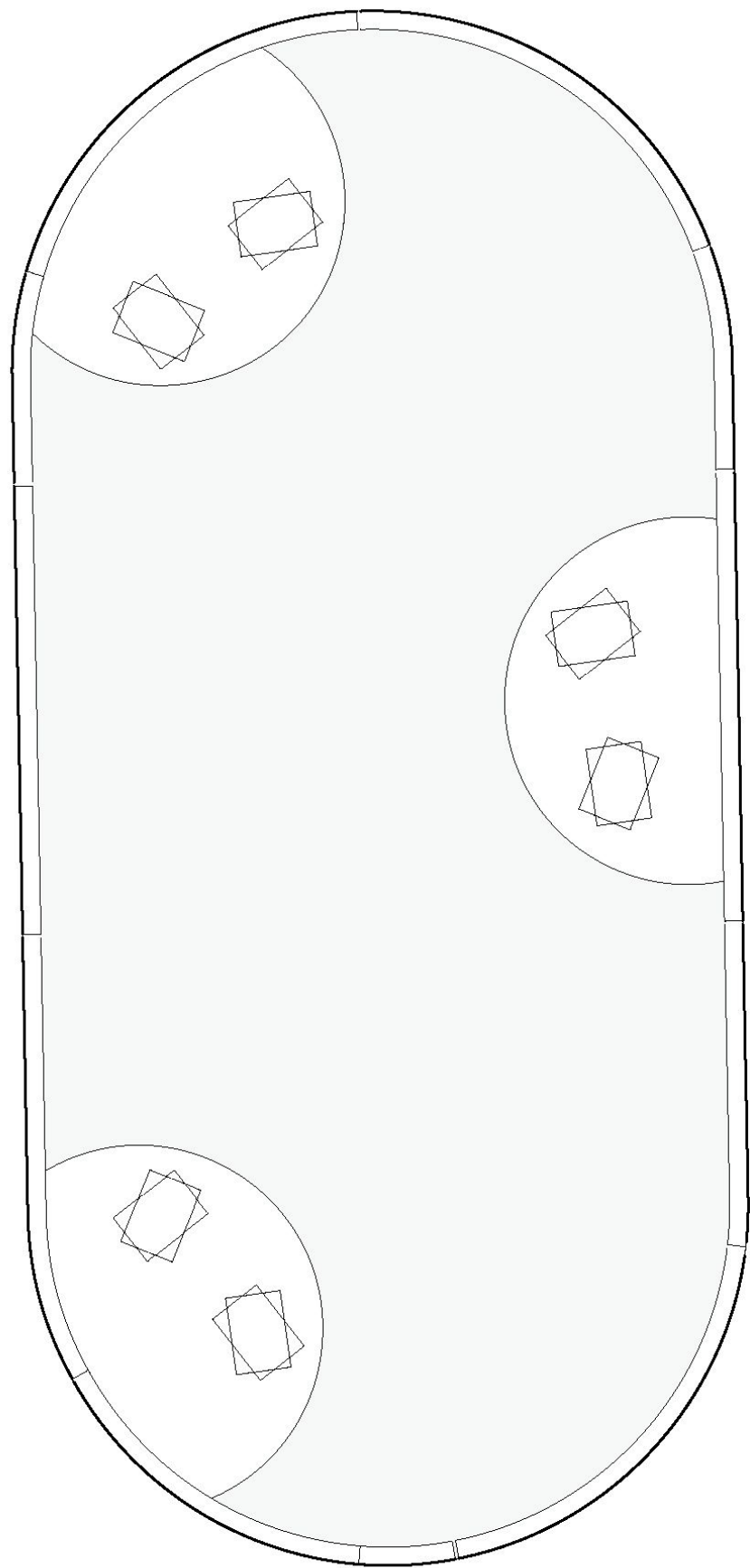


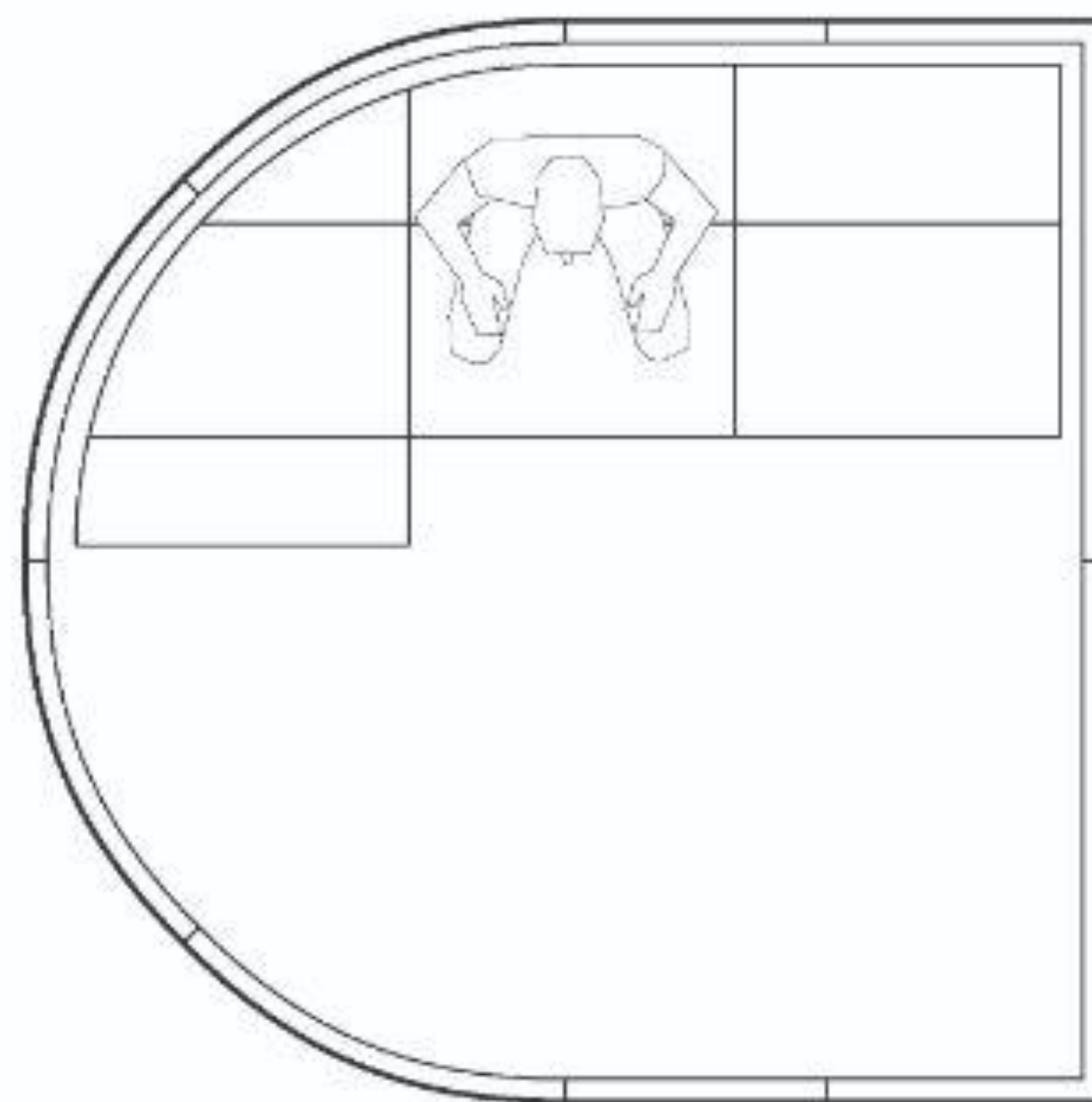
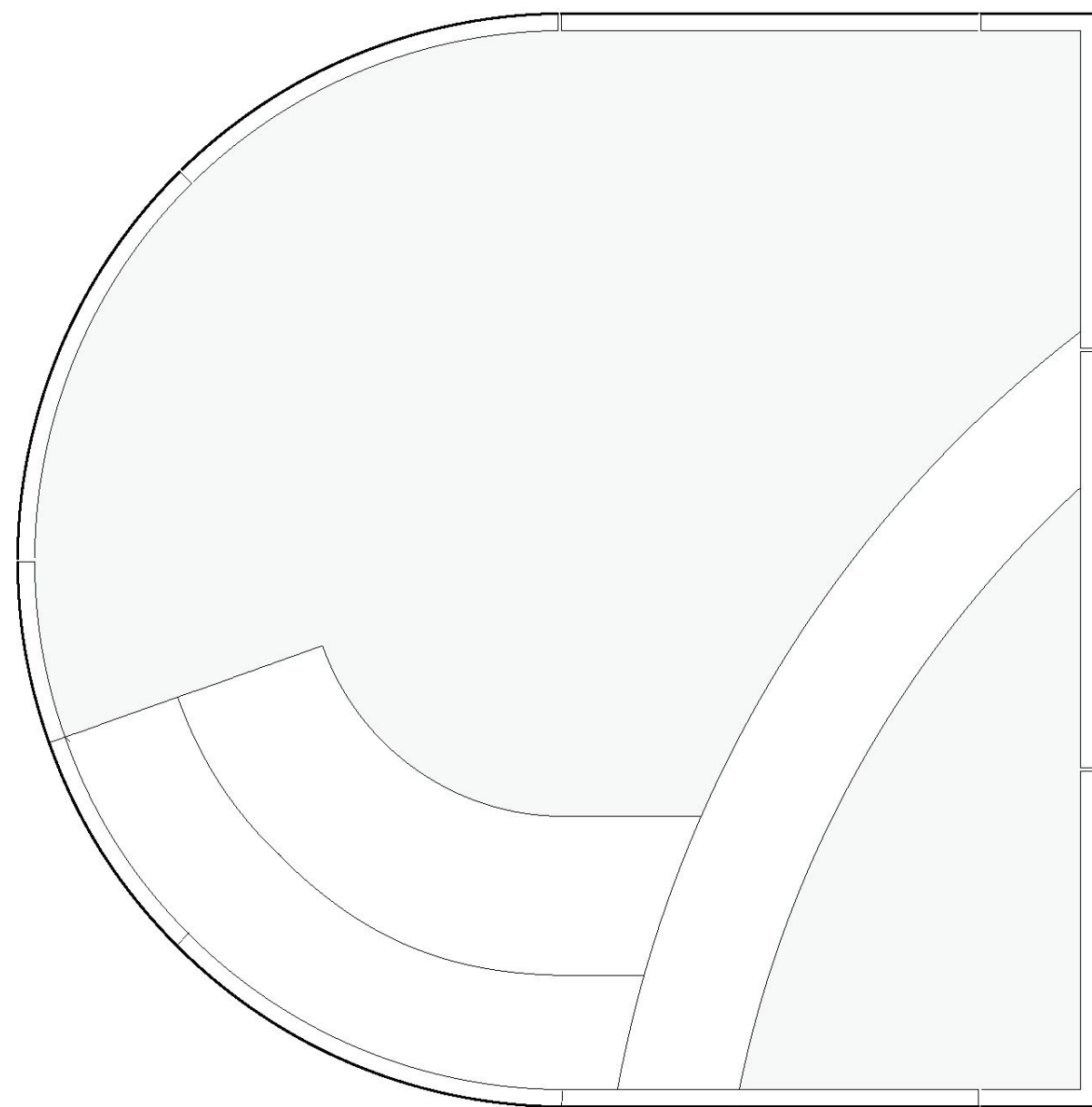






Booklet Room





Collective Bench

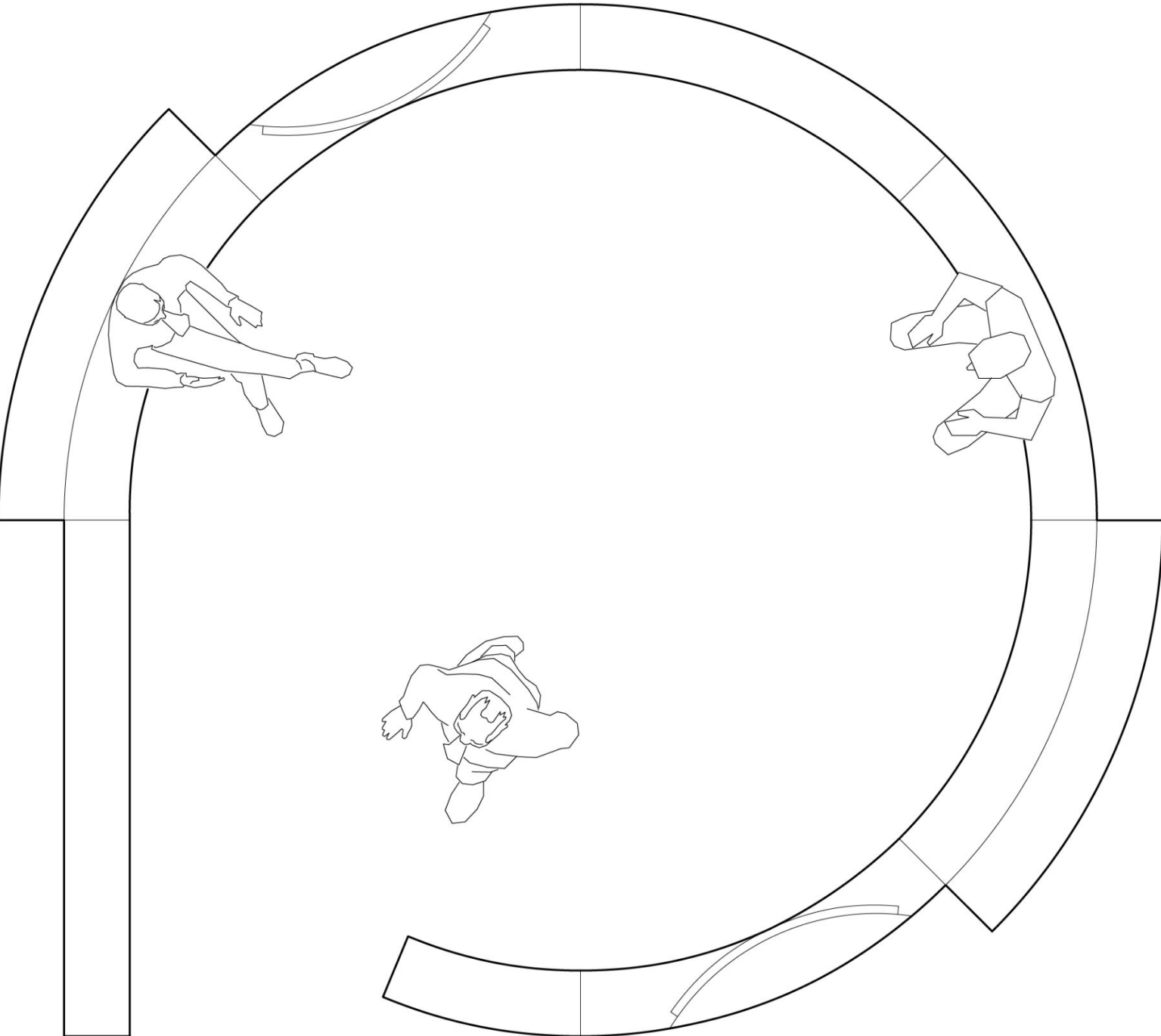
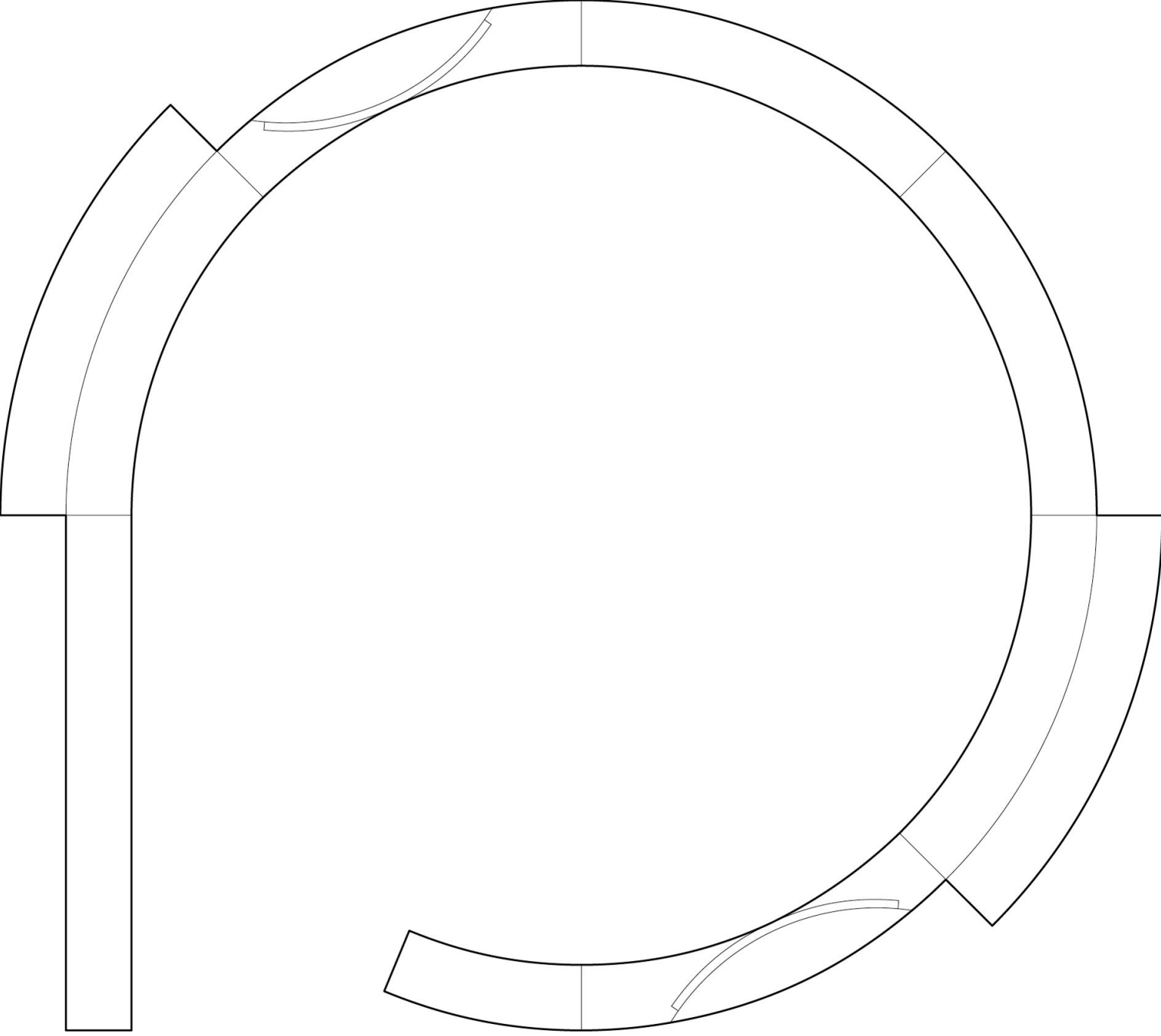
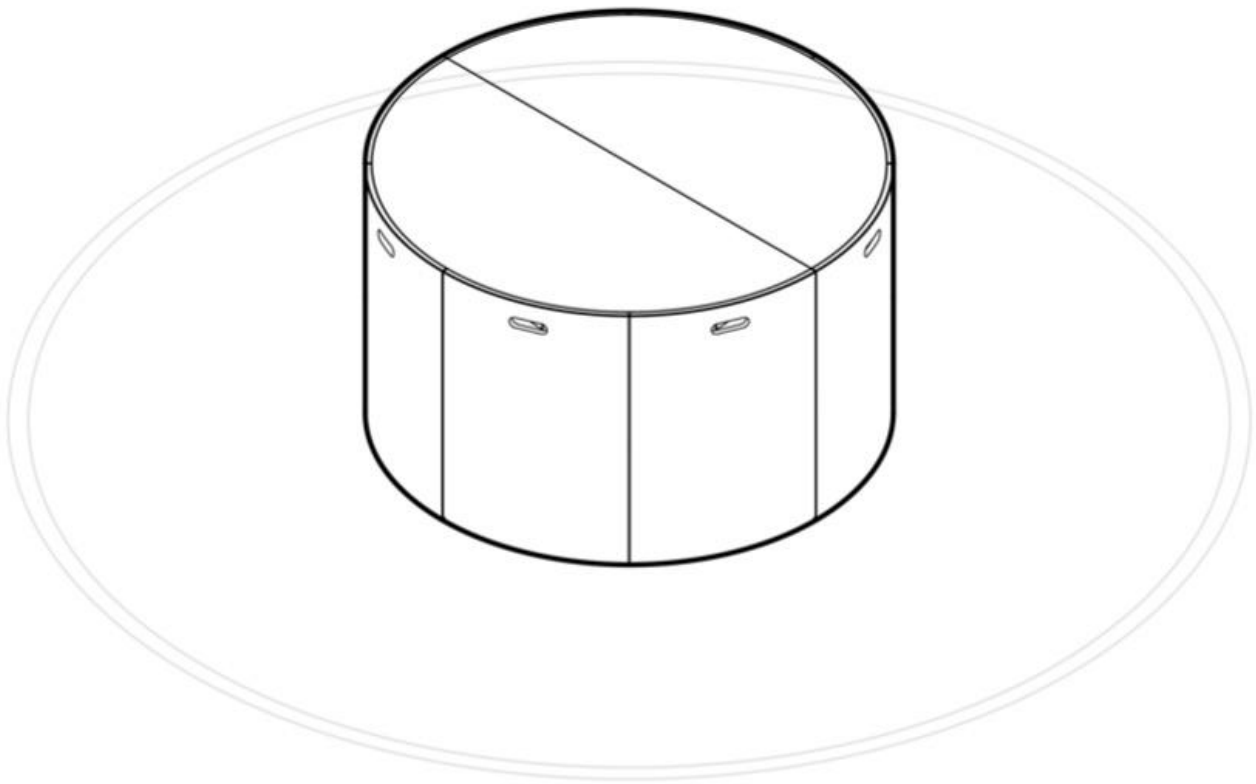
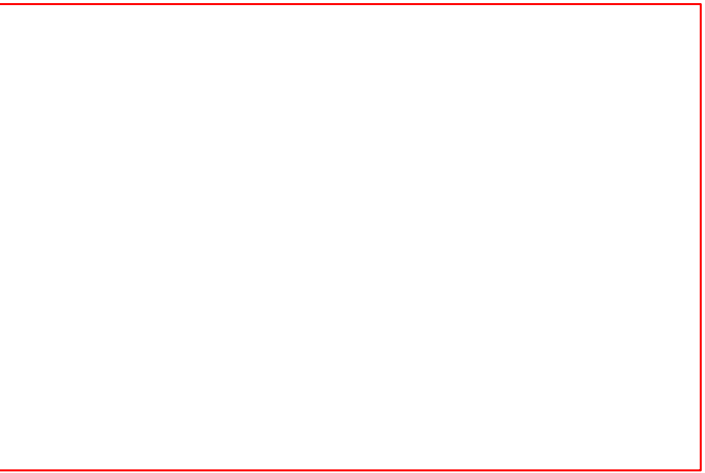
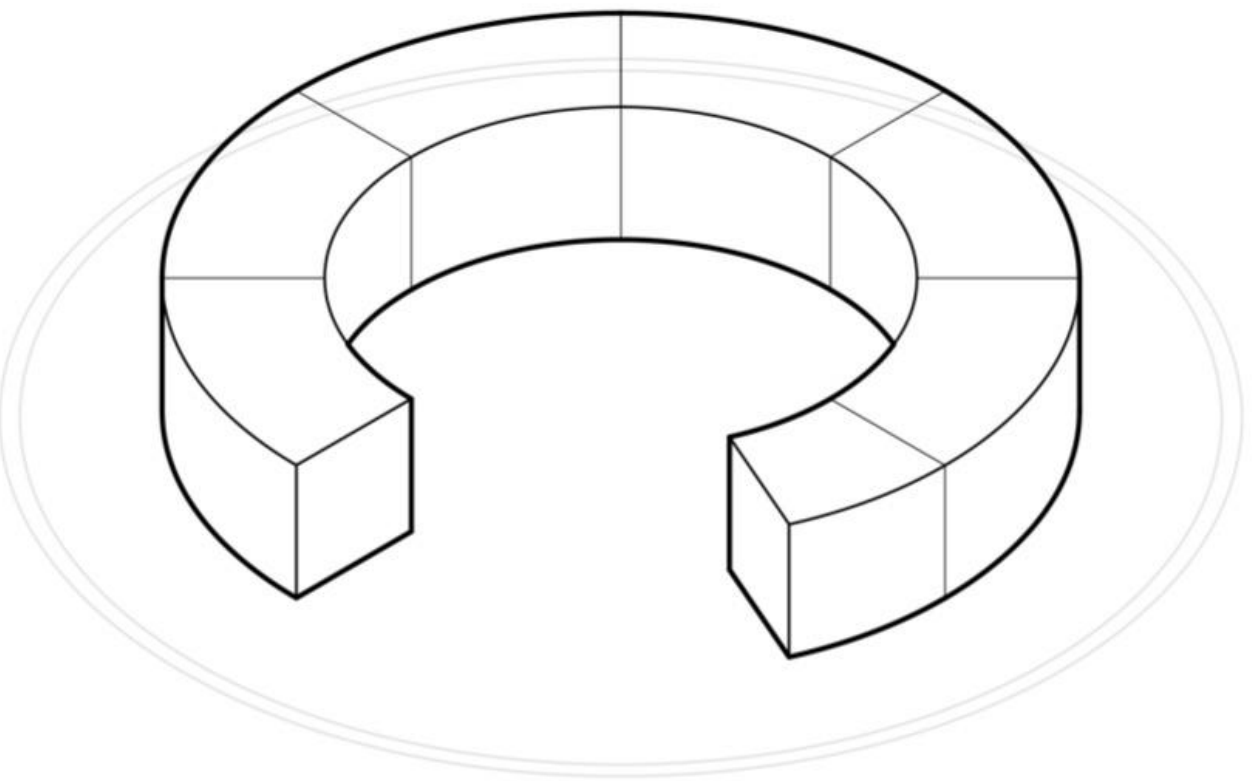




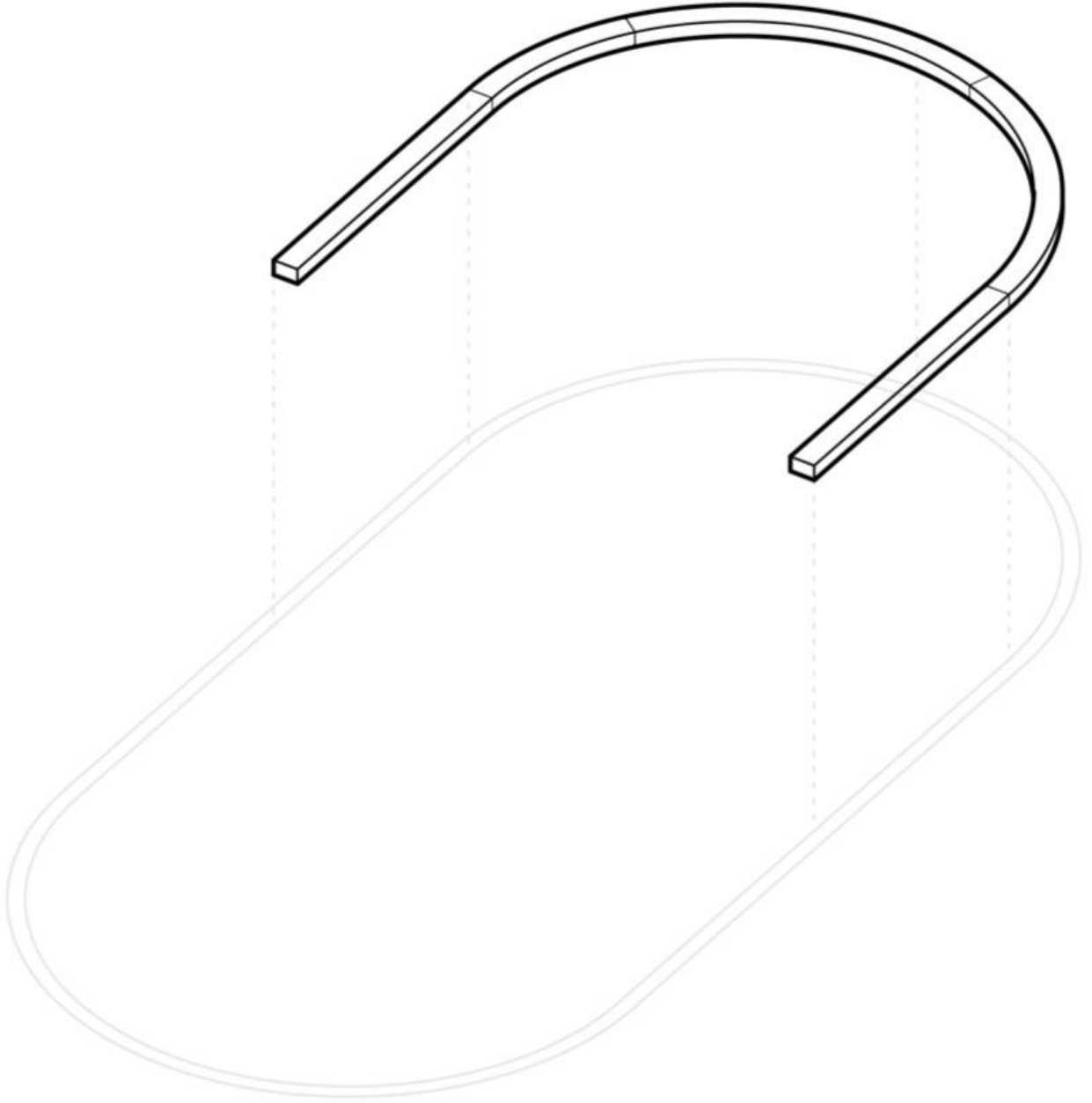
Table Room

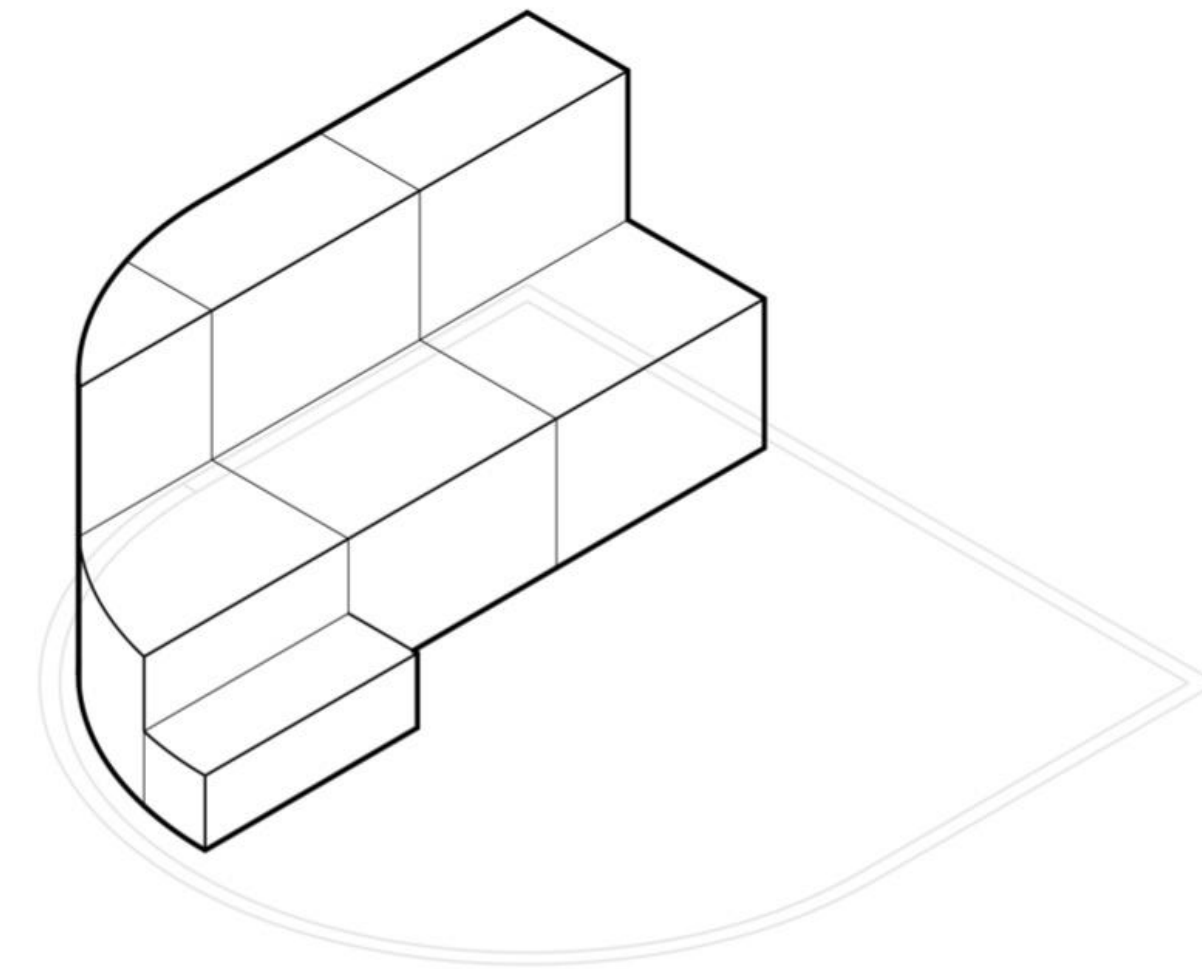




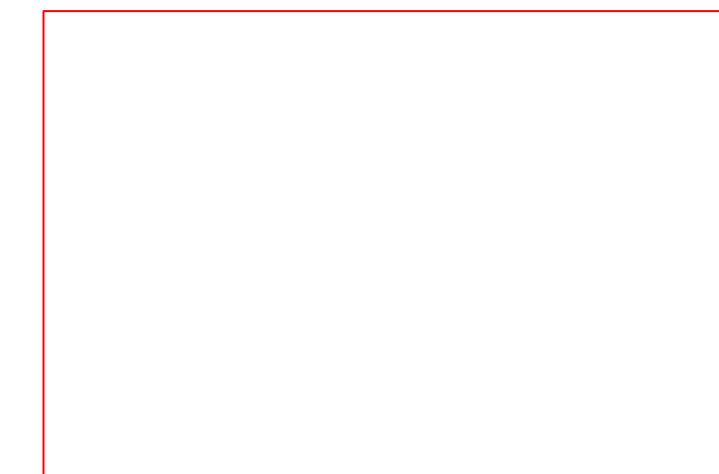


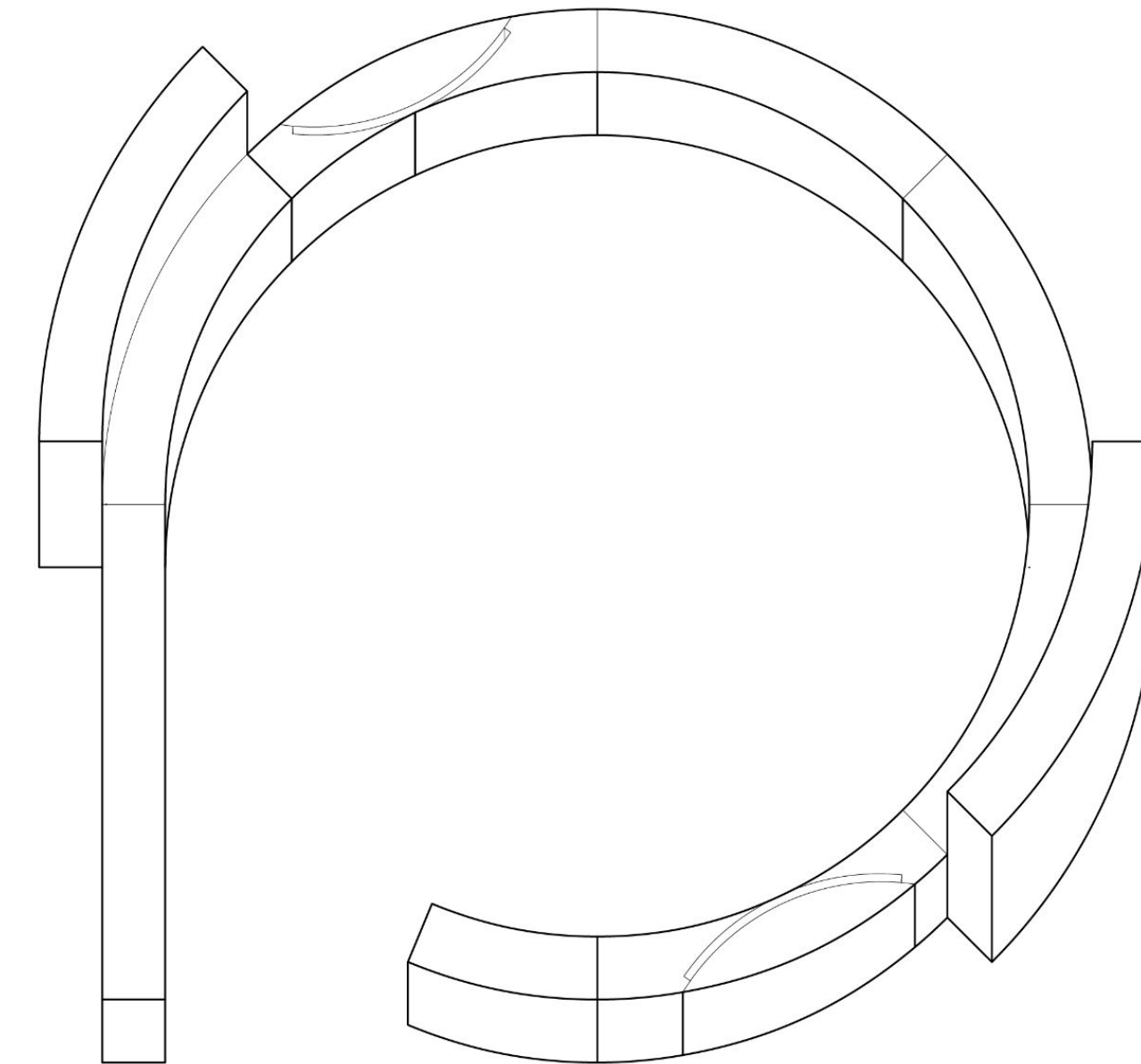
Booklet Room



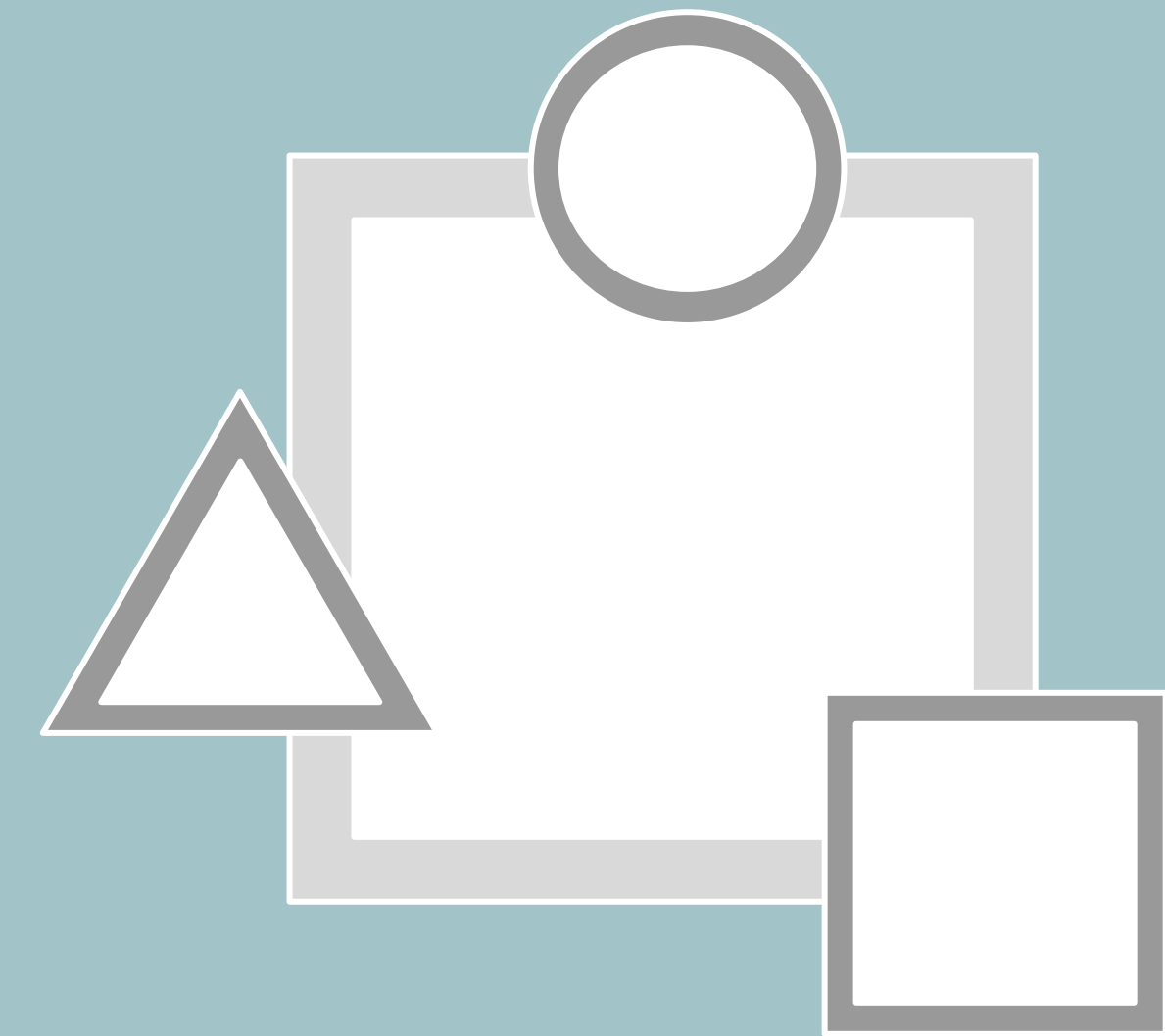


## Projection Room





### 3. Materiality



connection to narrative

How light and color can transform or define a space

Promotion of Formica's products:  
as a way to create atmospheres and environments

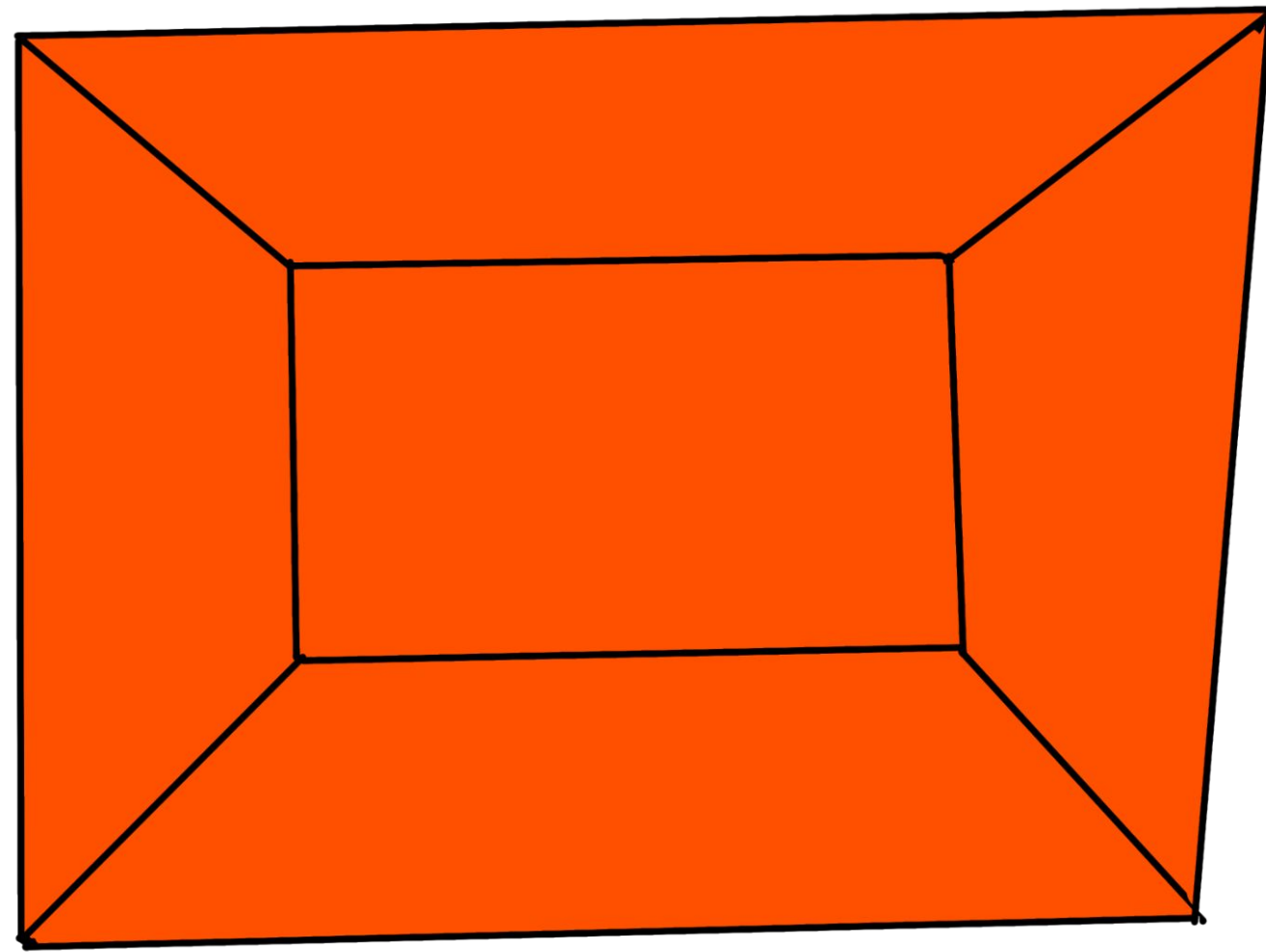
Using light and color as a design tool

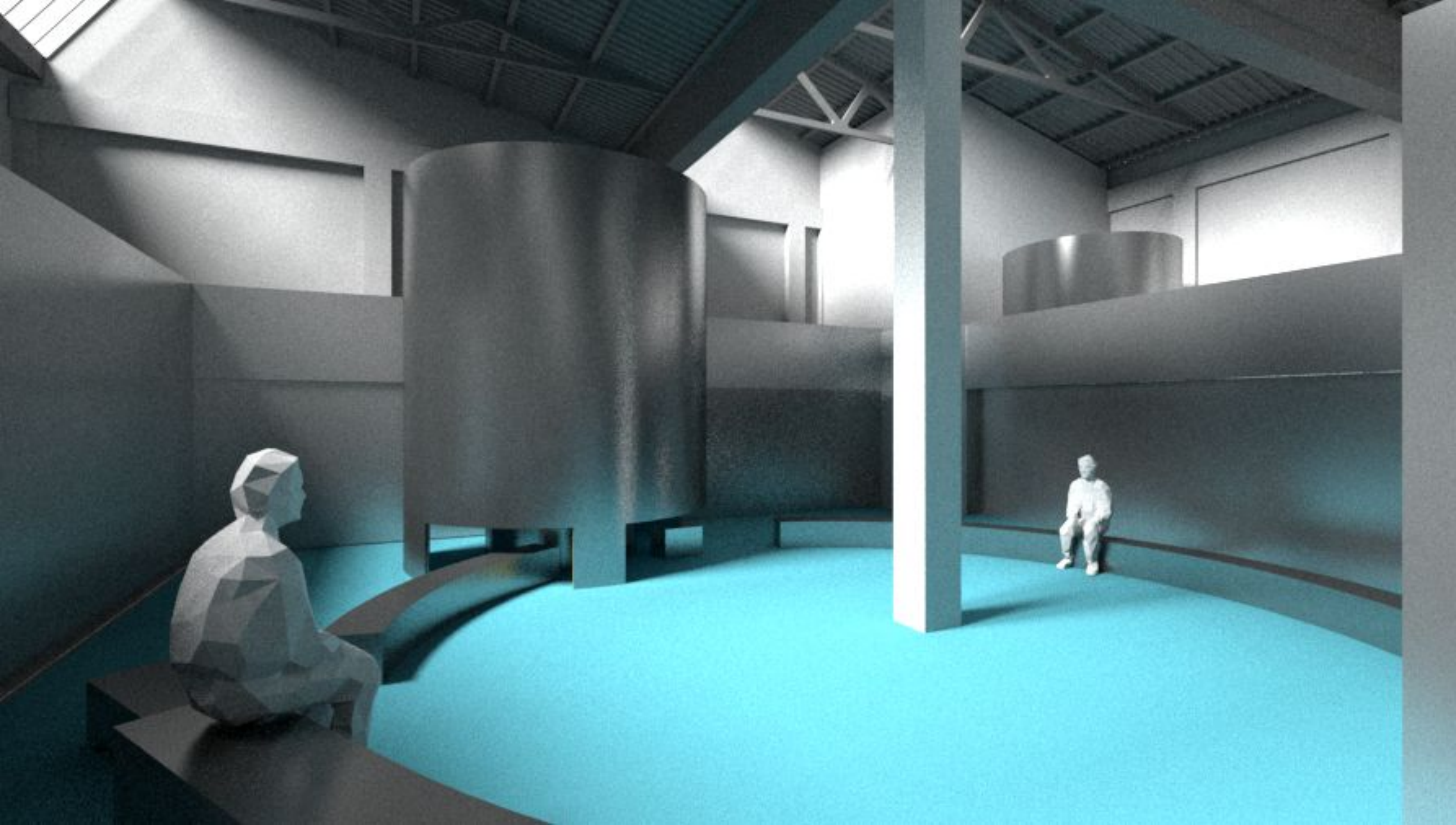
**Materiality**  
**strategies**

Line diagram, color and light

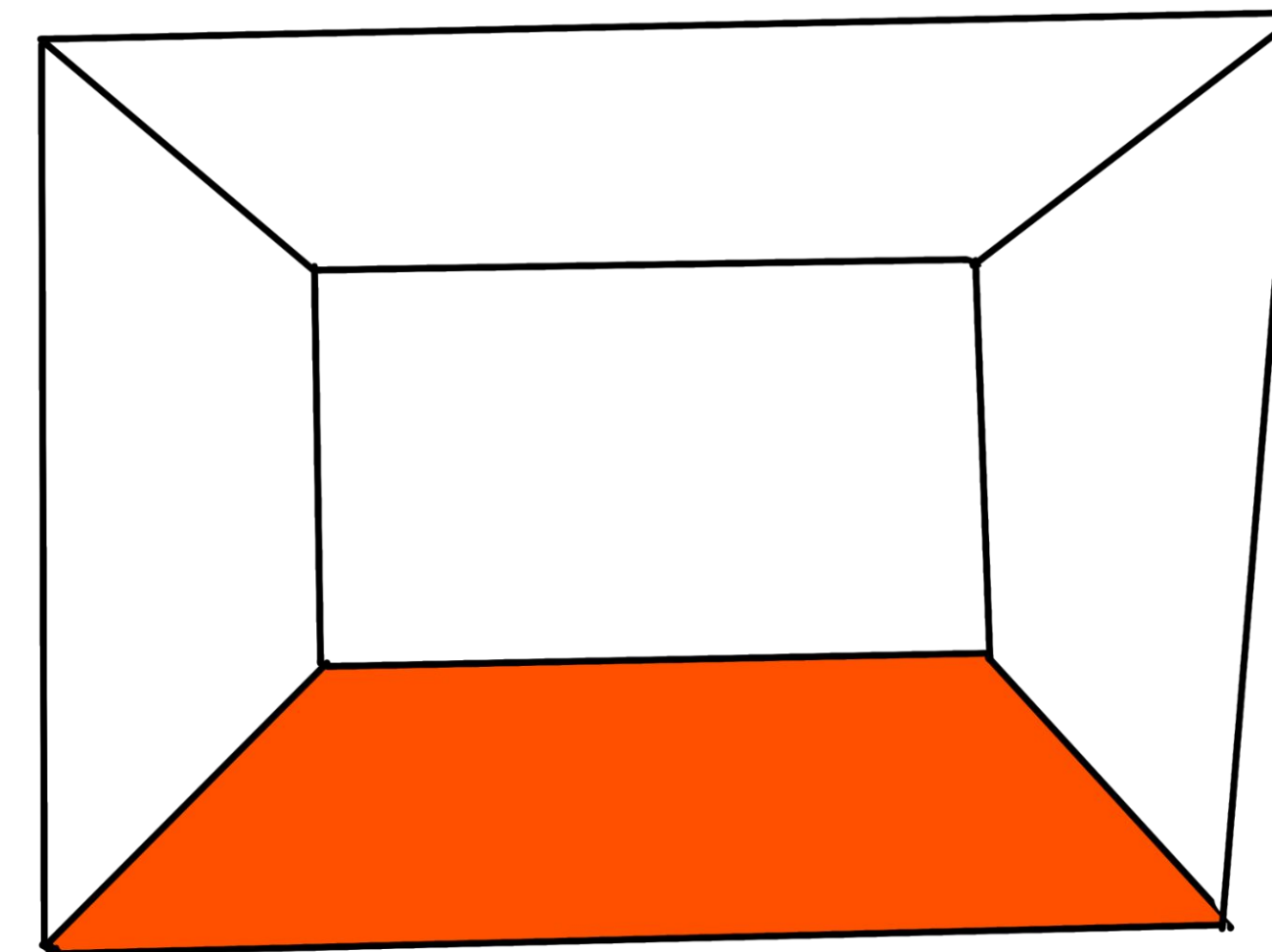


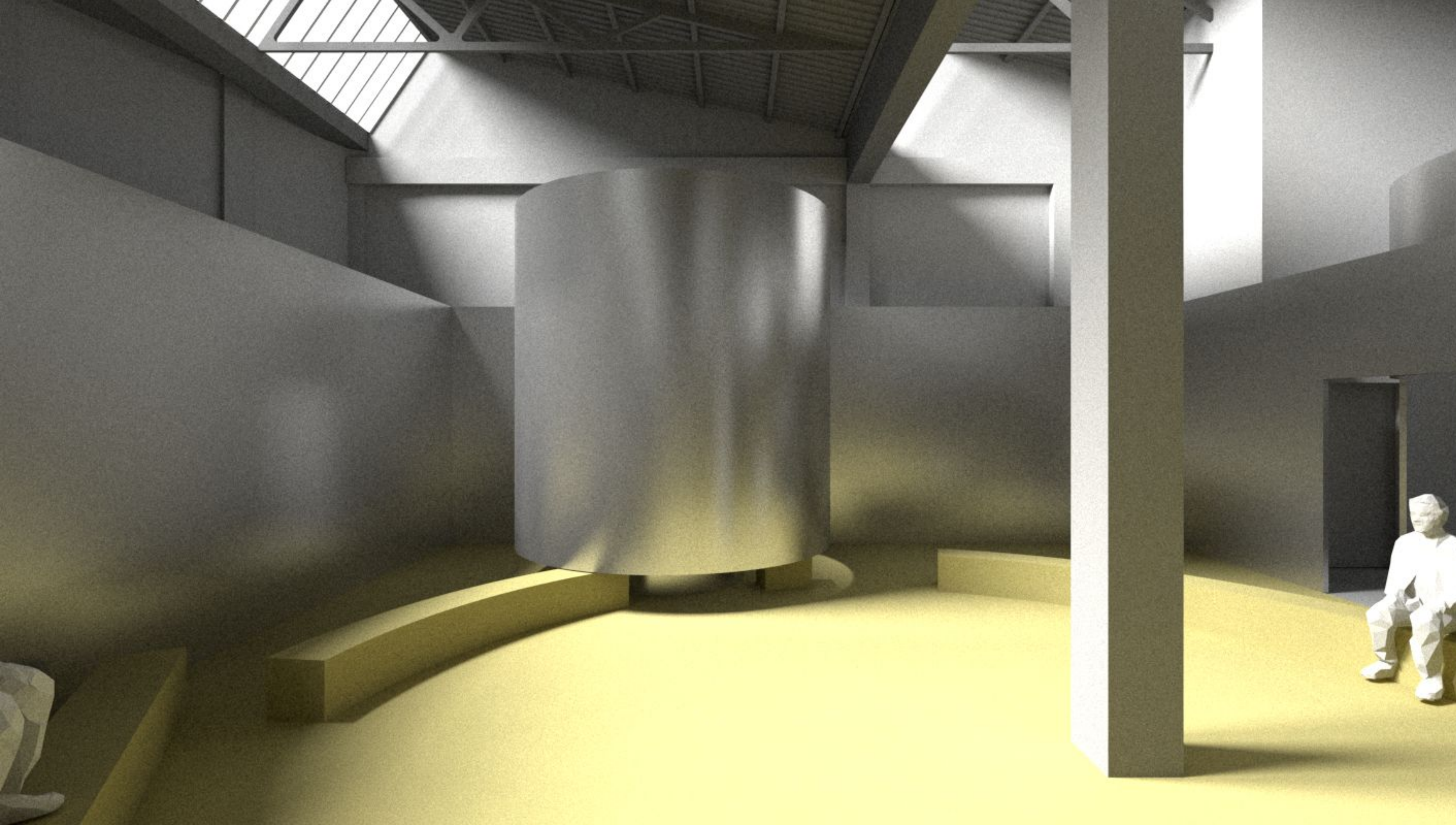
color concept:  
all



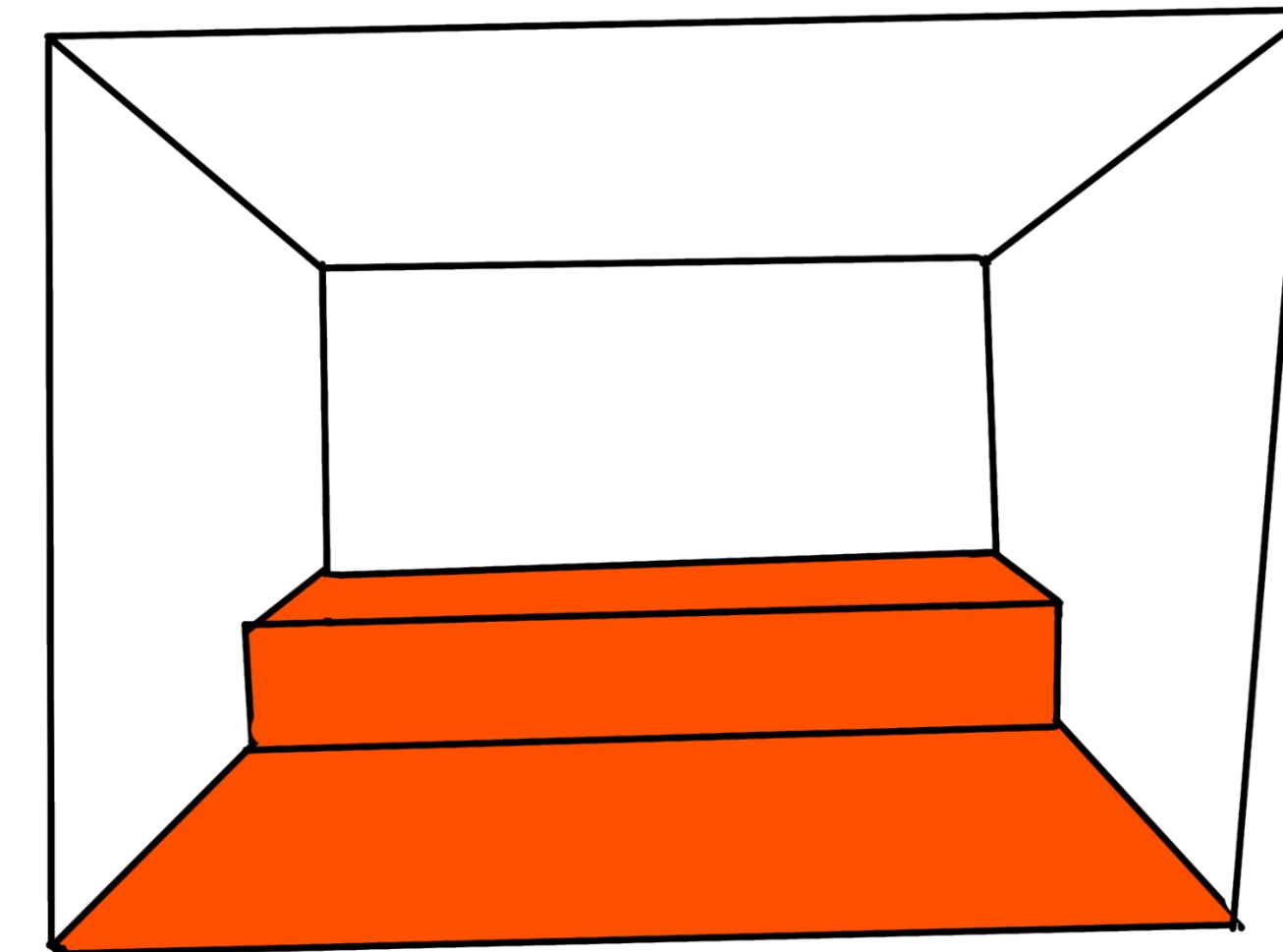


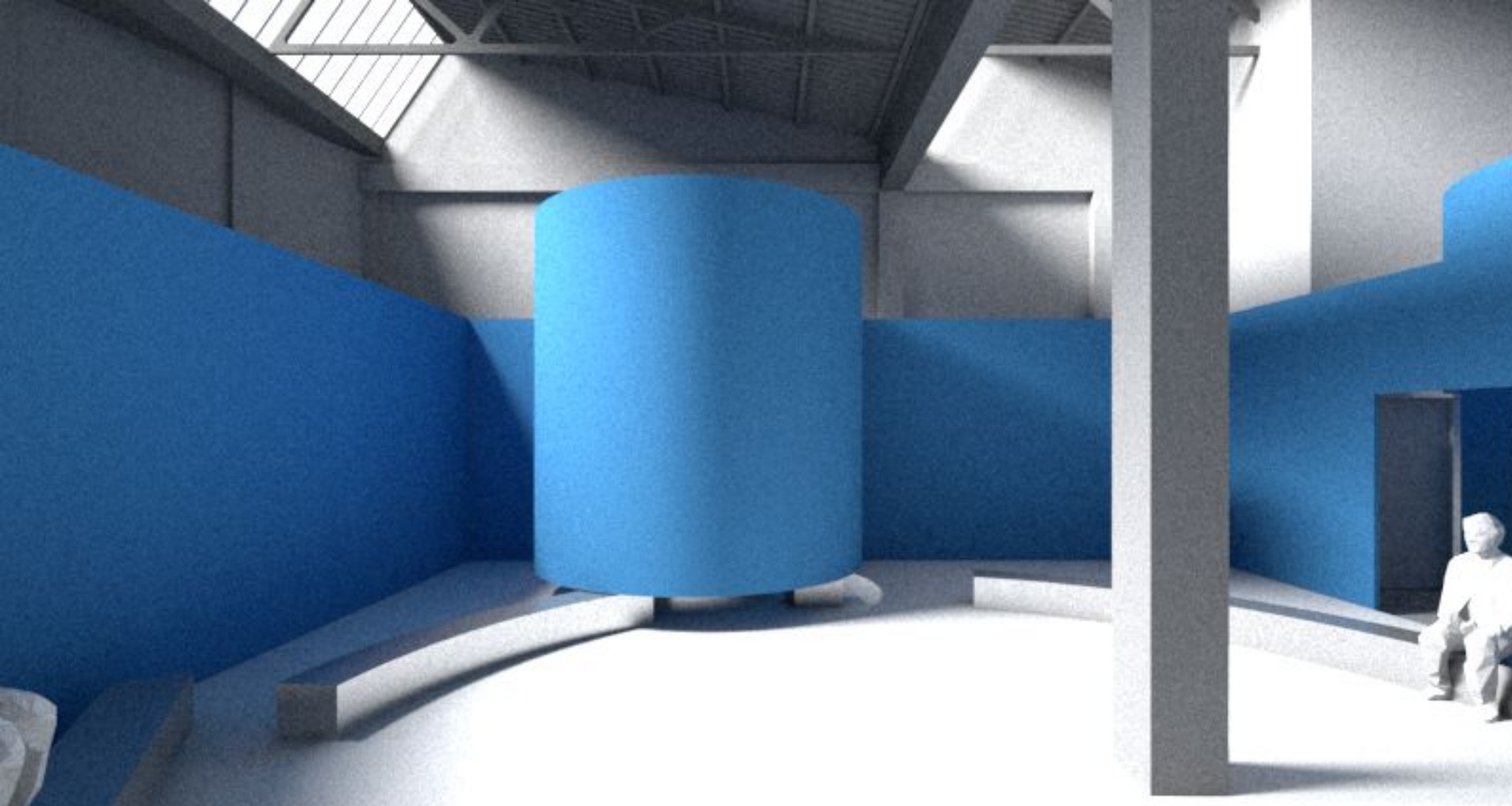
color applications  
floor



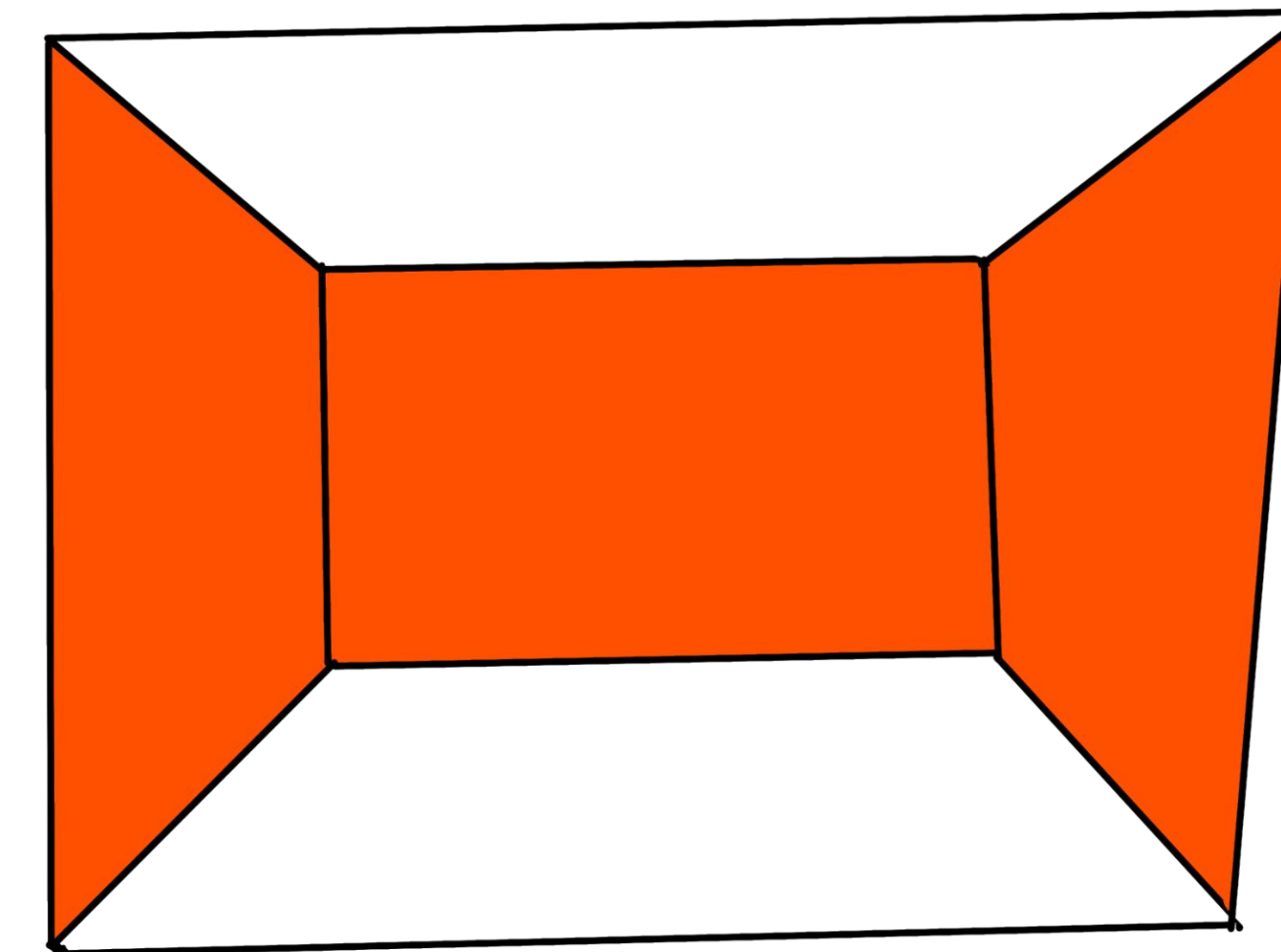


color applications  
floor + secondary  
elements



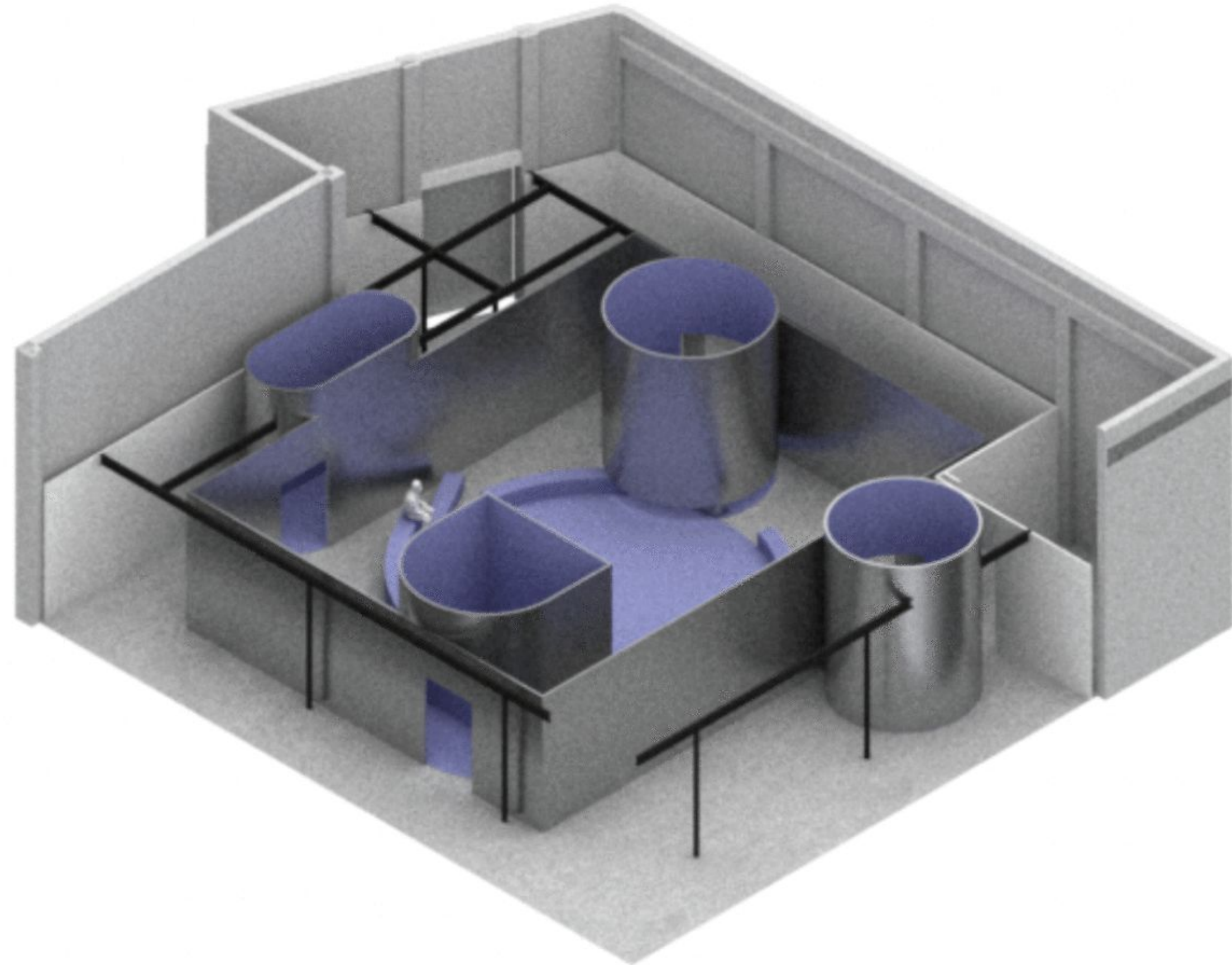


color applications  
vertical elements



color concept:

interior / exterior



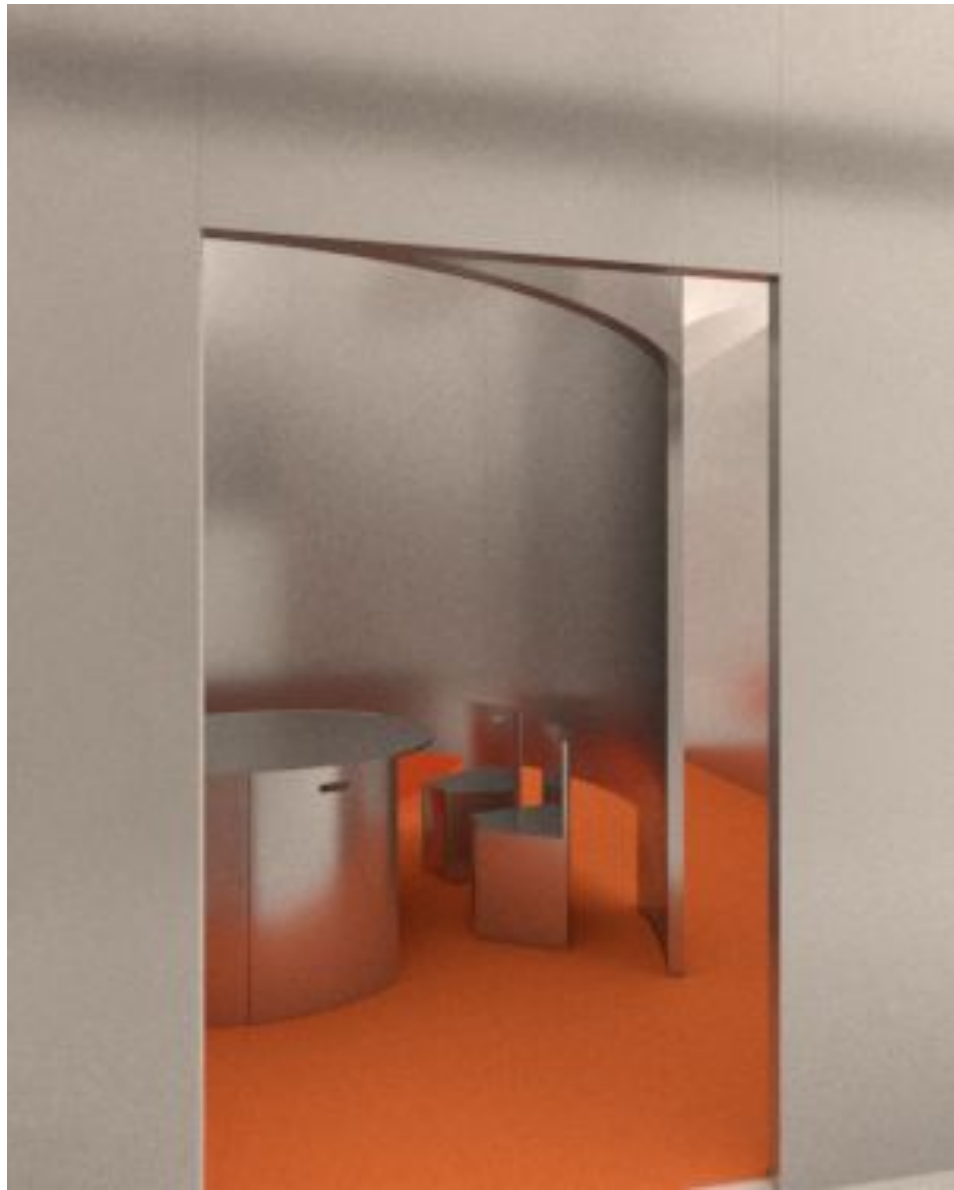
**COMBINATION INTERIOR EXTERIOR**

Create contrast of what is interior and exterior, thus applying a different language for different typologies of space to create a certain hierarchy for different functions.

three typologies of spaces are created " interior intervention, exterior intervention and actual space of Nau Bostik.



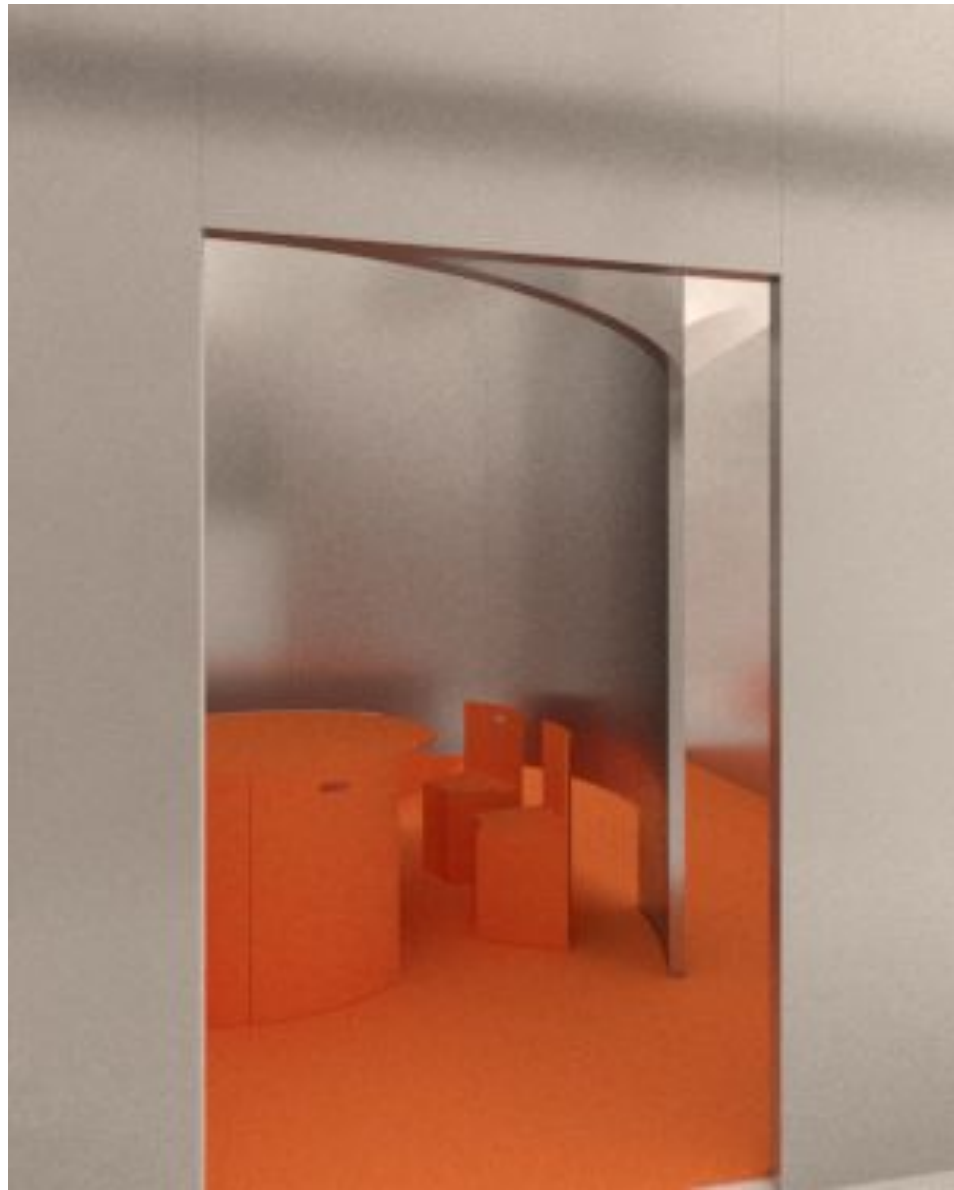
JUST WALLS



JUST FLOOR



JUST FURNITURE



FLOOR + FURNITURE

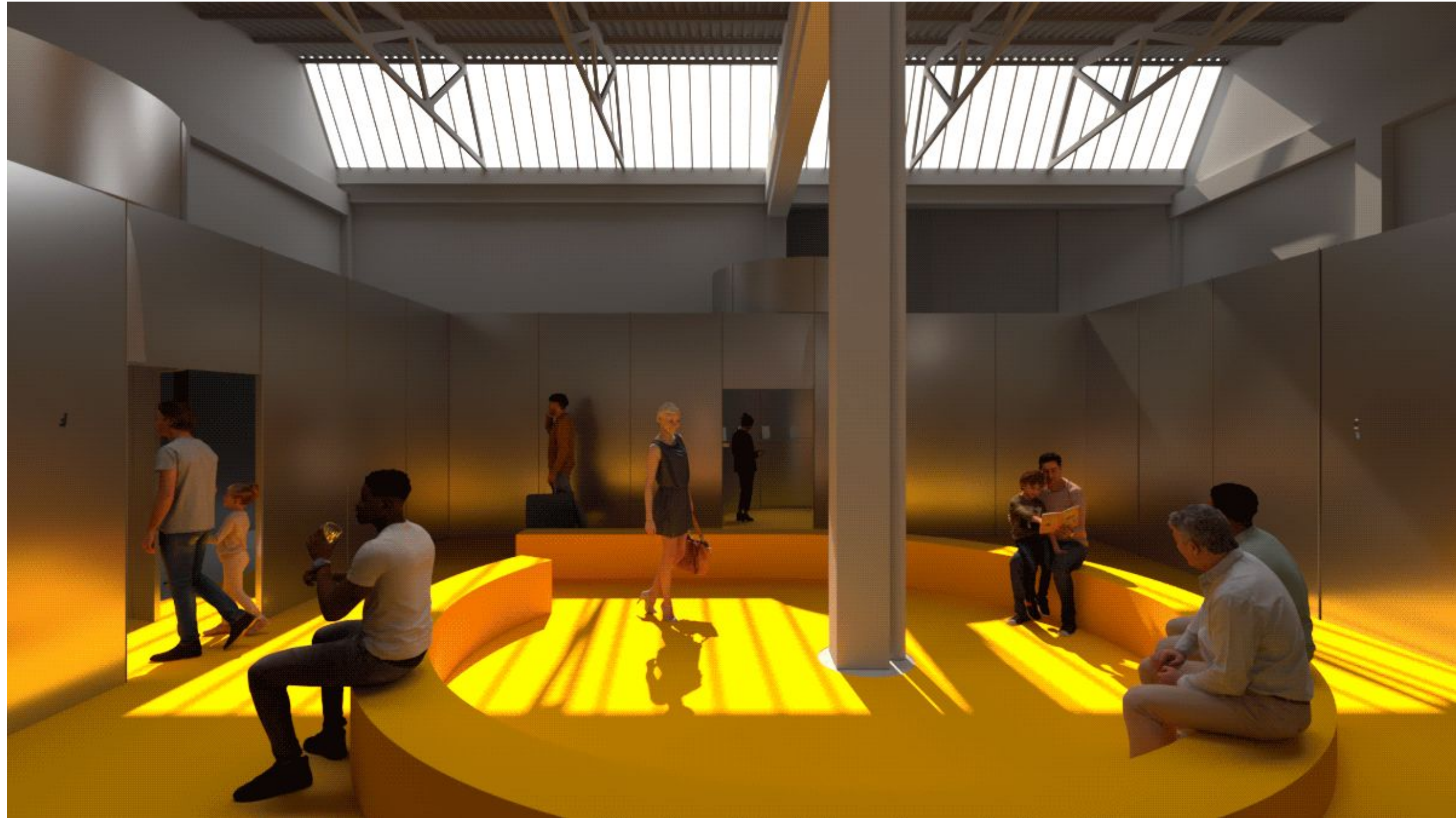


EVERYTHING

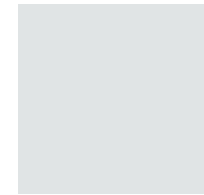


INTERIOR / EXTERIOR

Colors: Nau Bostik



#2962 Clementine



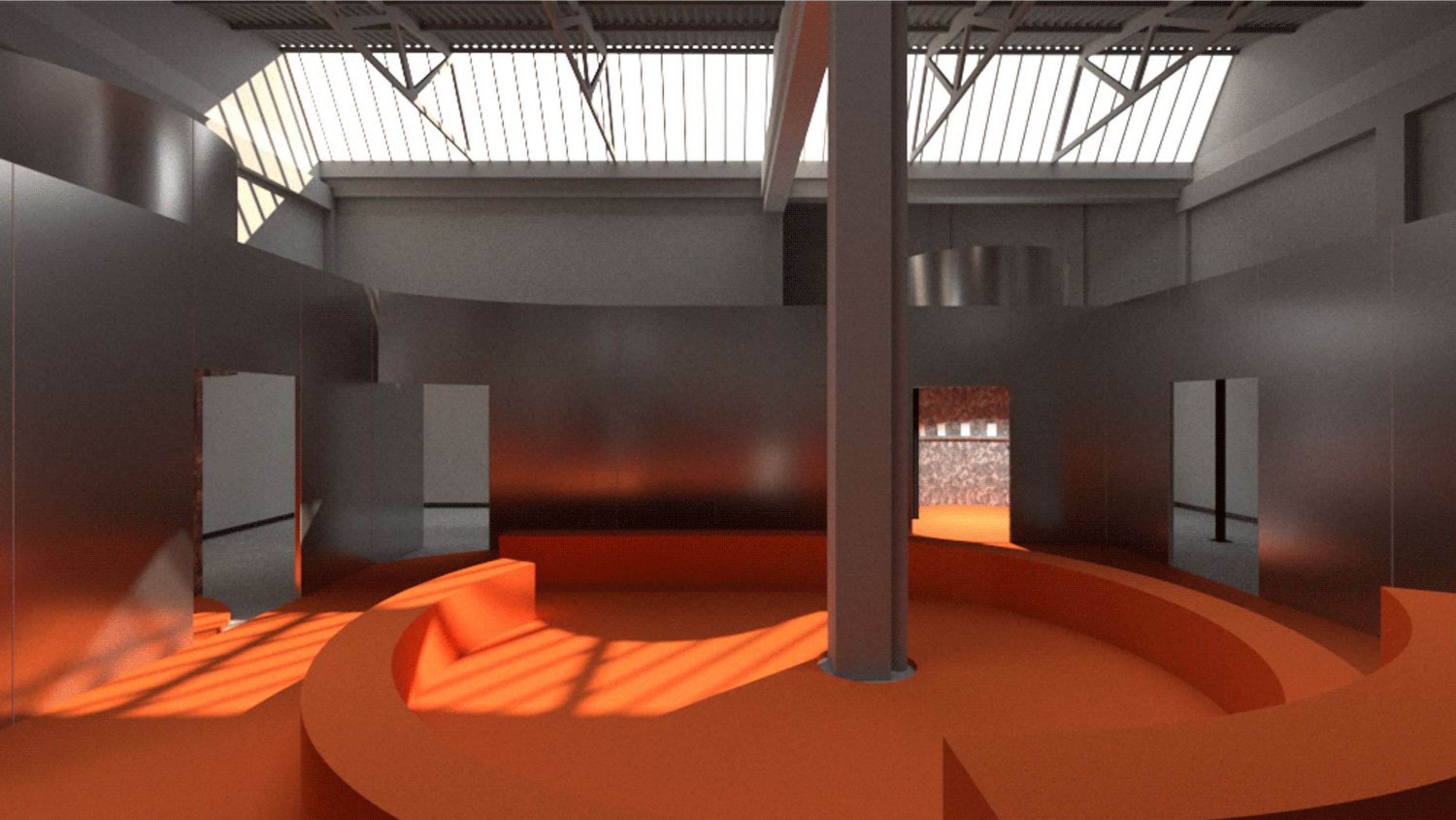
#F7938 Glacier



#F4155 Sun



**Lighting strategies**



Lighting strategies  
artificial light



comments ALVARO:  
show same view in night  
sunset w artificial light in  
the perimeter

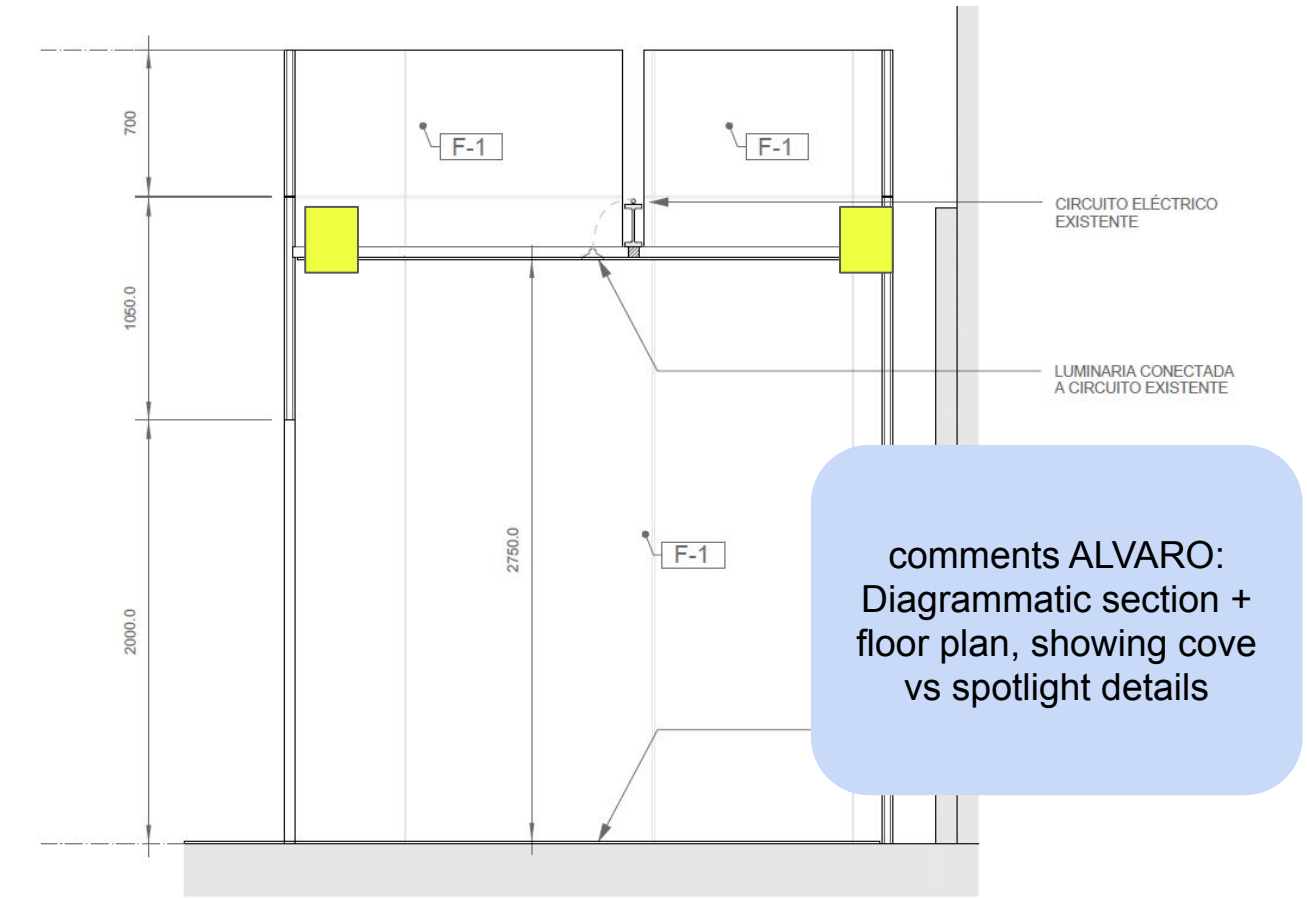
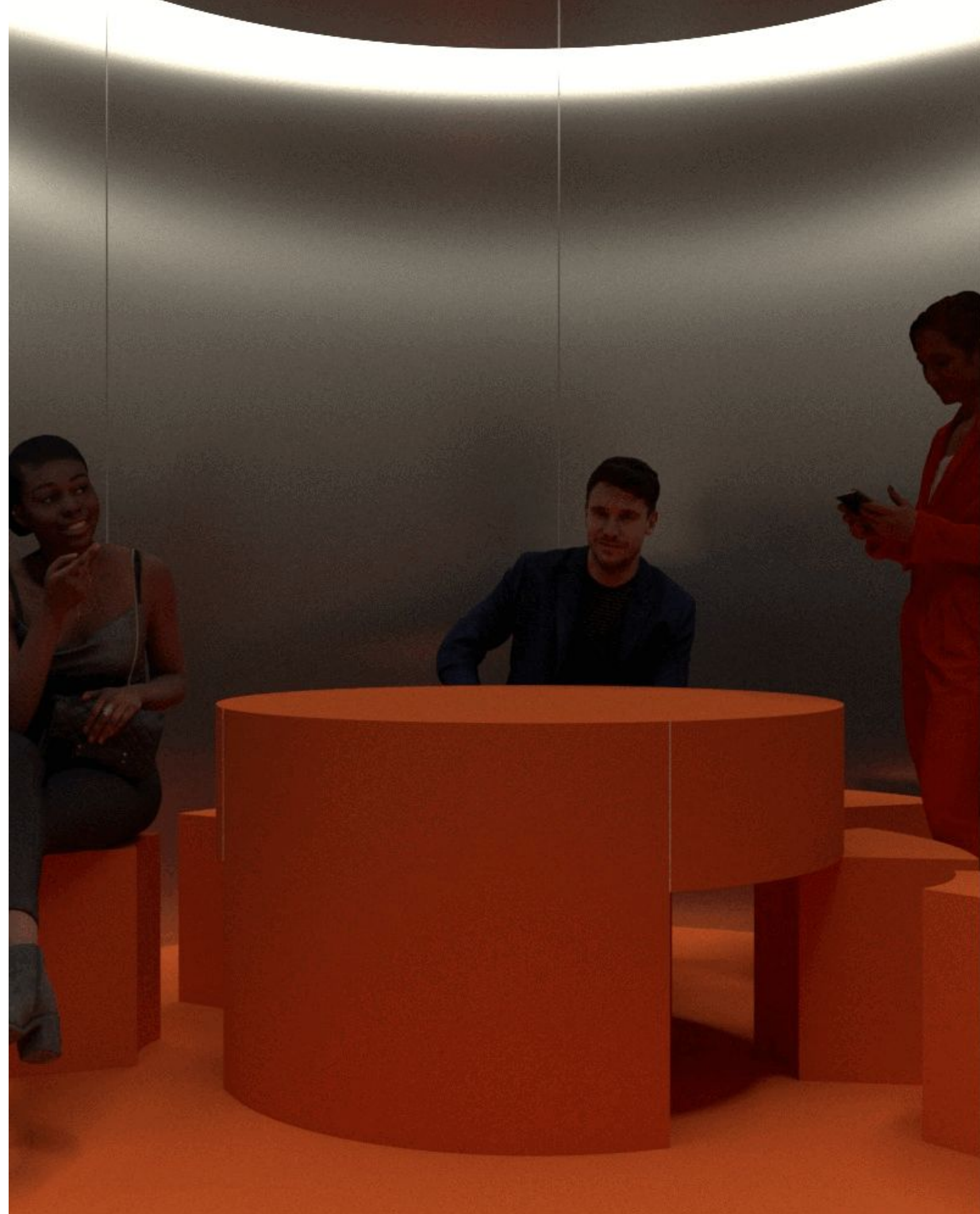


Perimeter 01- 9:00PM

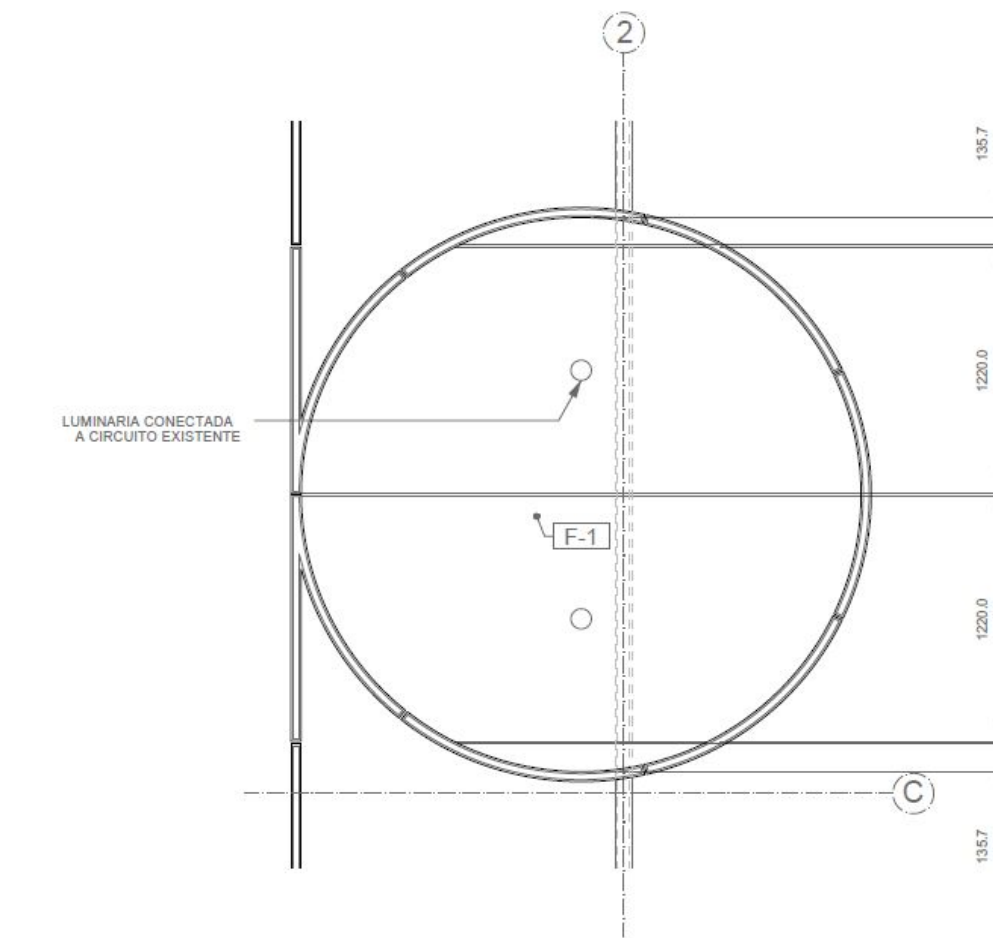


Perimeter 02- 9:00PM

WHAT HERE

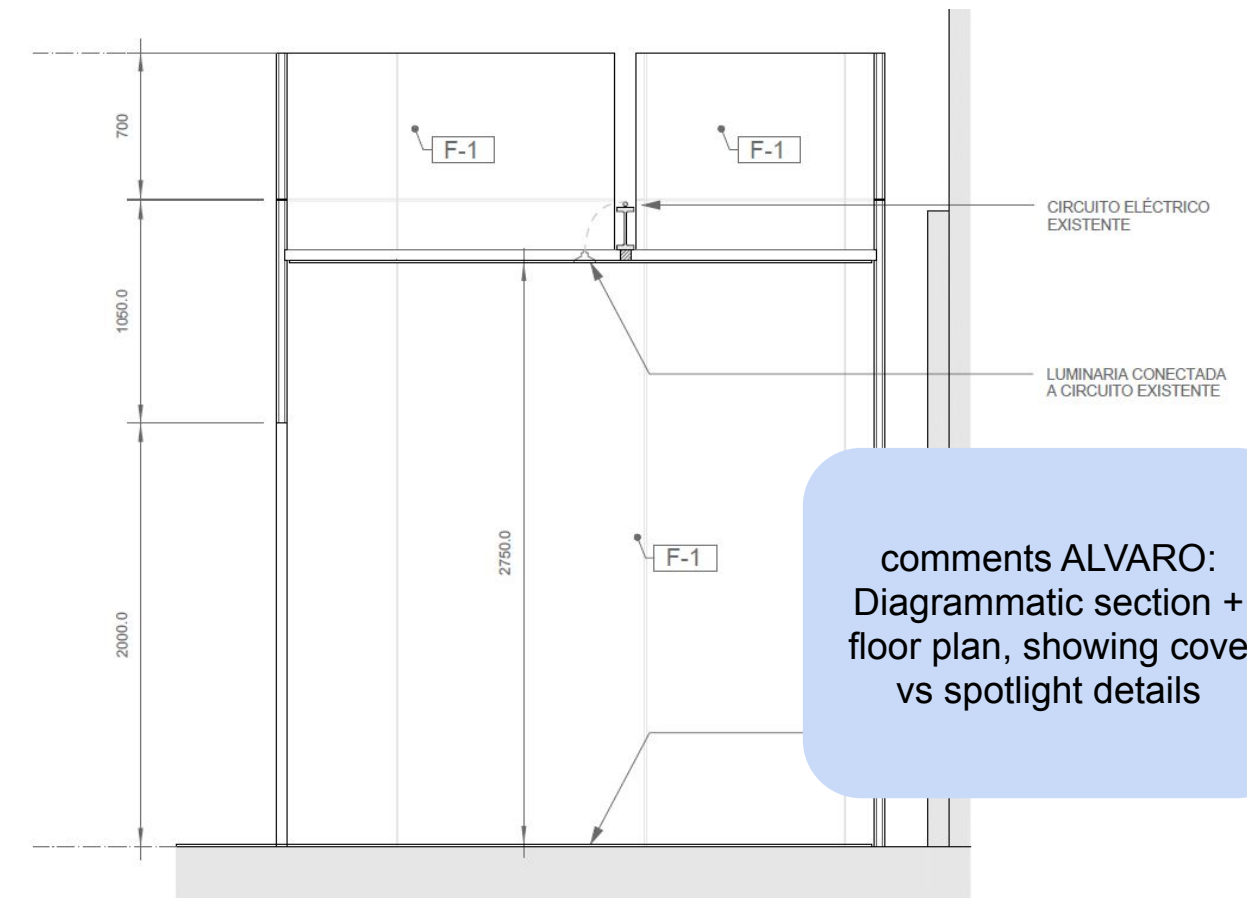


comments ALVARO:  
Diagrammatic section +  
floor plan, showing cove  
vs spotlight details

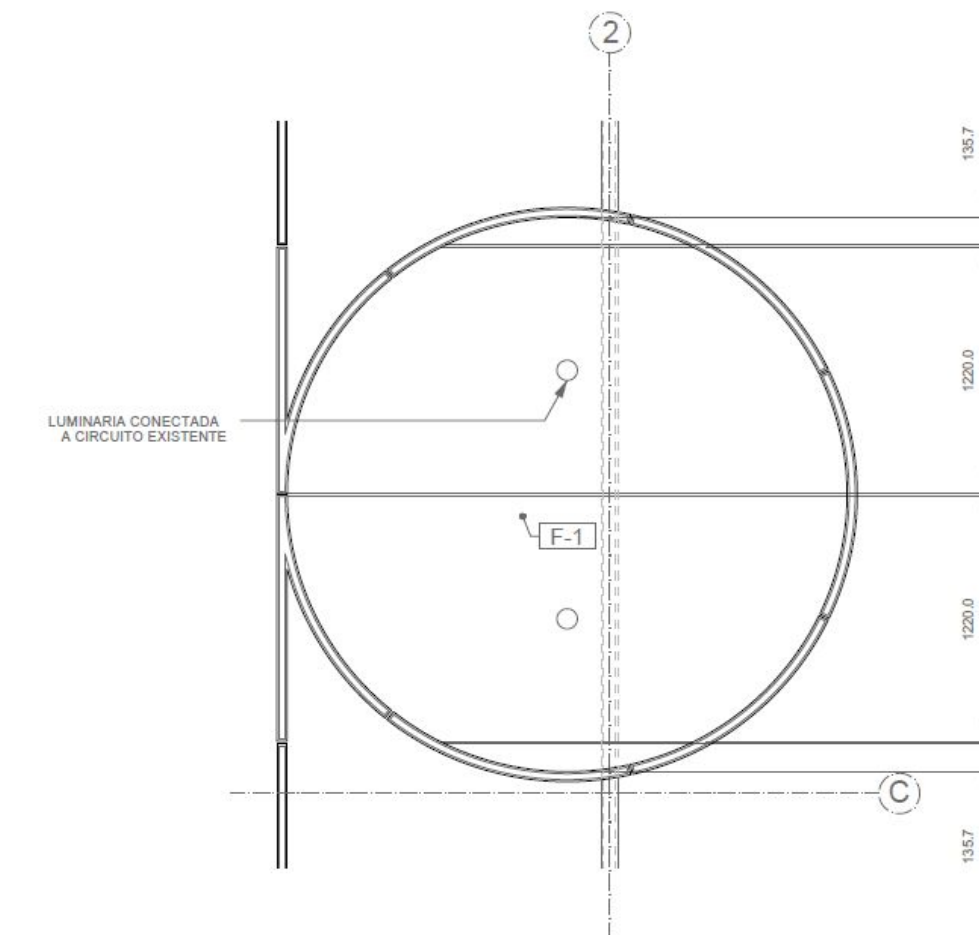


comments ALVARO:  
replicate this slide for  
each of the 3 roomsc

## Lighting strategies artificial light: Cove vs Spotlight

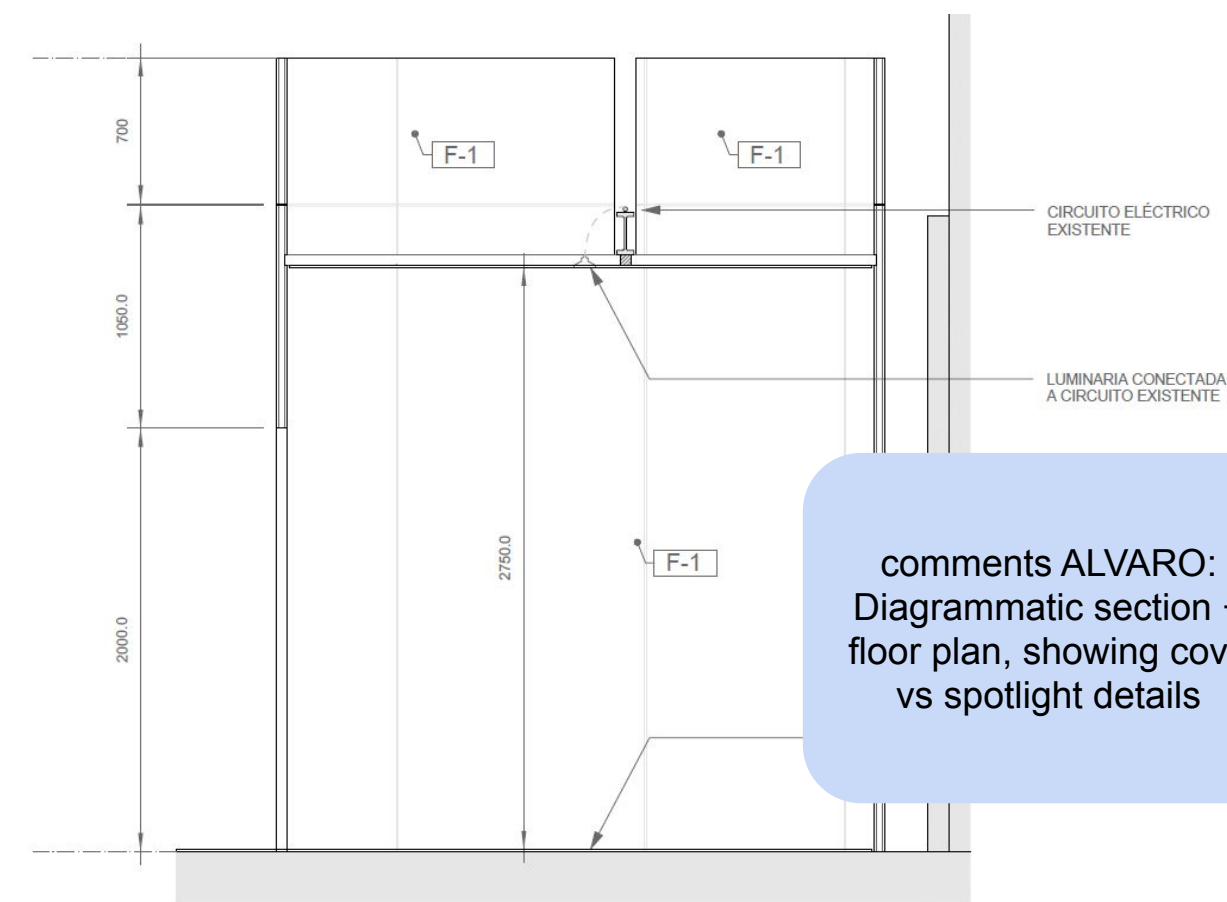


comments ALVARO:  
Diagrammatic section +  
floor plan, showing cove  
vs spotlight details

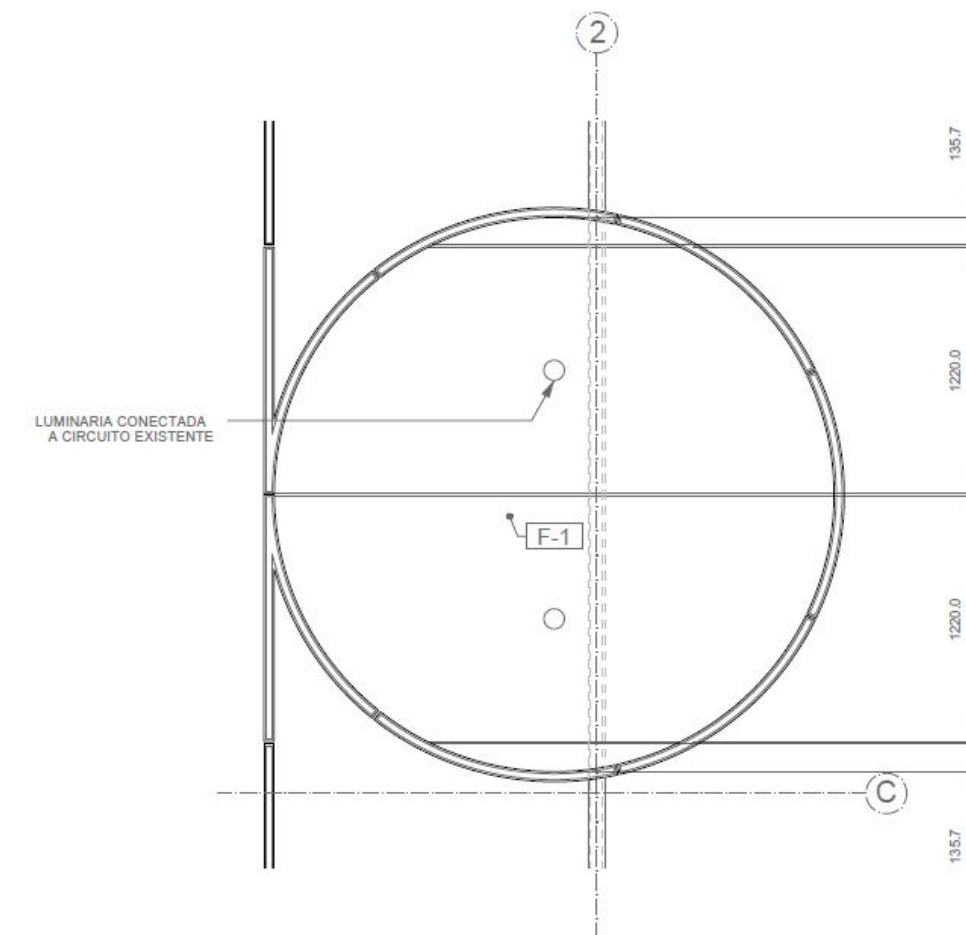


## Lighting strategies artificial light: Cove vs Spotlight

comments ALVARO:  
replicate this slide for  
each of the 3 roomsc



comments ALVARO:  
Diagrammatic section +  
floor plan, showing cove  
vs spotlight details



## Lighting strategies artificial light: Cove vs Spotlight

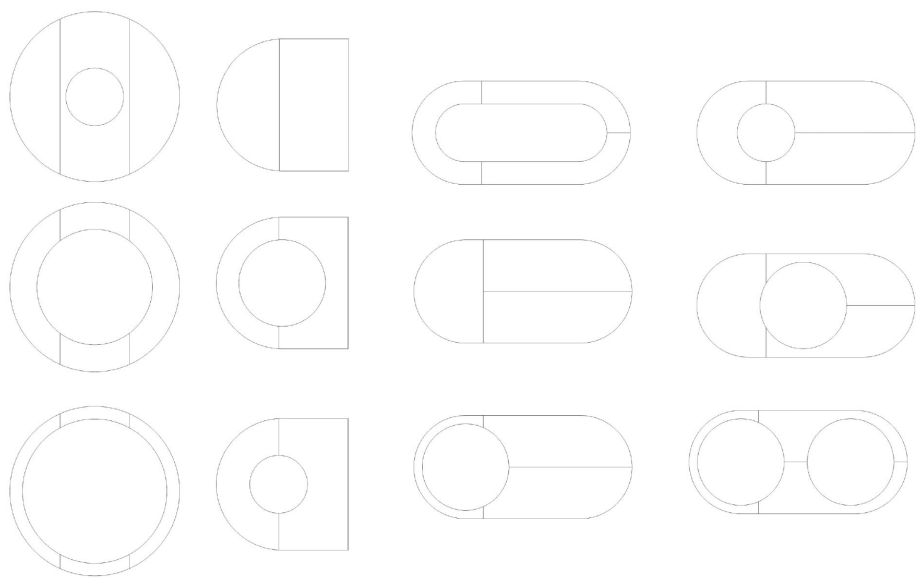
comments ALVARO:  
replicate this slide for  
each of the 3 roomsc

Ceilings are always mirror finish

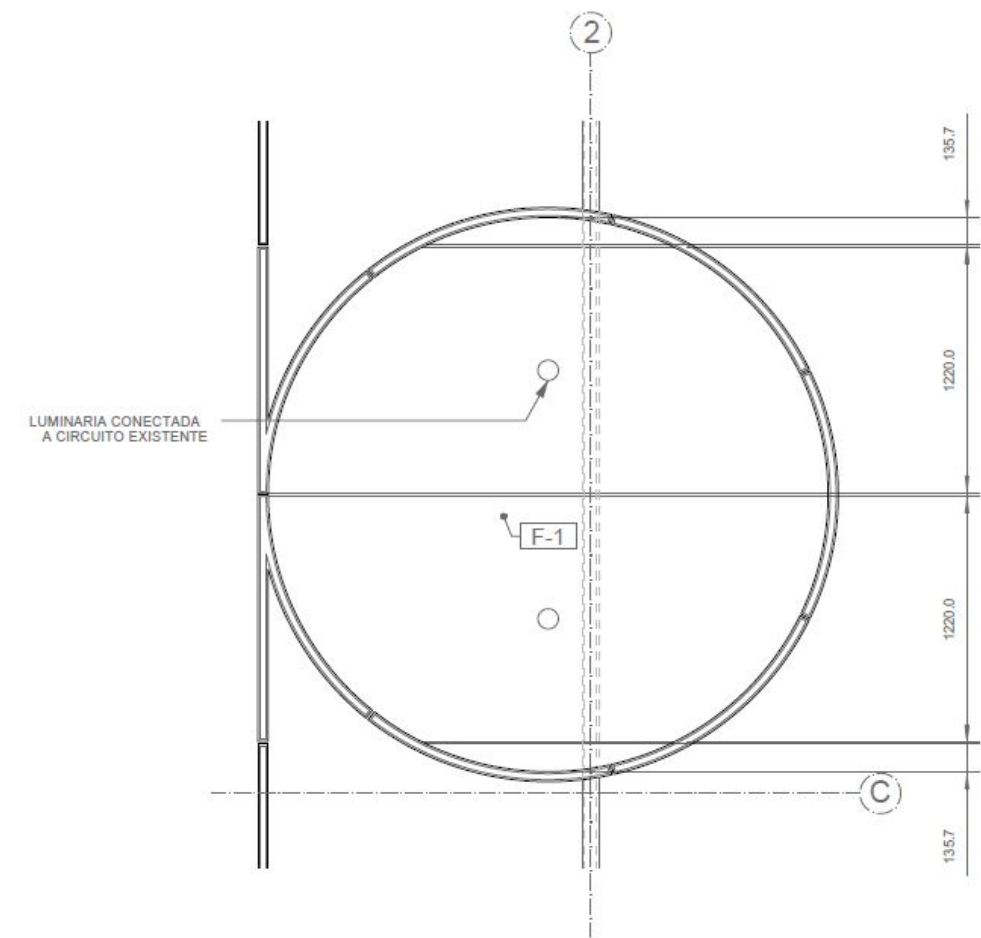
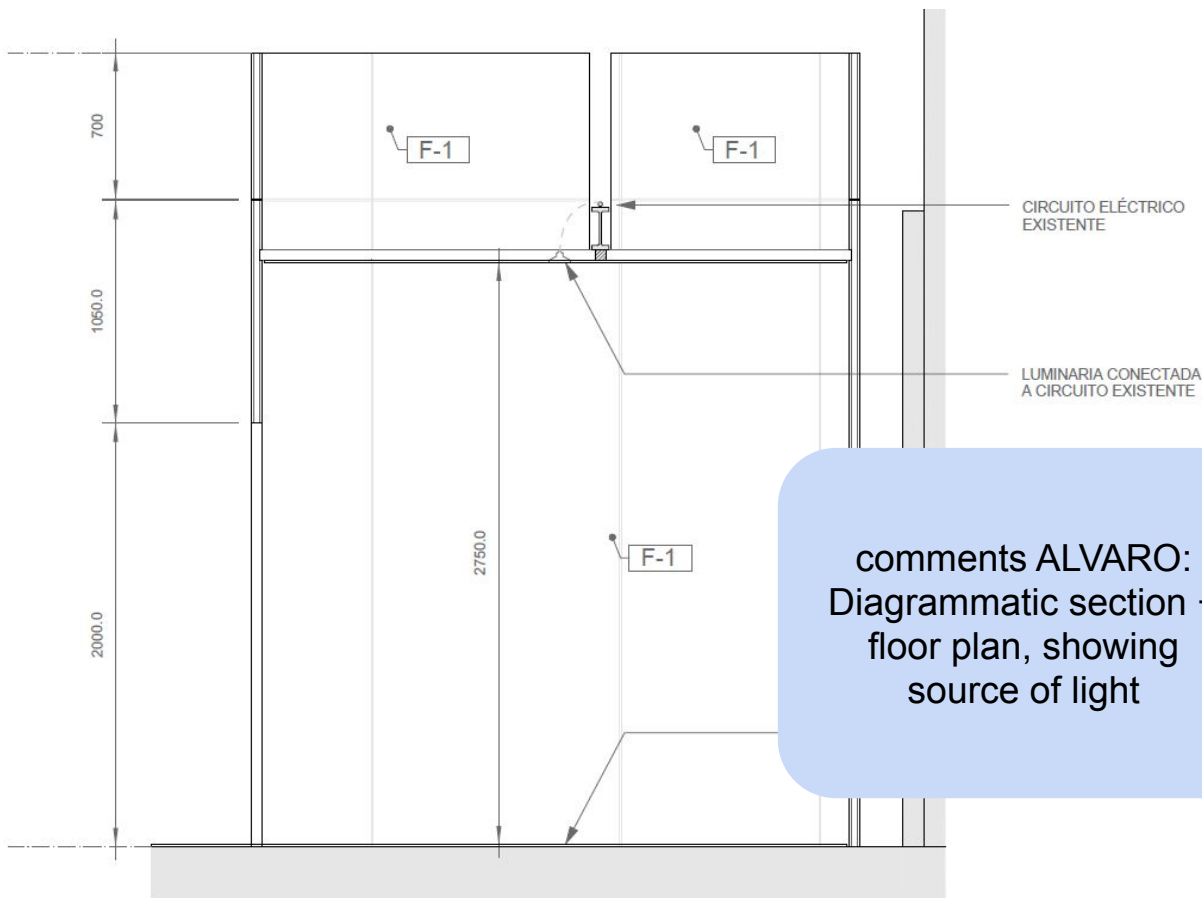
comments ALVARO:  
same view but day time  
with only natural light

comments ALVARO:  
Diagrammatic section +  
floor plan, showing  
source of light

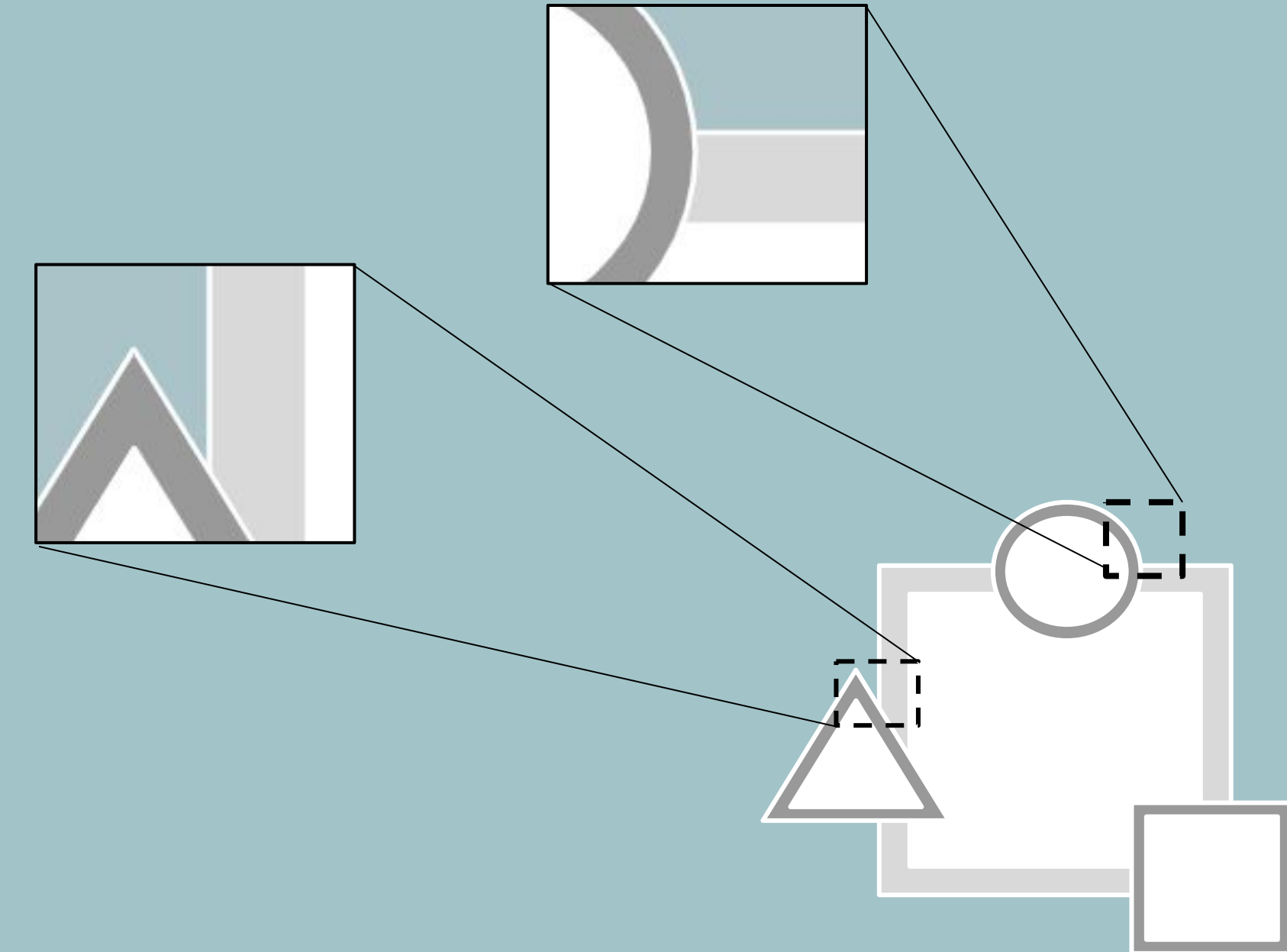
## Lighting strategies artificial light: Cove vs Spotlight



comments ALVARO:  
same view but day time  
with only natural light

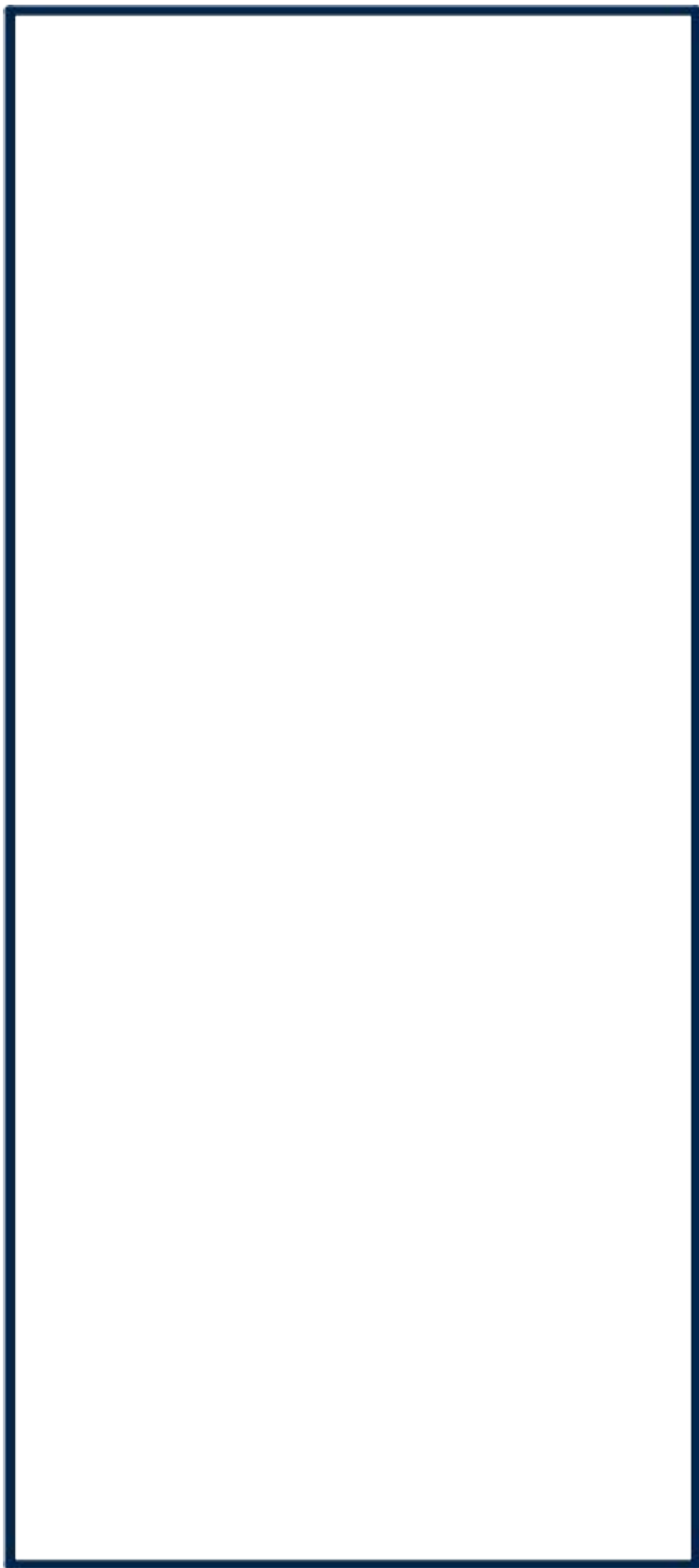


### 3. Details and Fabrication



connection to narrative

**Promotion of Formica's products:**  
**Its technical capacity/sustainability**



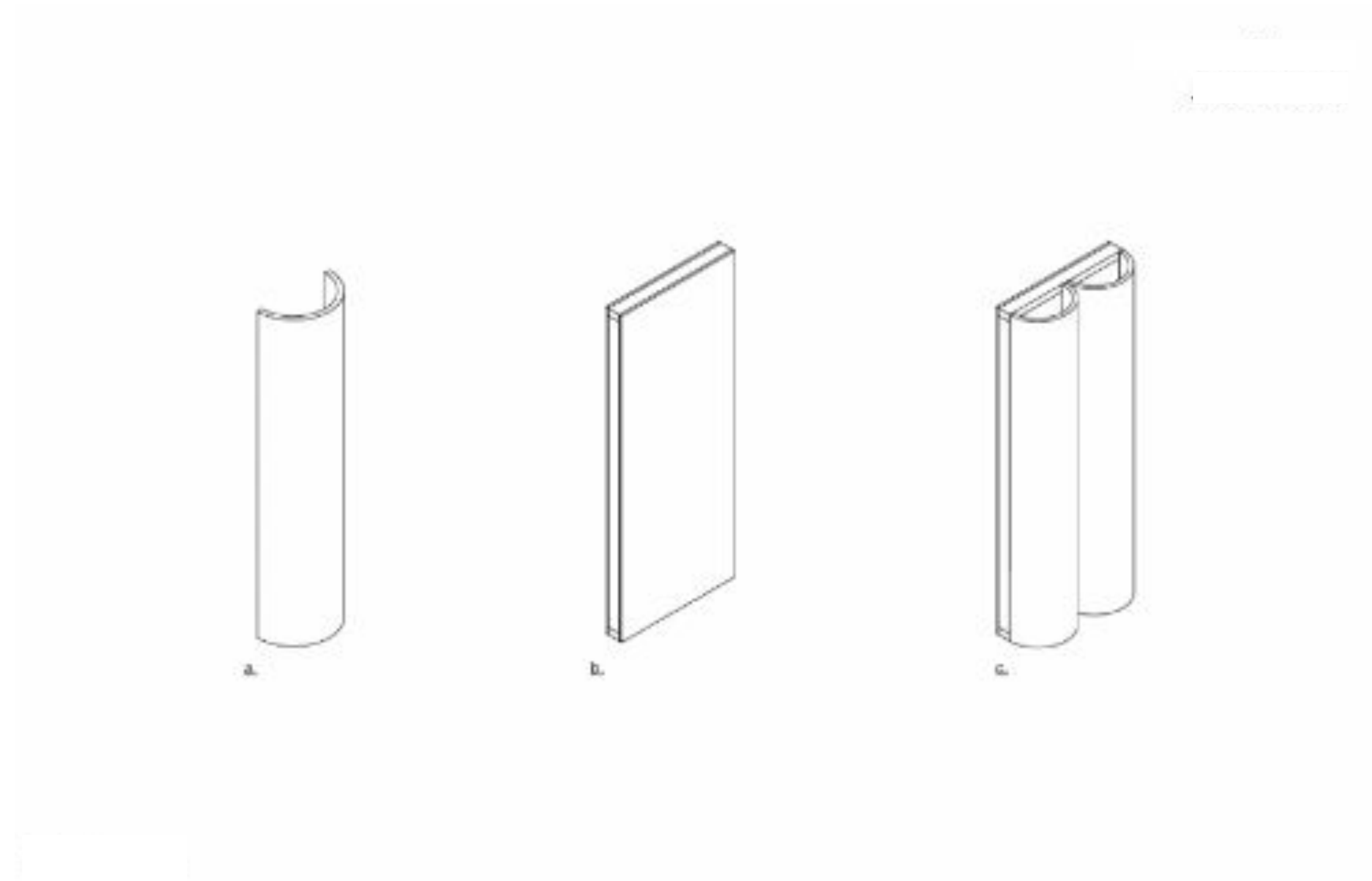
0.05

1.202

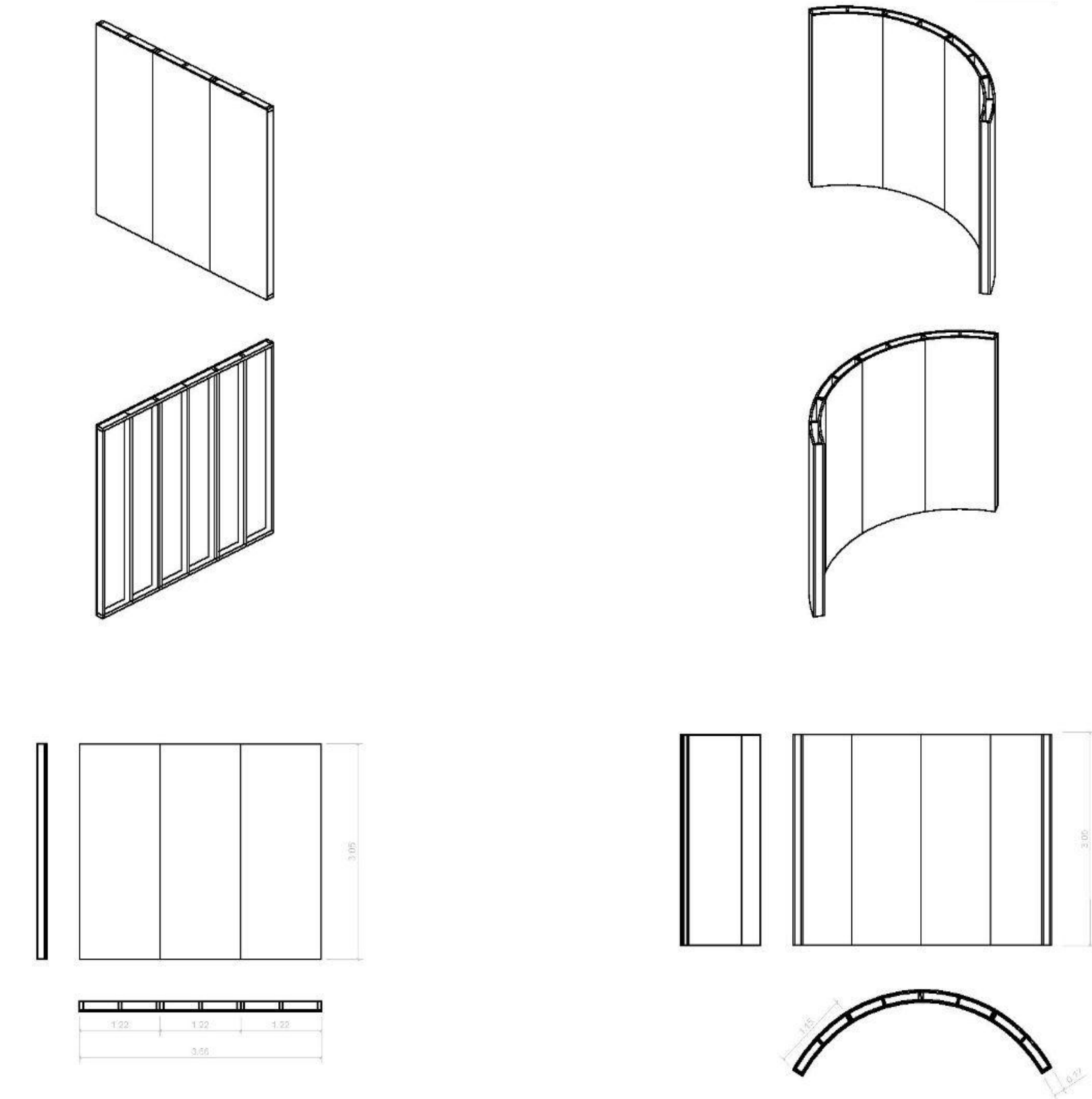
3.03

**Design module**

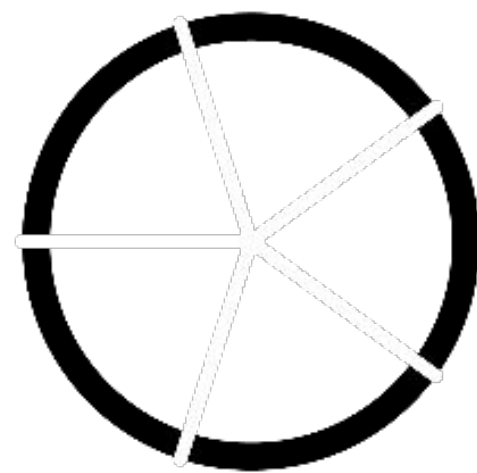
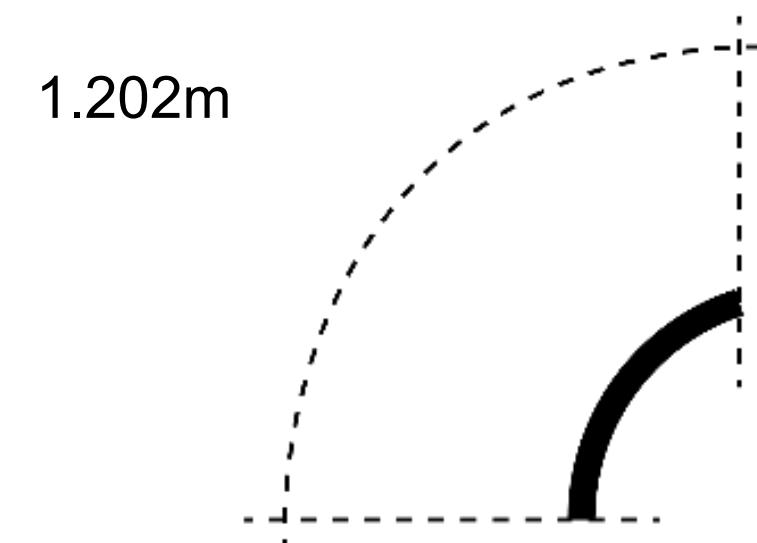
**Design decisions made before panelization.**



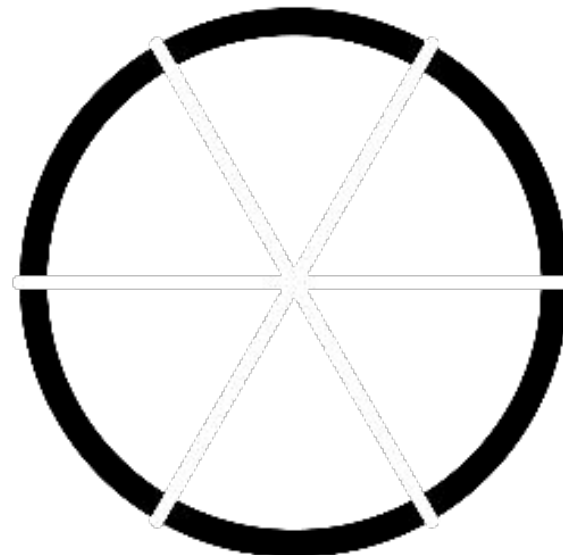
Panel assemblies study



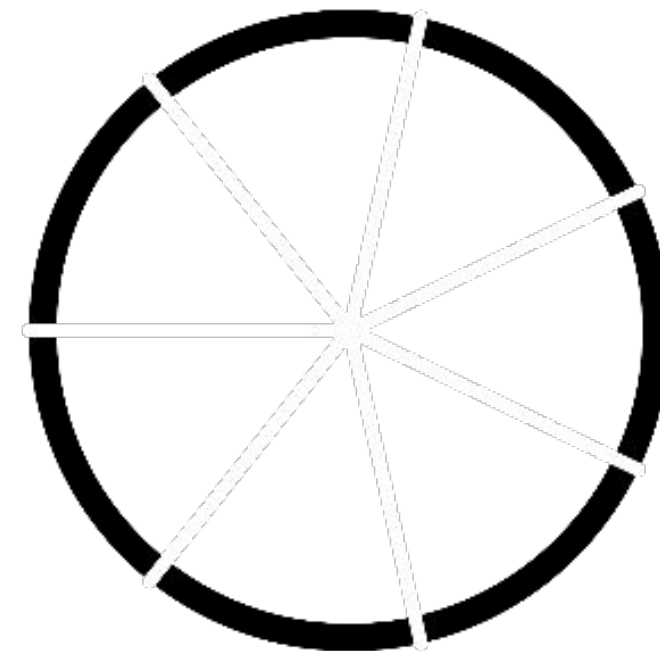
Used panel assemblies



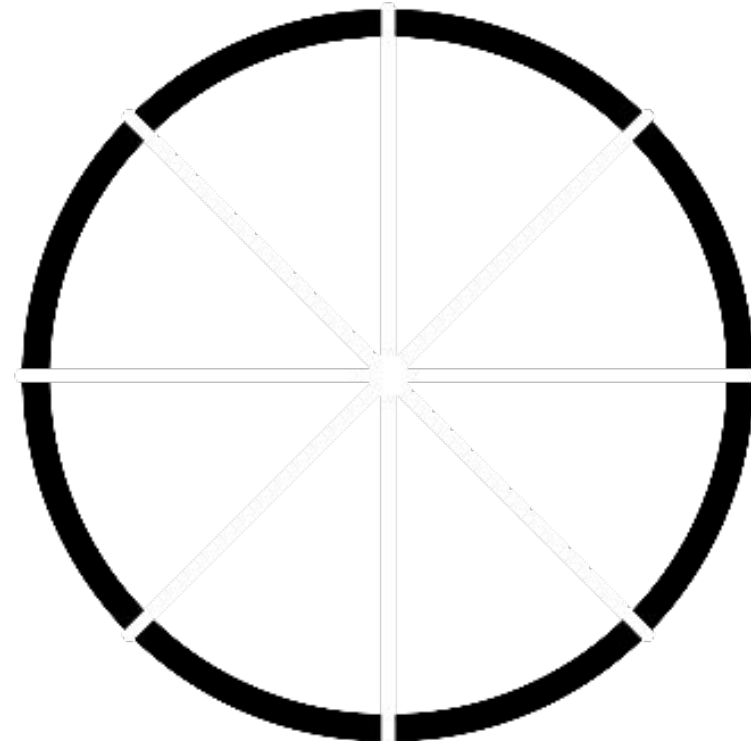
x5



x6



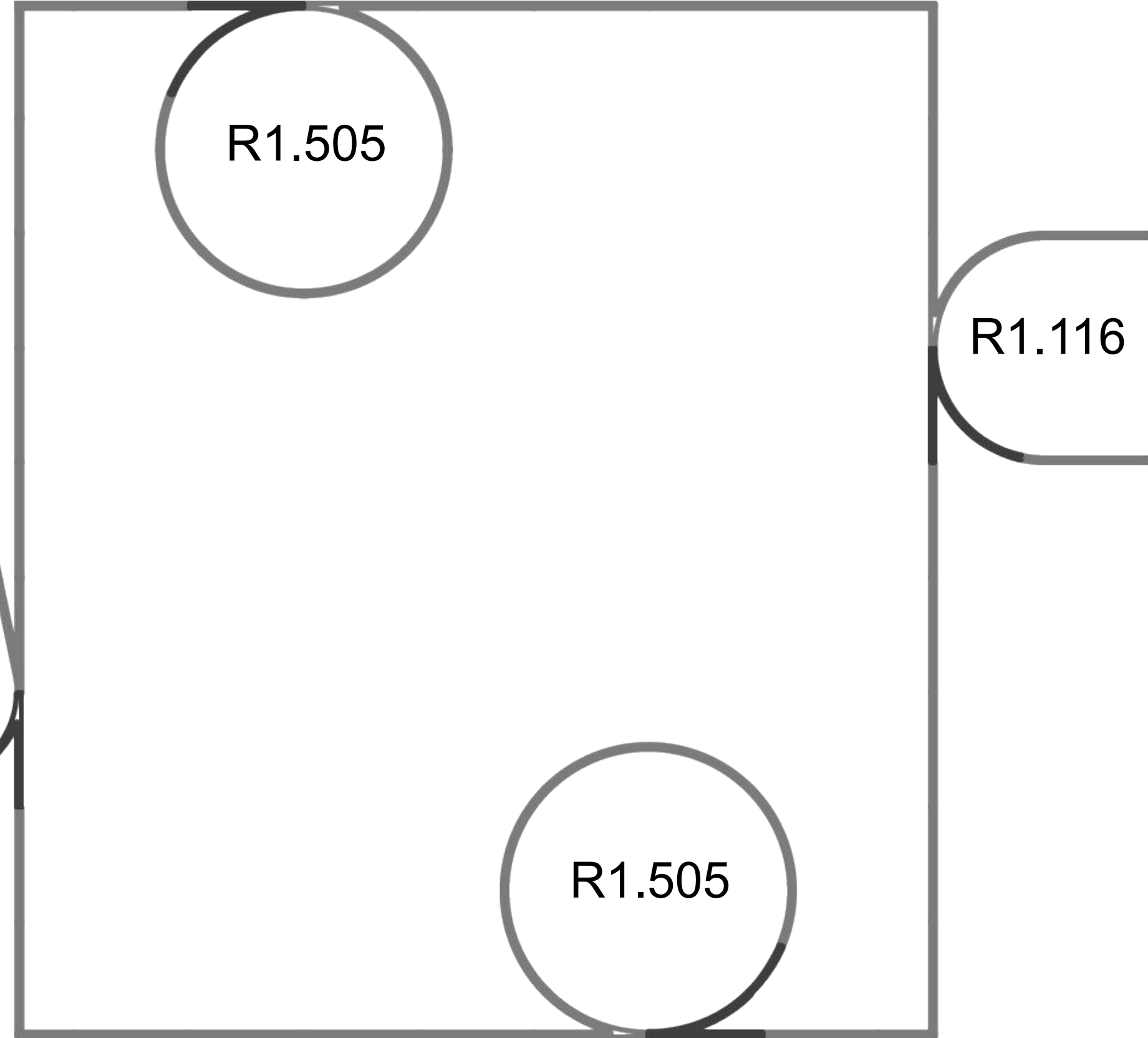
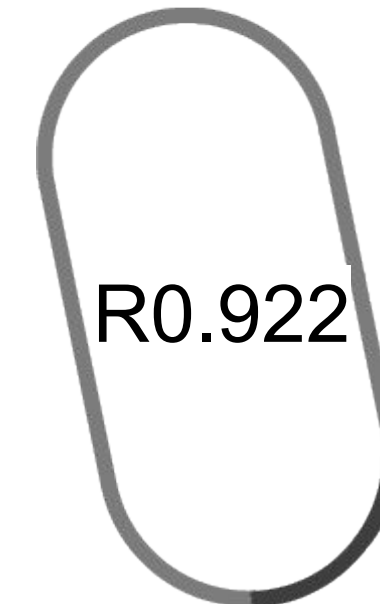
x7



x8

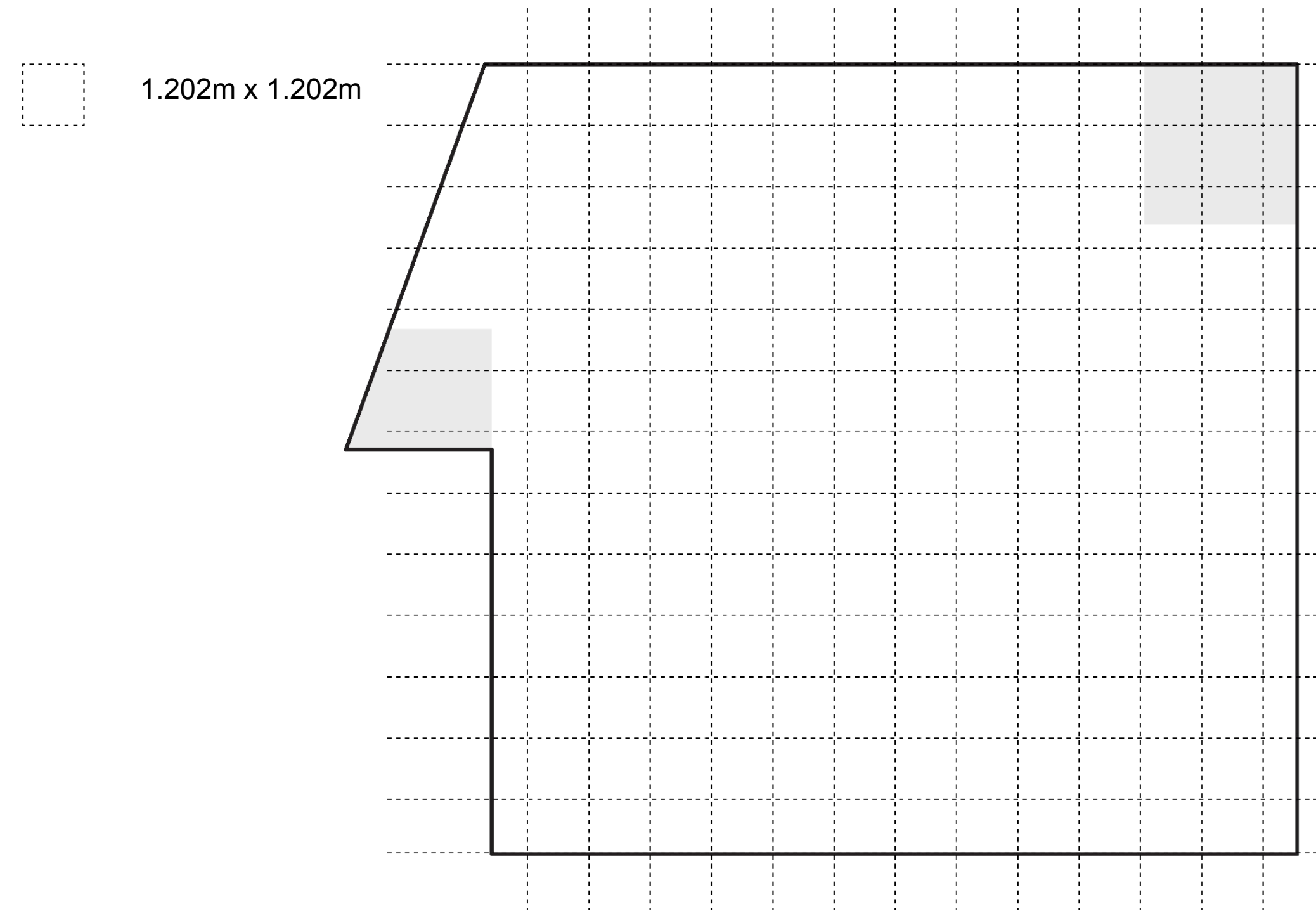
Circle adaptation to panels

$$R = \text{Longitud}/2\pi$$

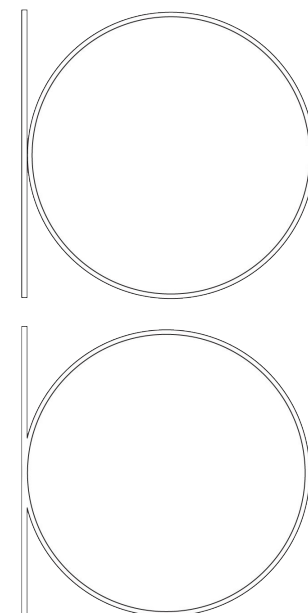
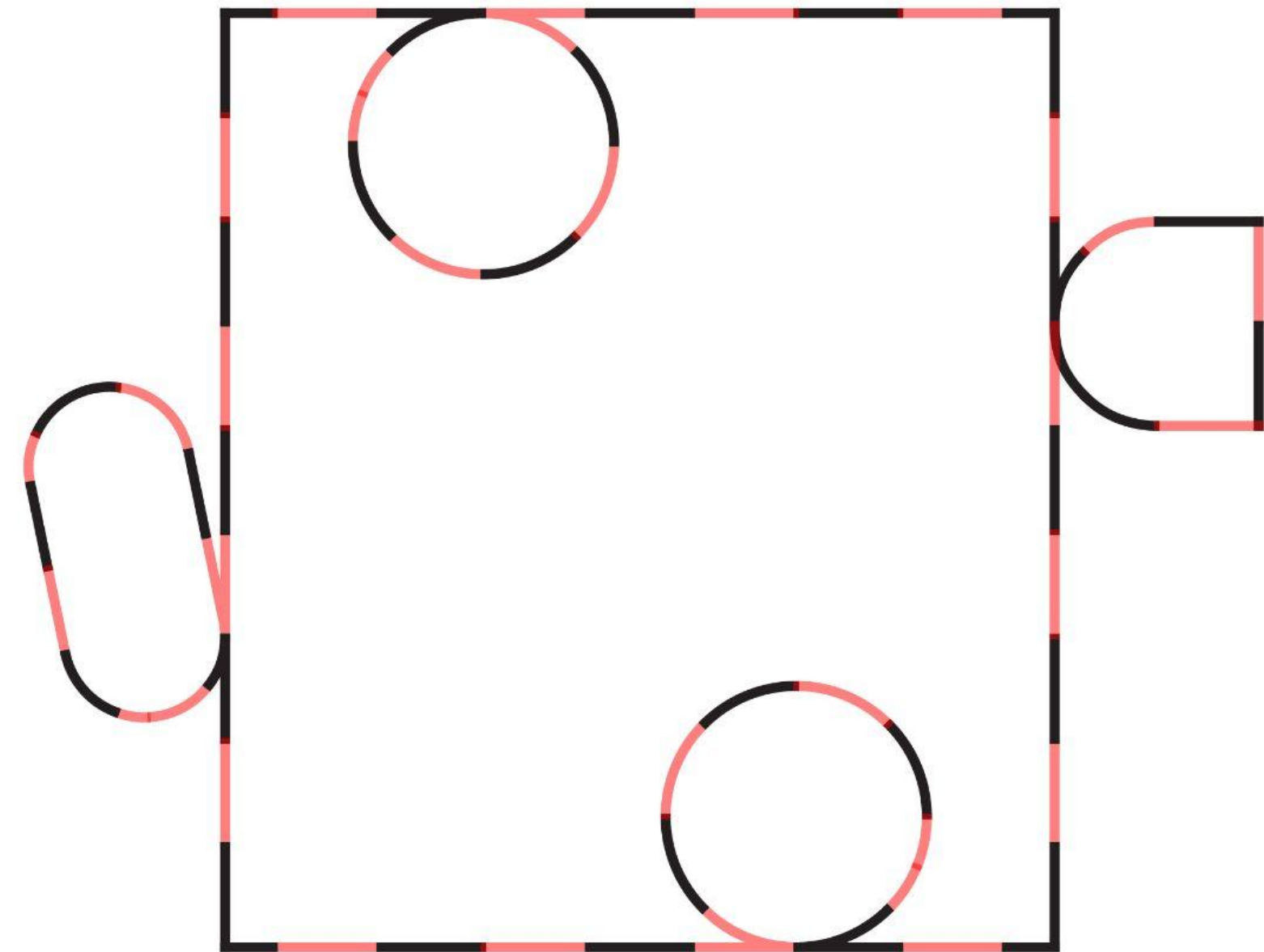
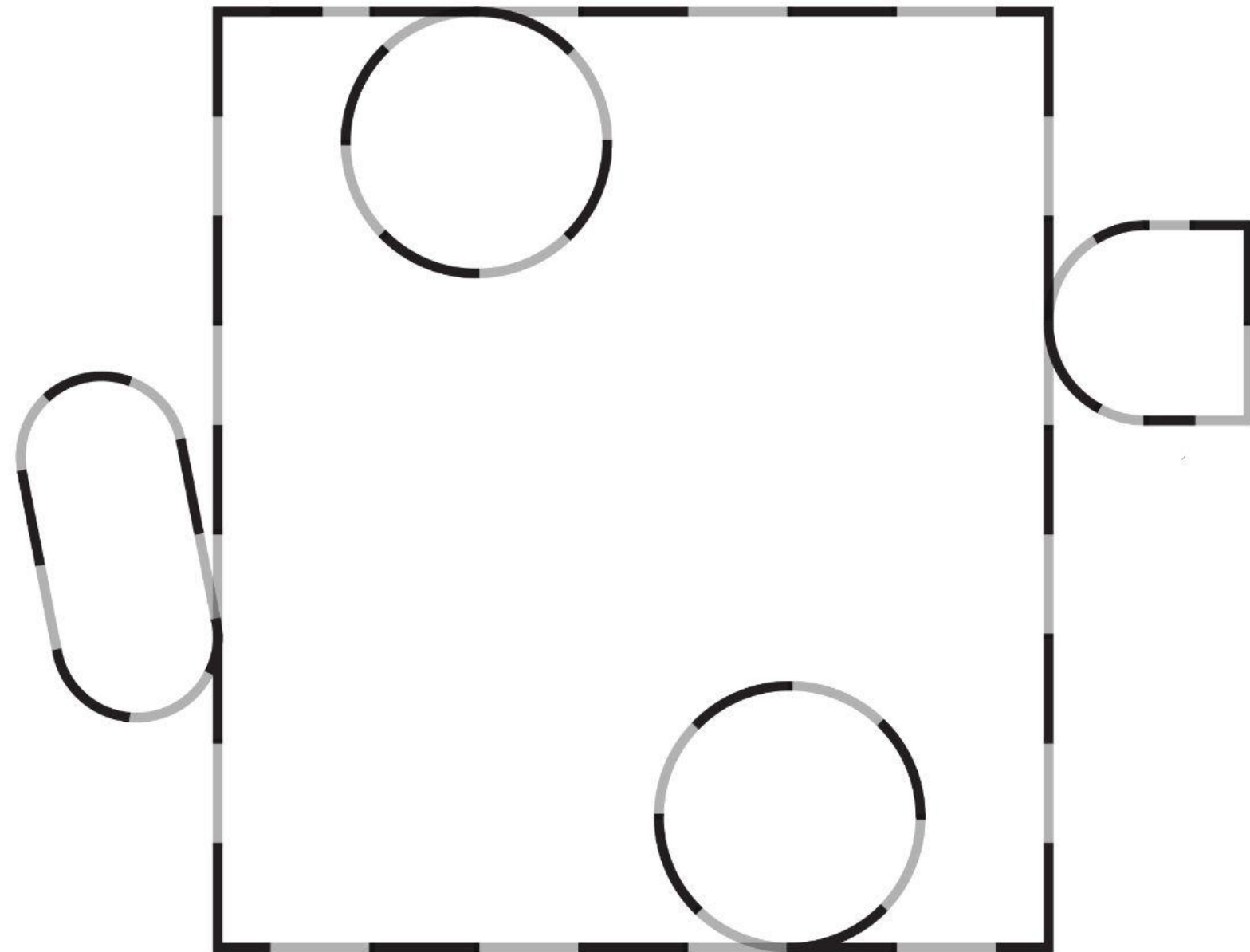
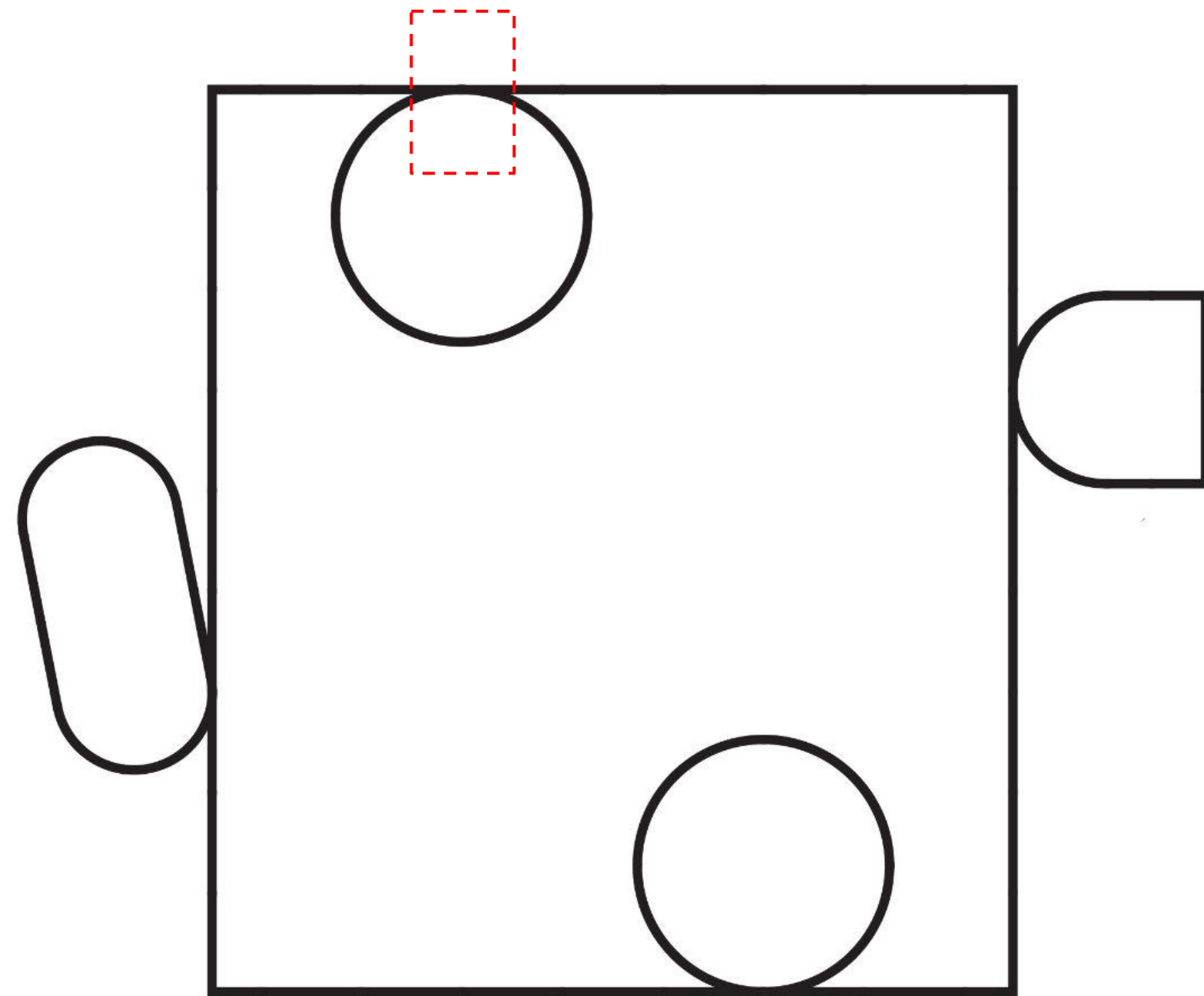


Using three radius

# Fabrication



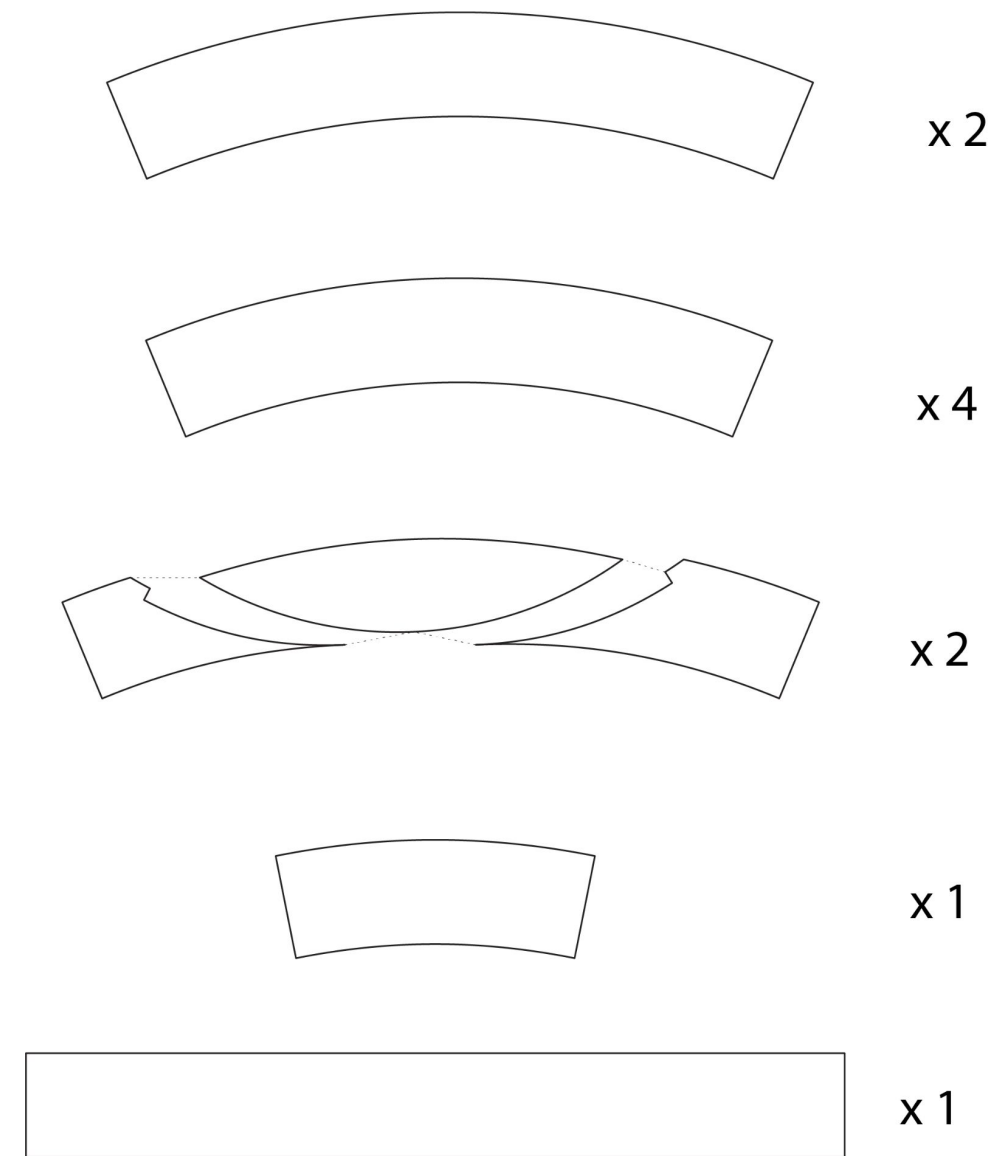
Modularization of the floorplan



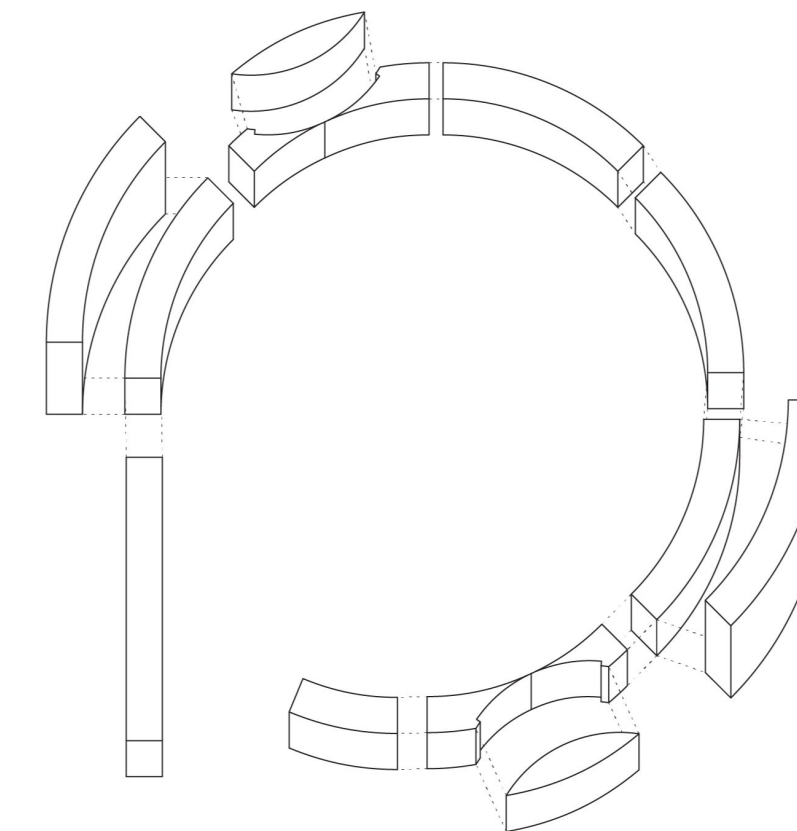
Adaptation to panelization

**Minimize waste/sustainability**

**All the decisions made to minimize wasting materials and resources**



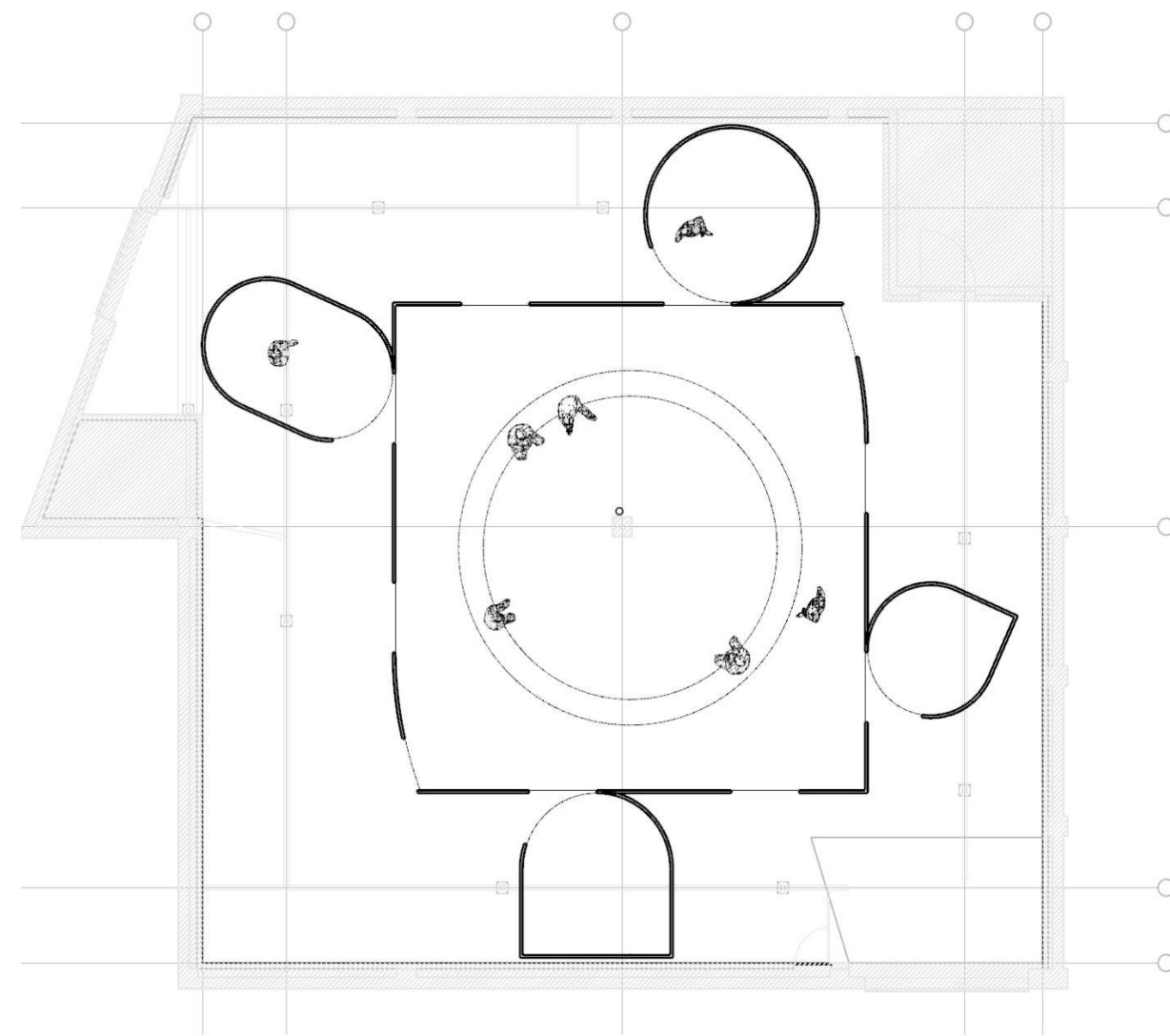
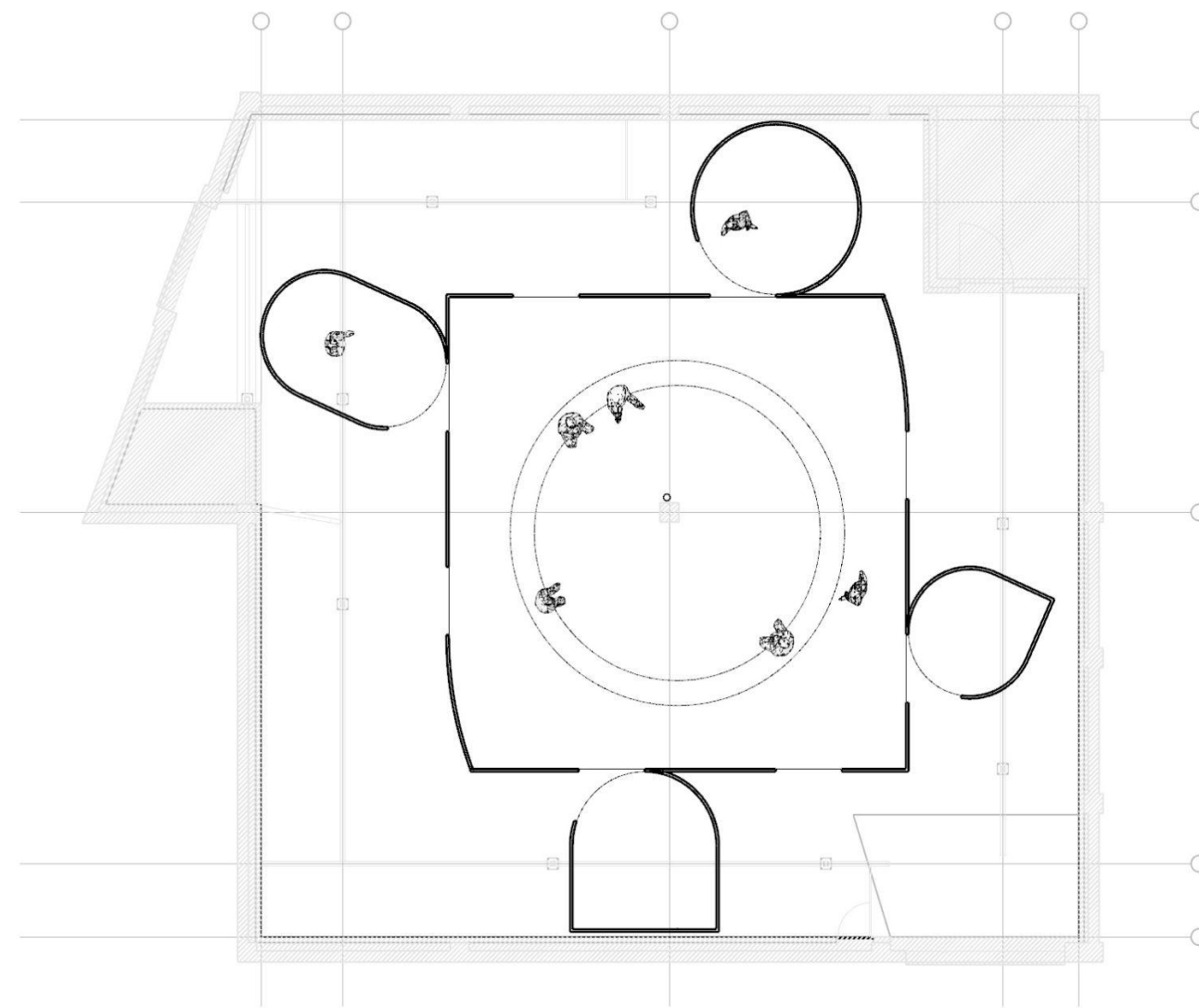
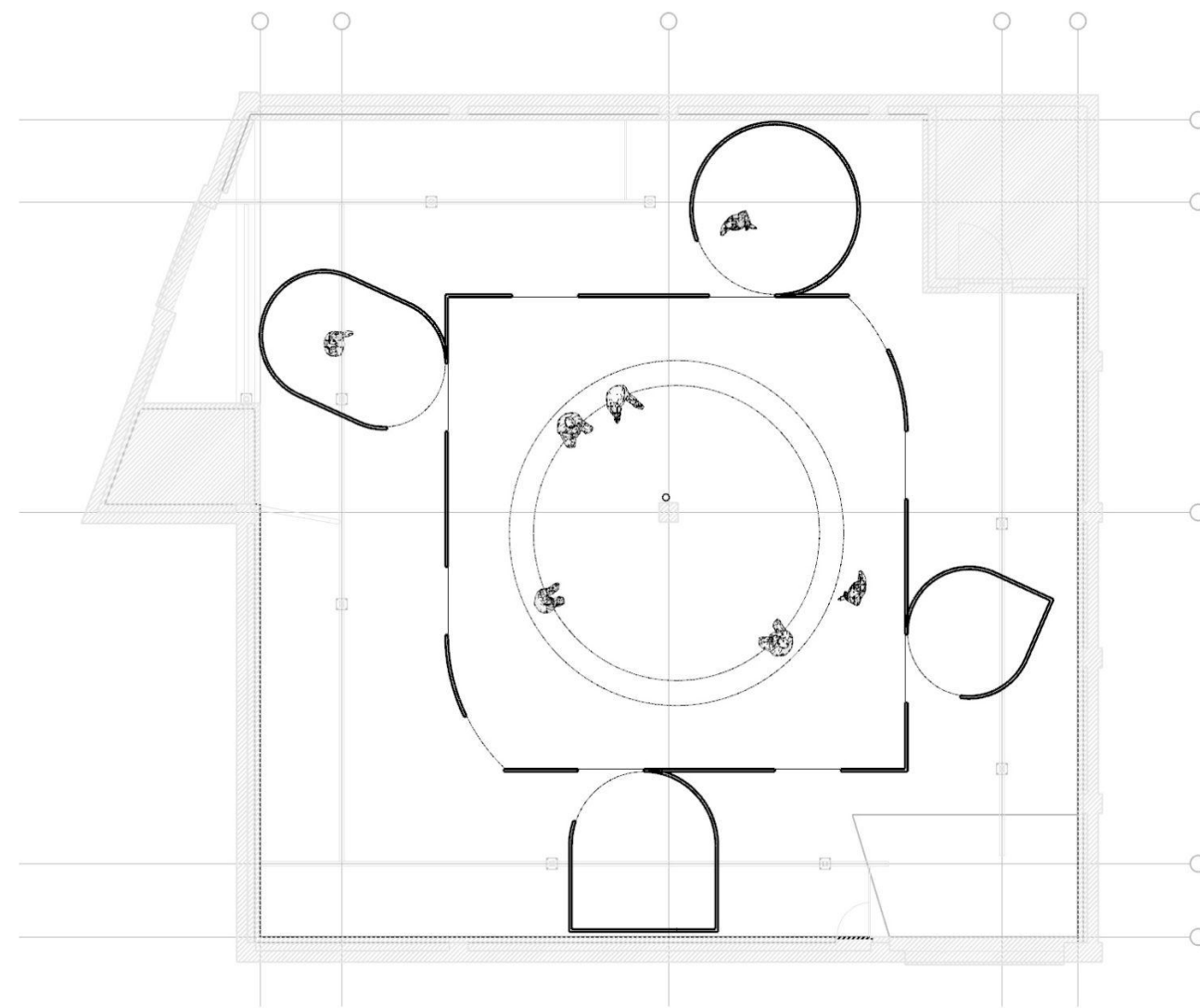
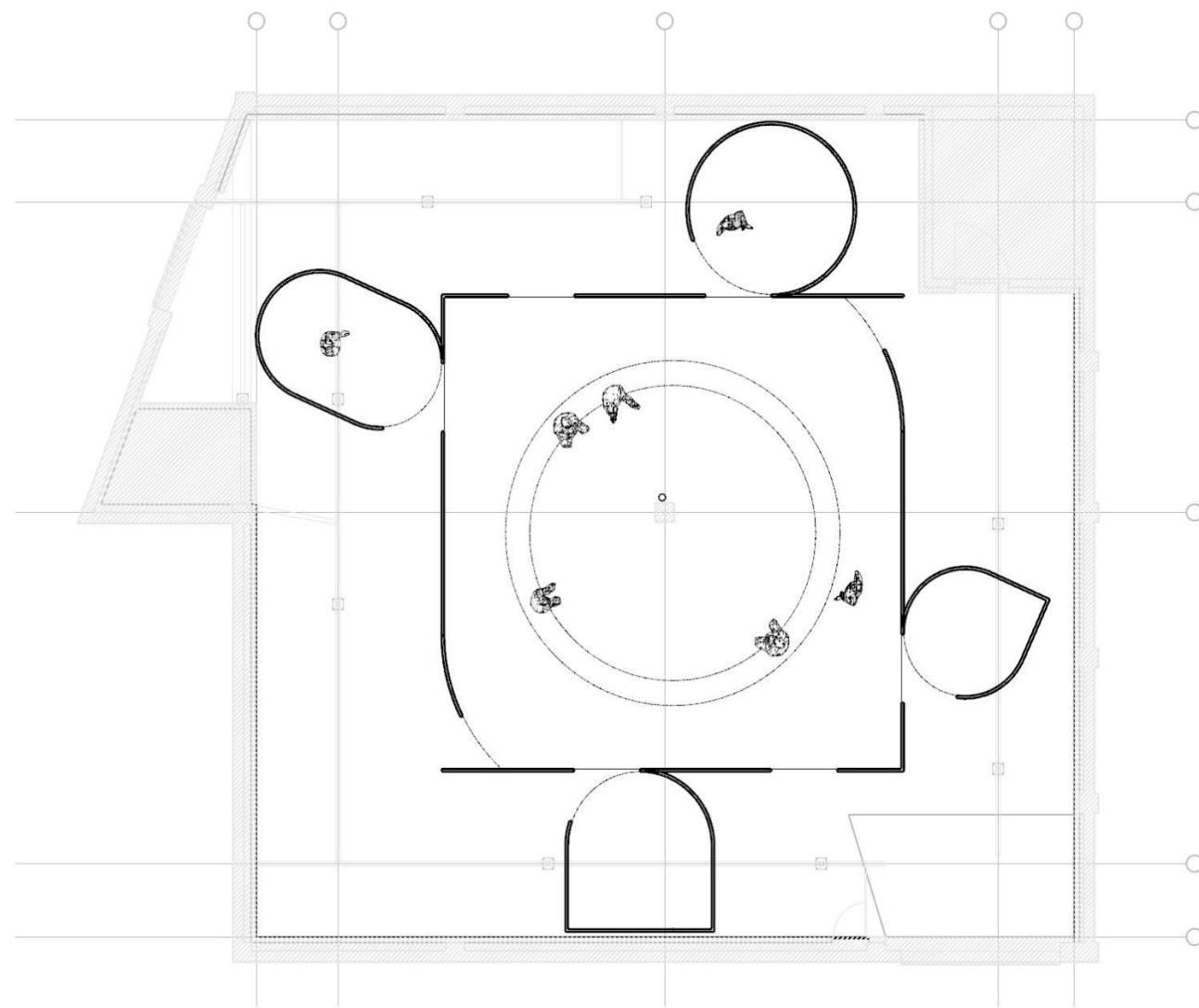
Avoid cutting panels into small pieces



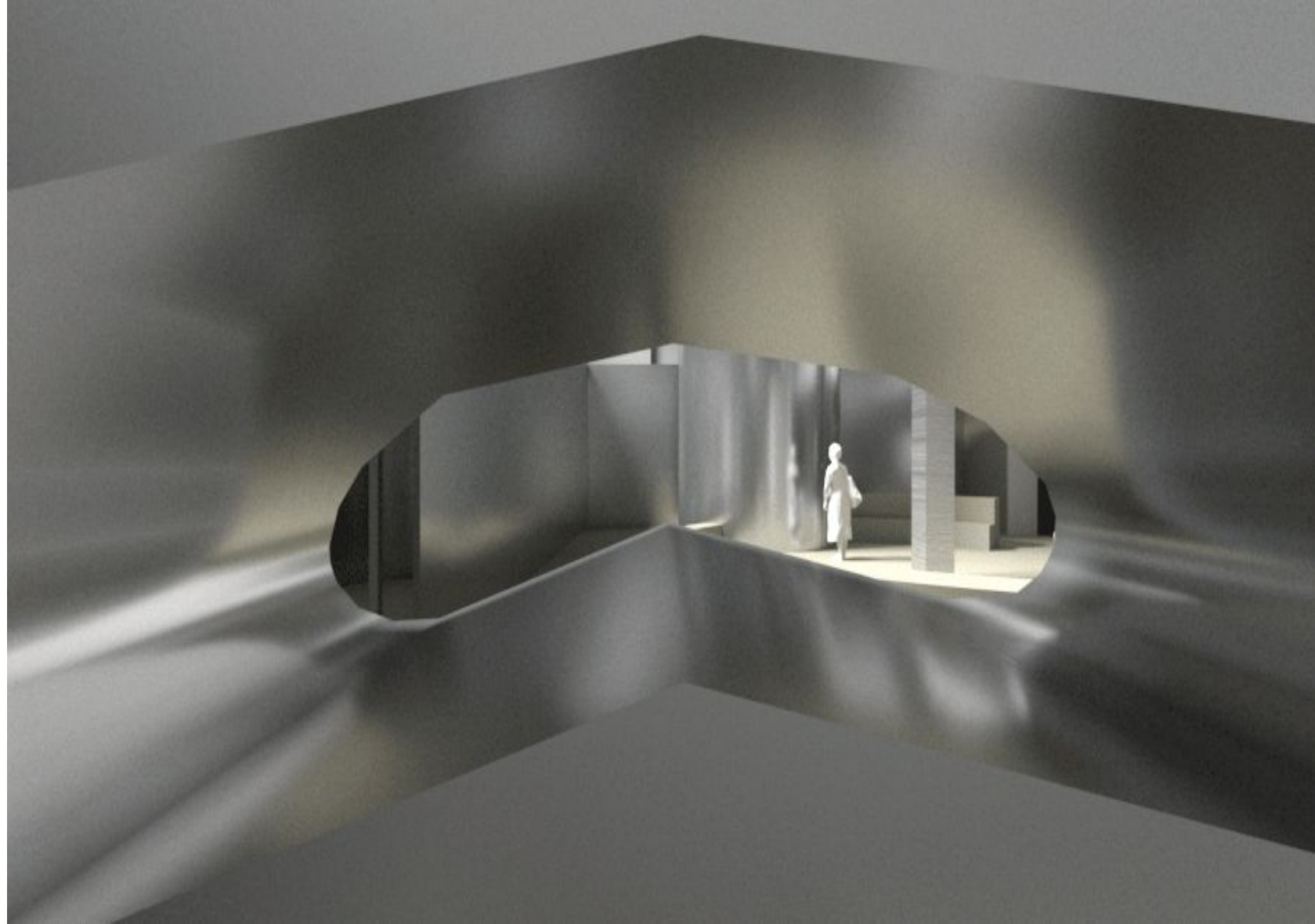
Panelization of the bench



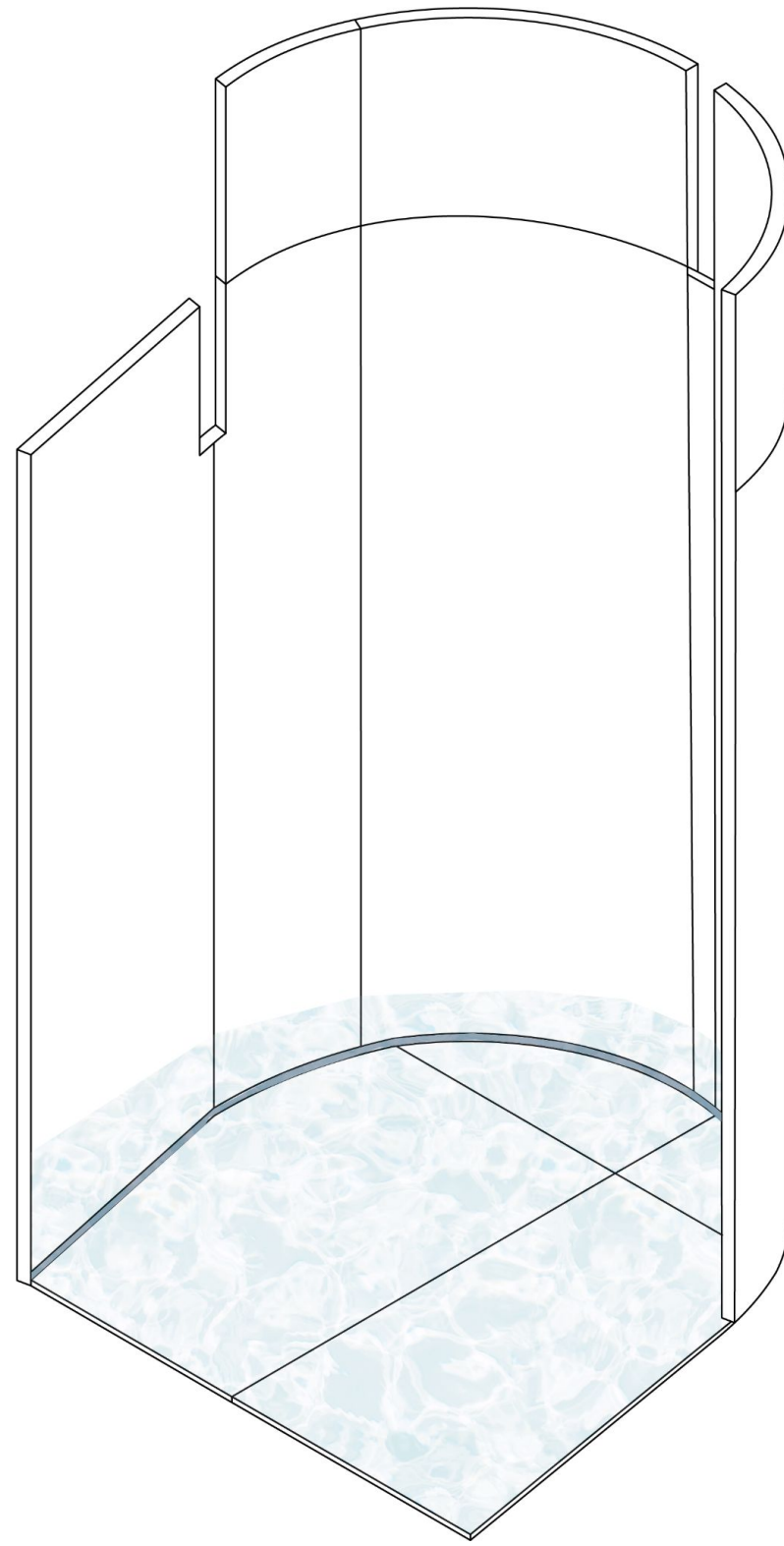
Making use of the existing light fixtures



Discarded: Peelings



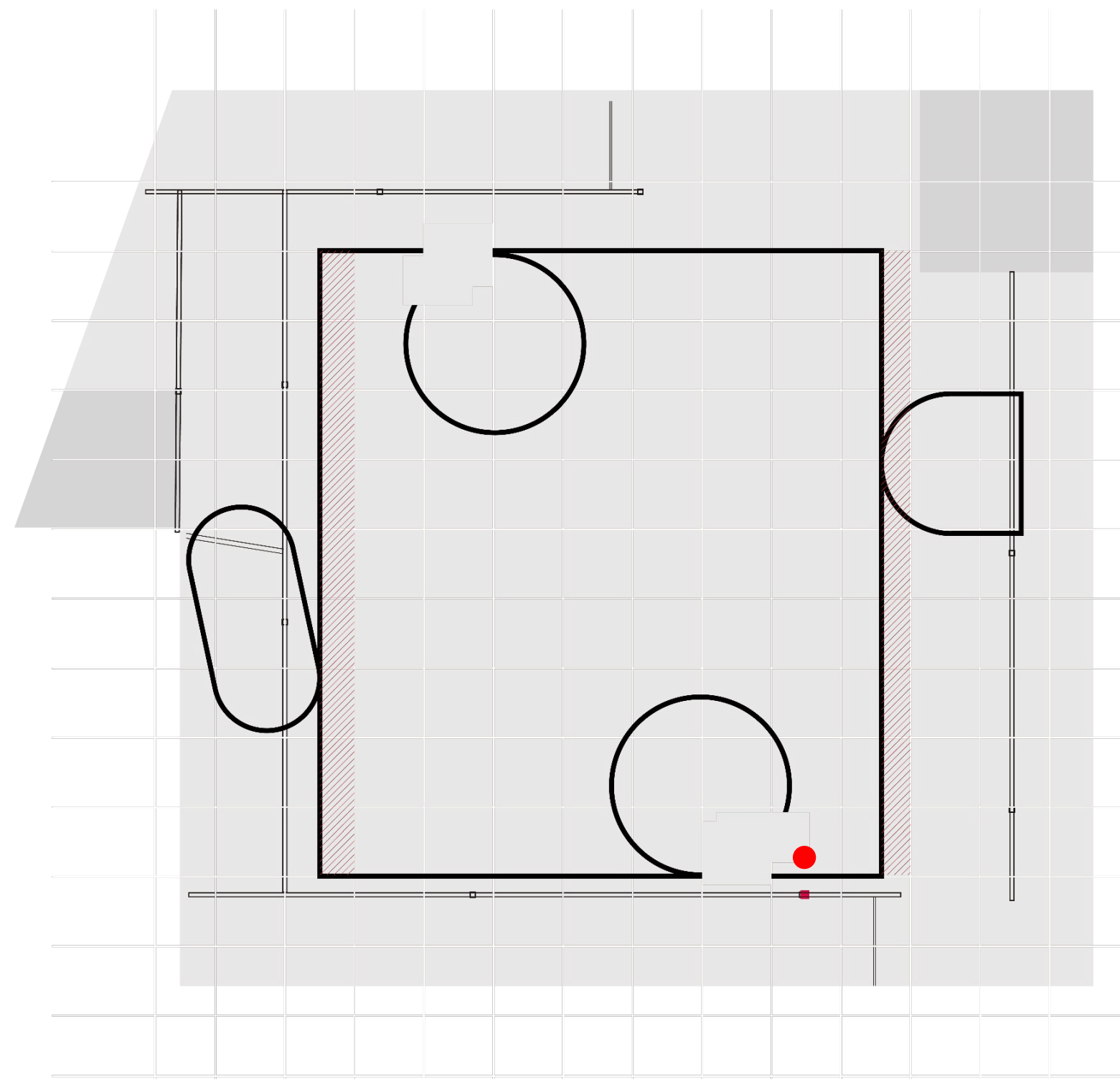
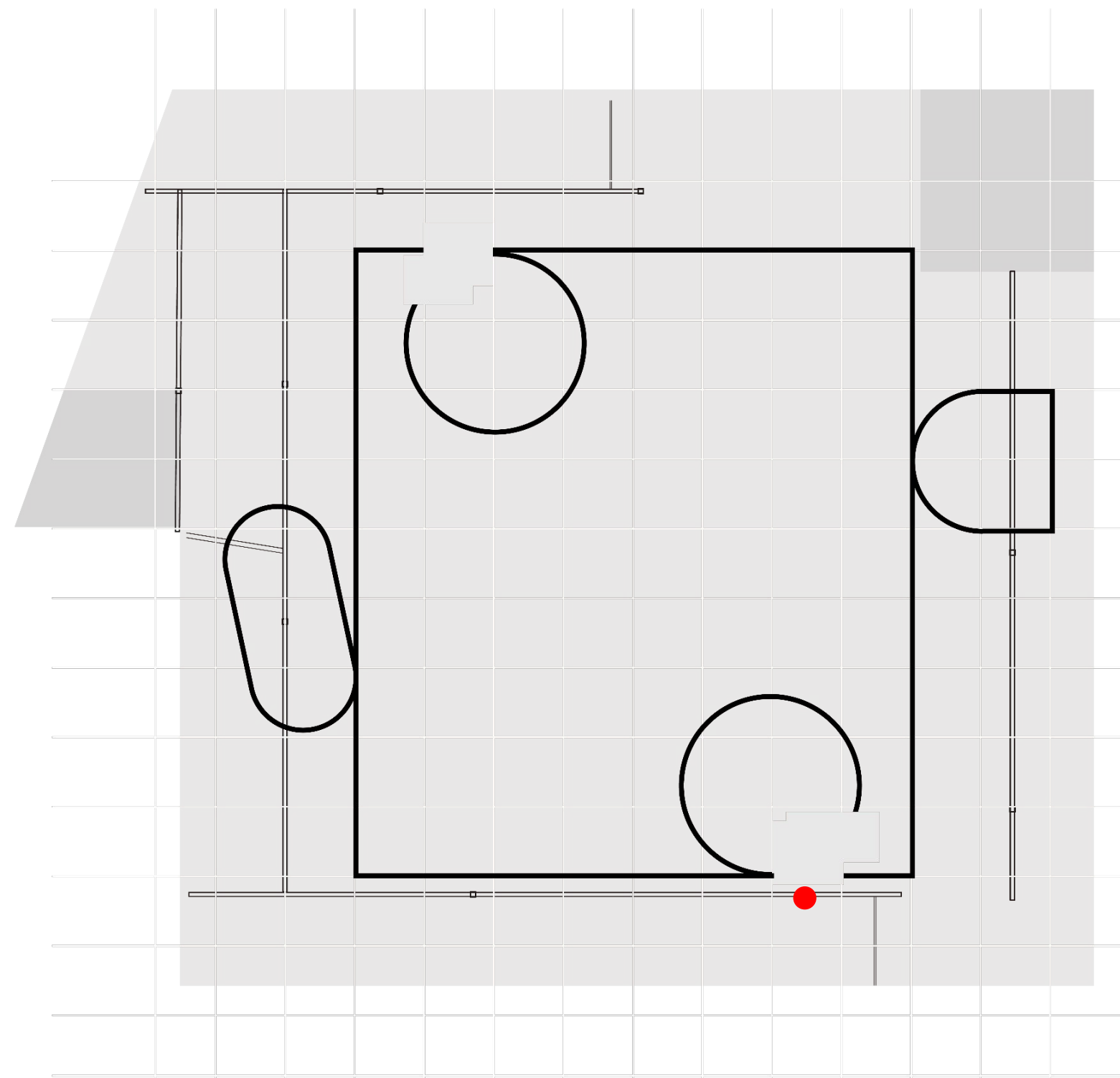
Discarded: Visual openings



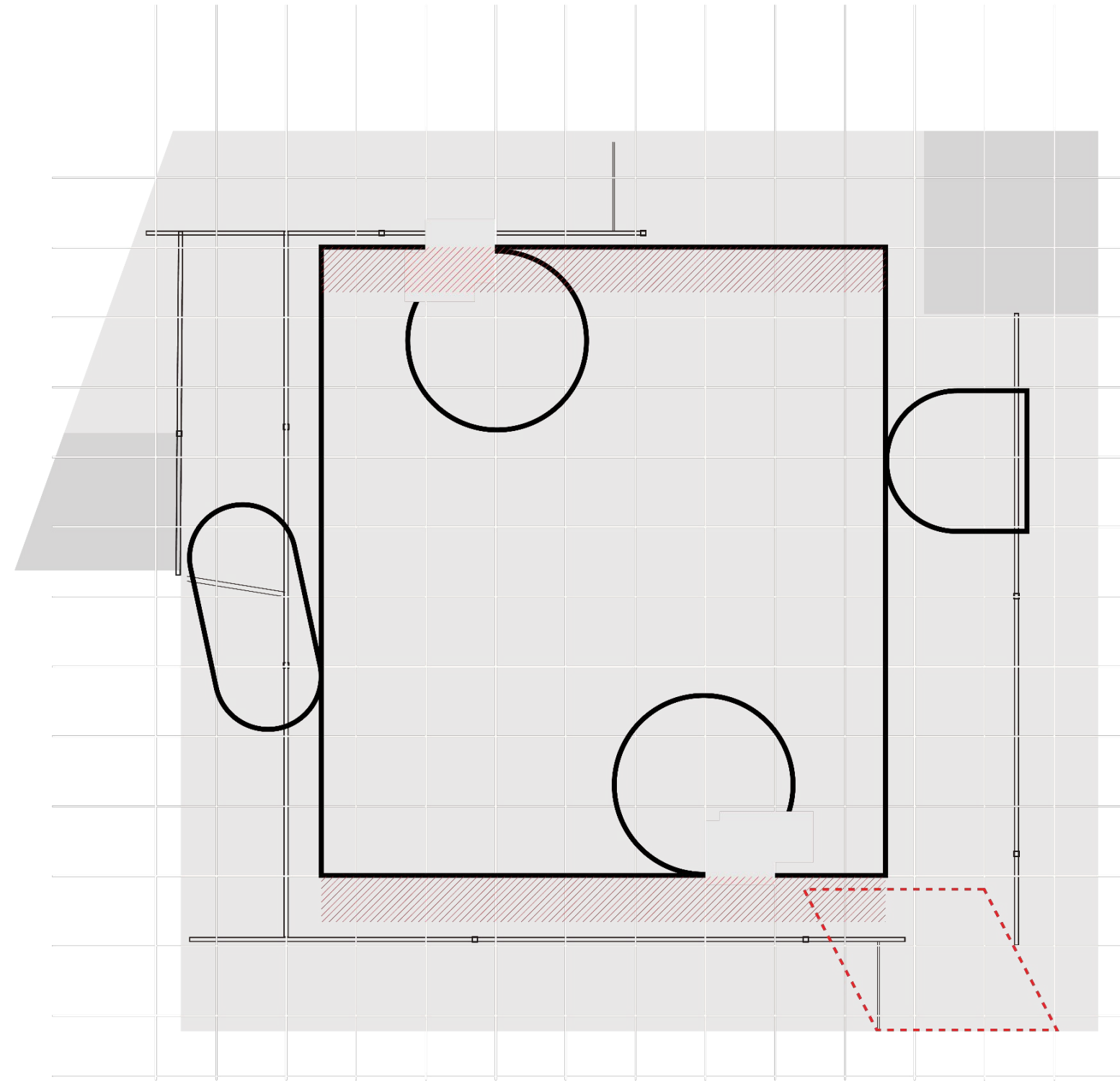
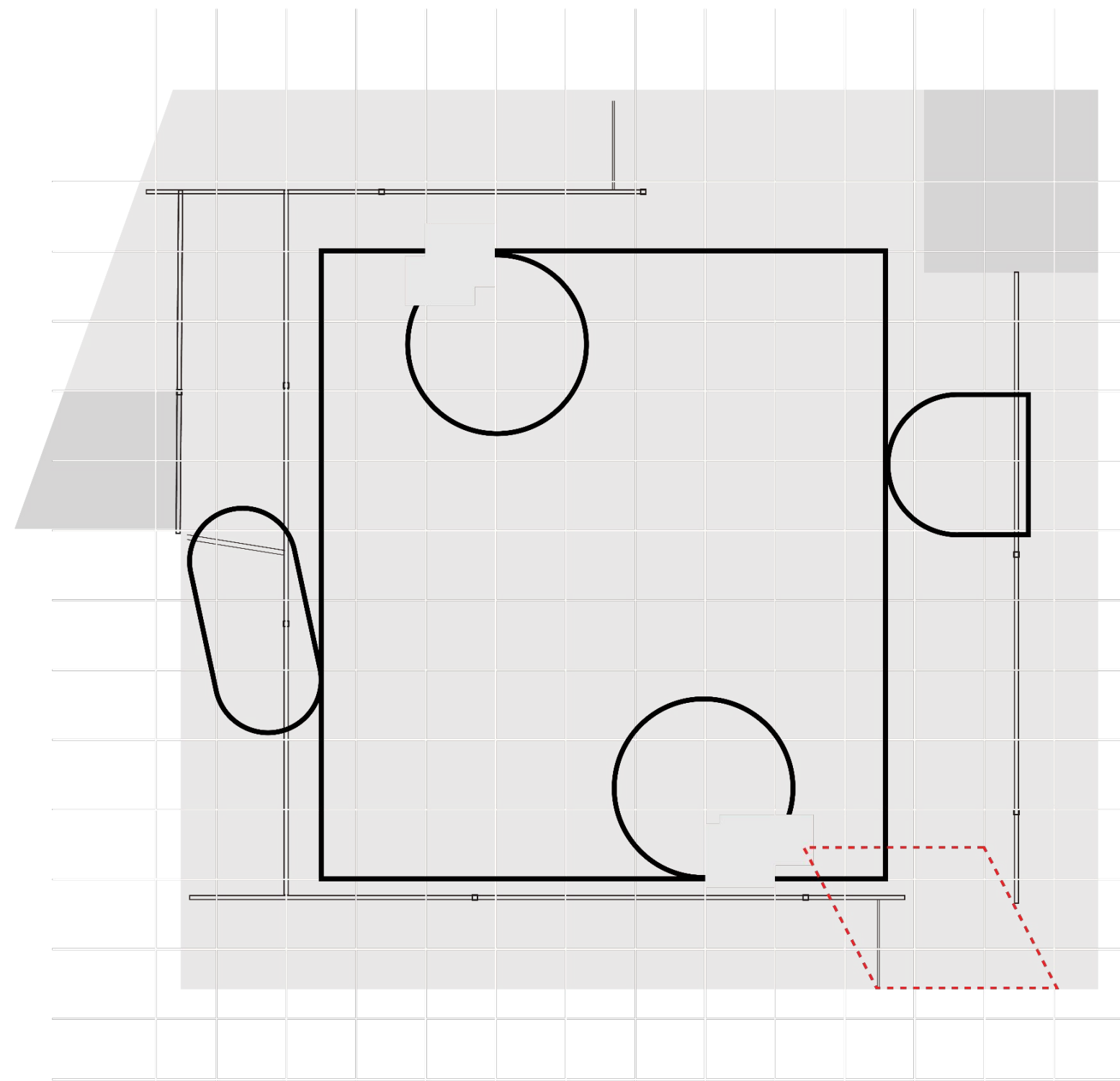
Discarded: Water

**Related to existing space**

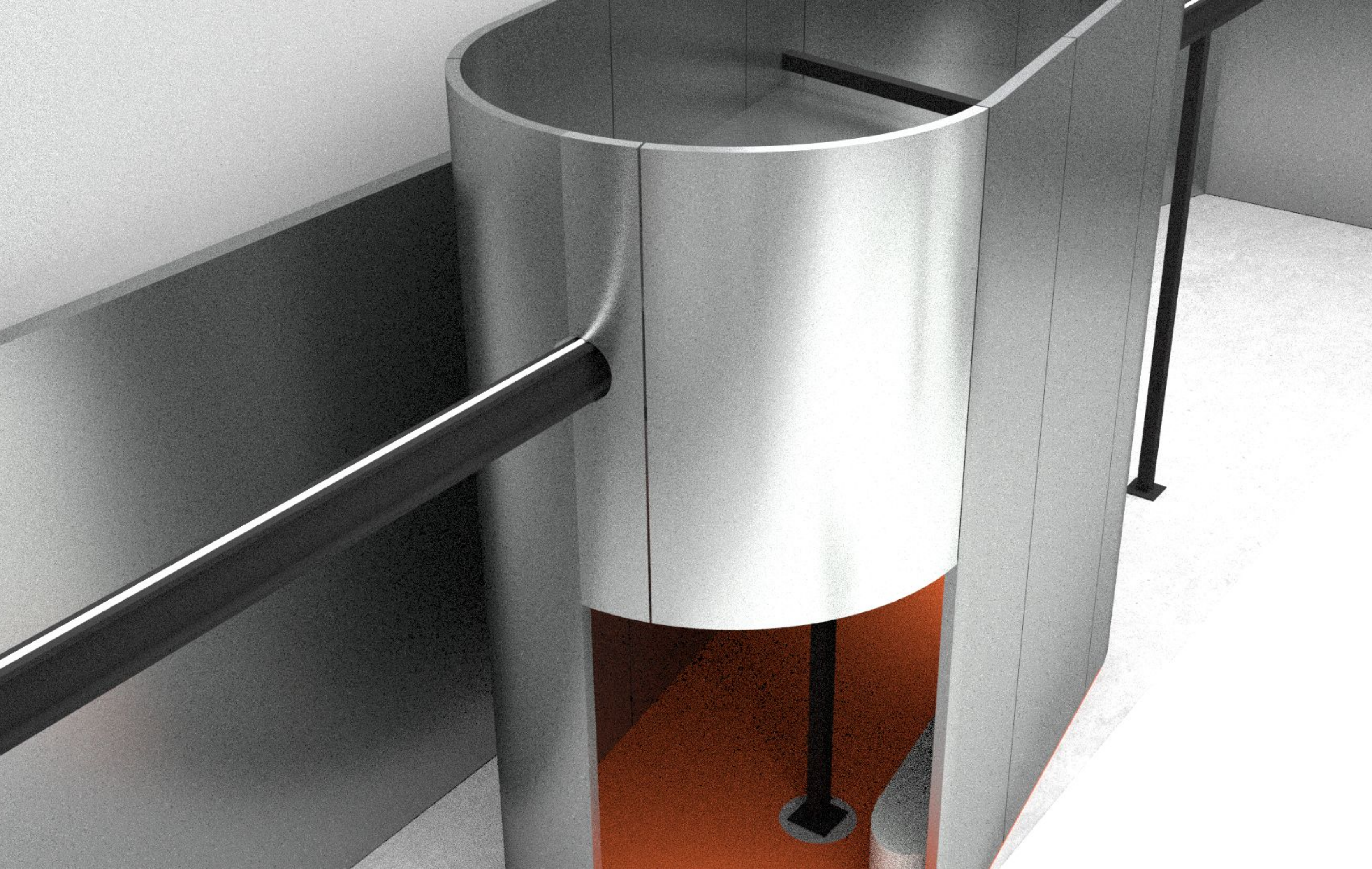
**How the installation was adapted to the existing space**



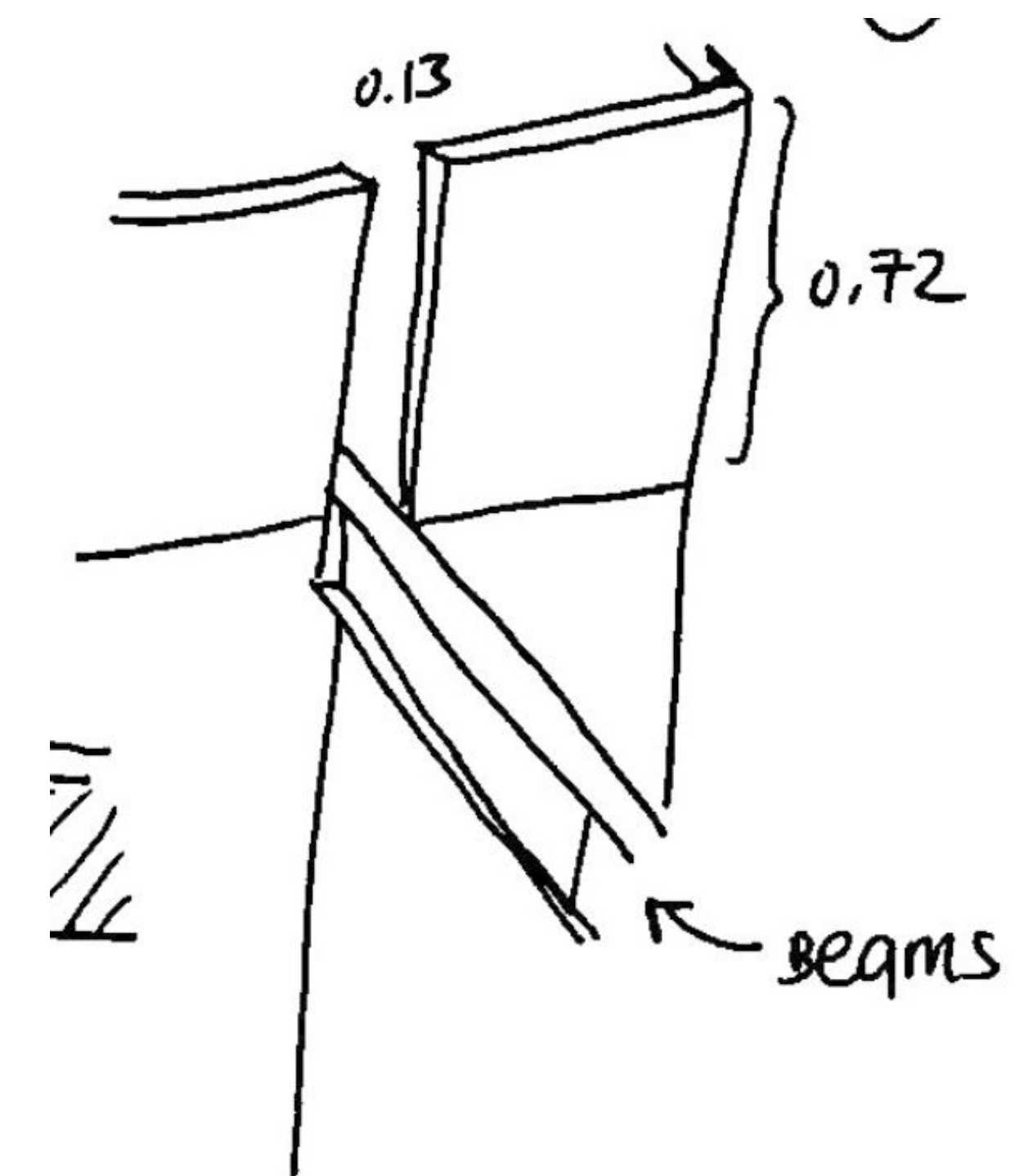
Moving the intervention to fit the space and panelization



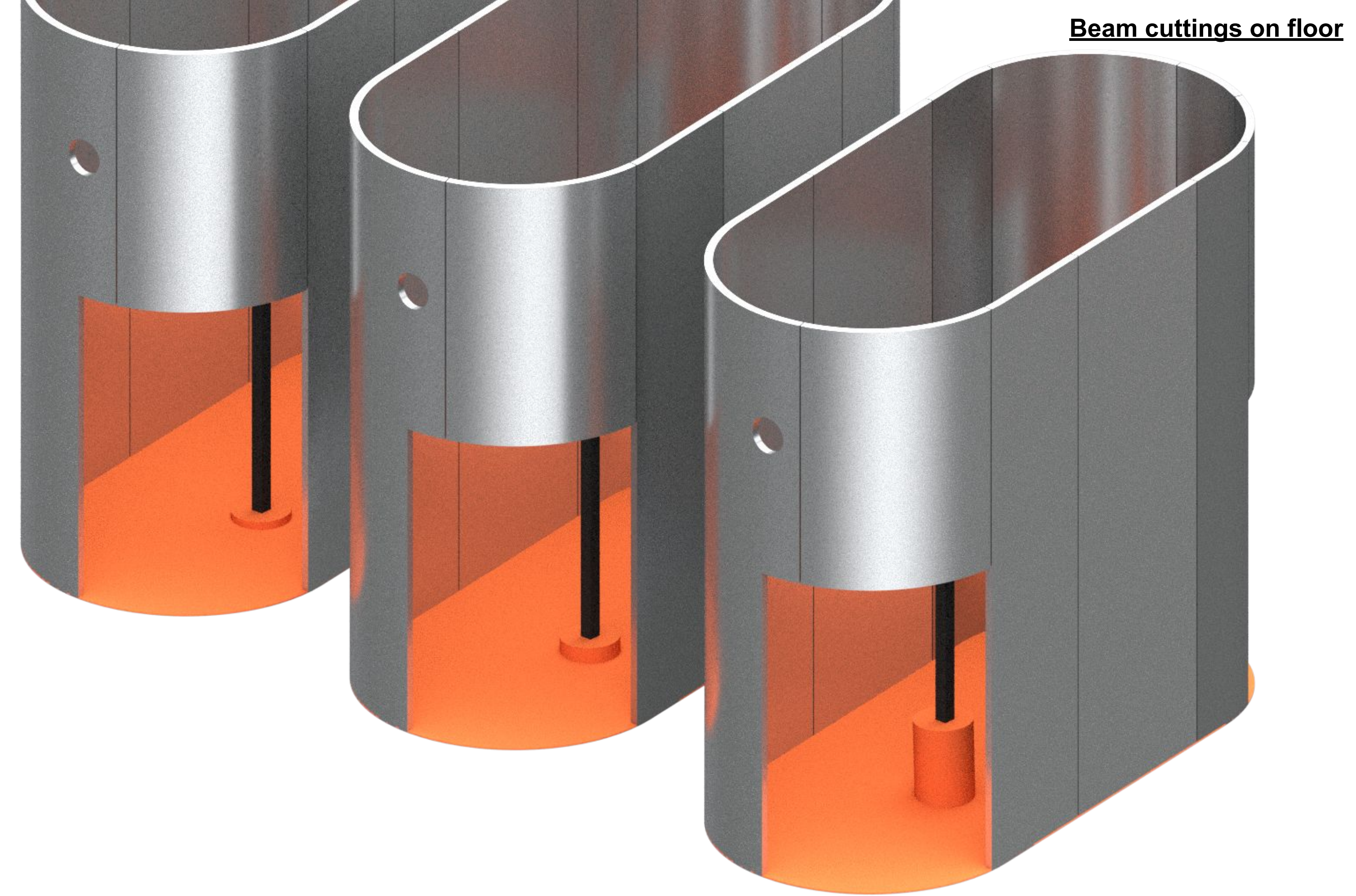
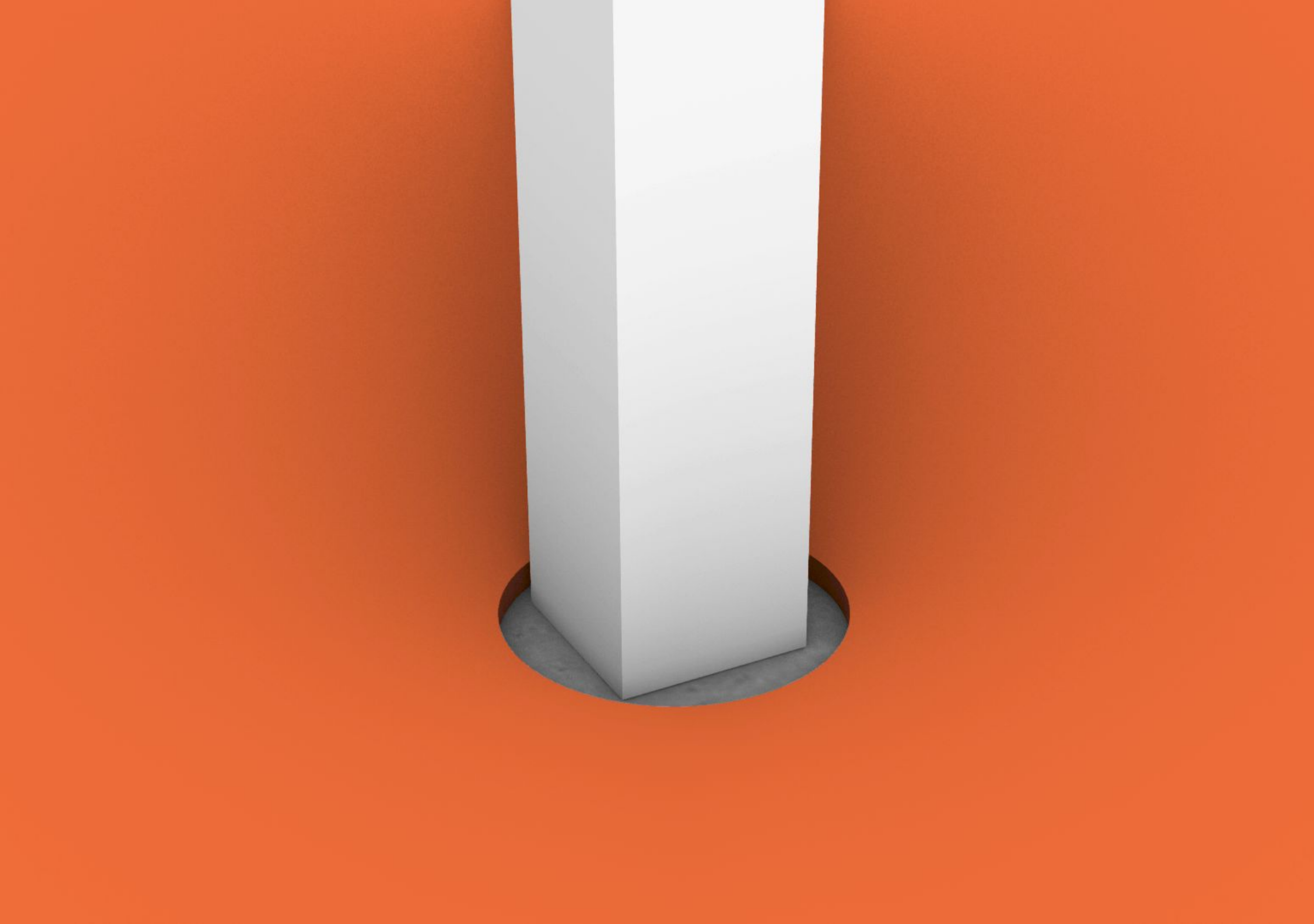
Moving the intervention to fit the space and panelization



Beam cuttings on walls

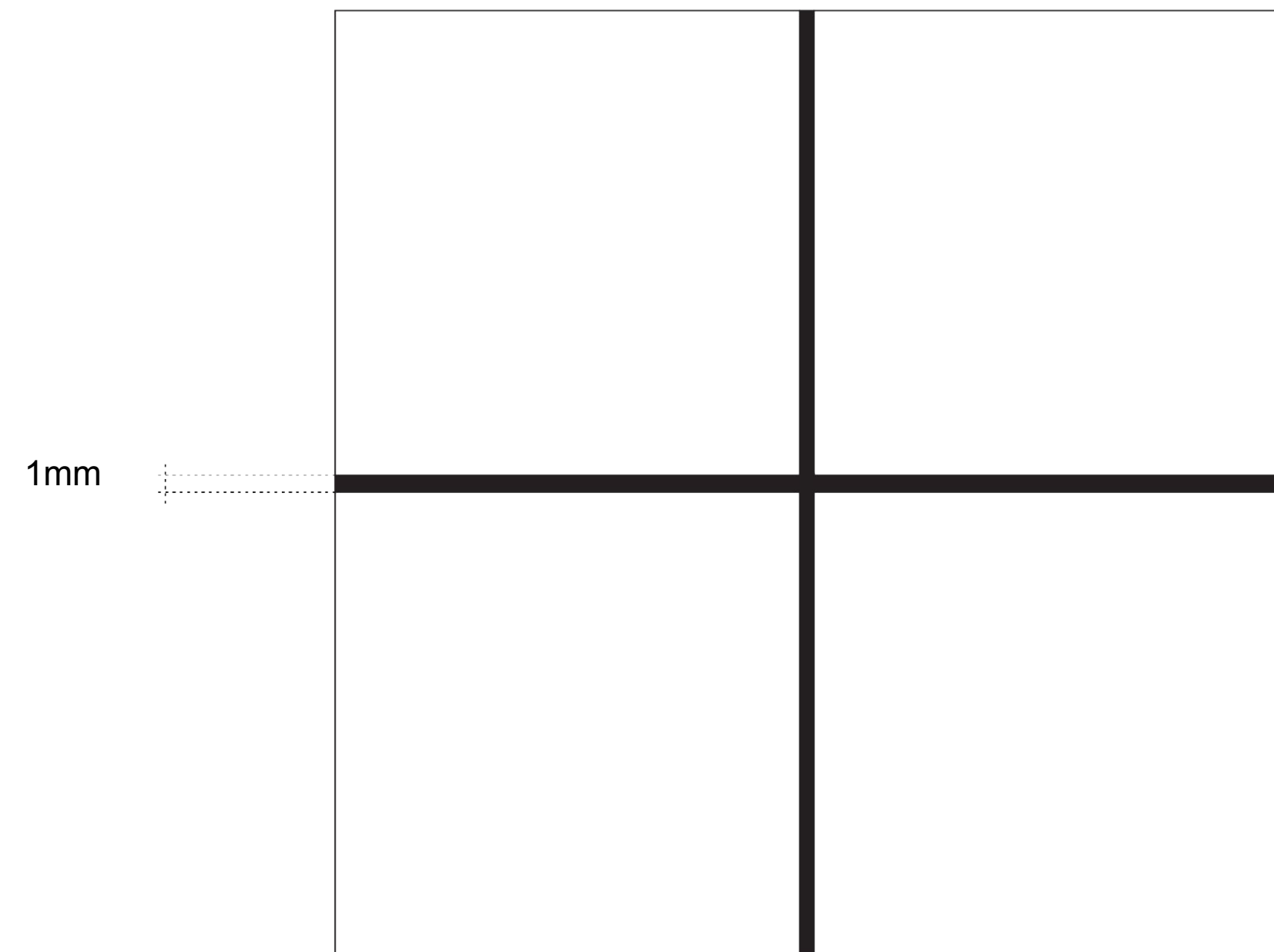


Schematic diagram similar to this one

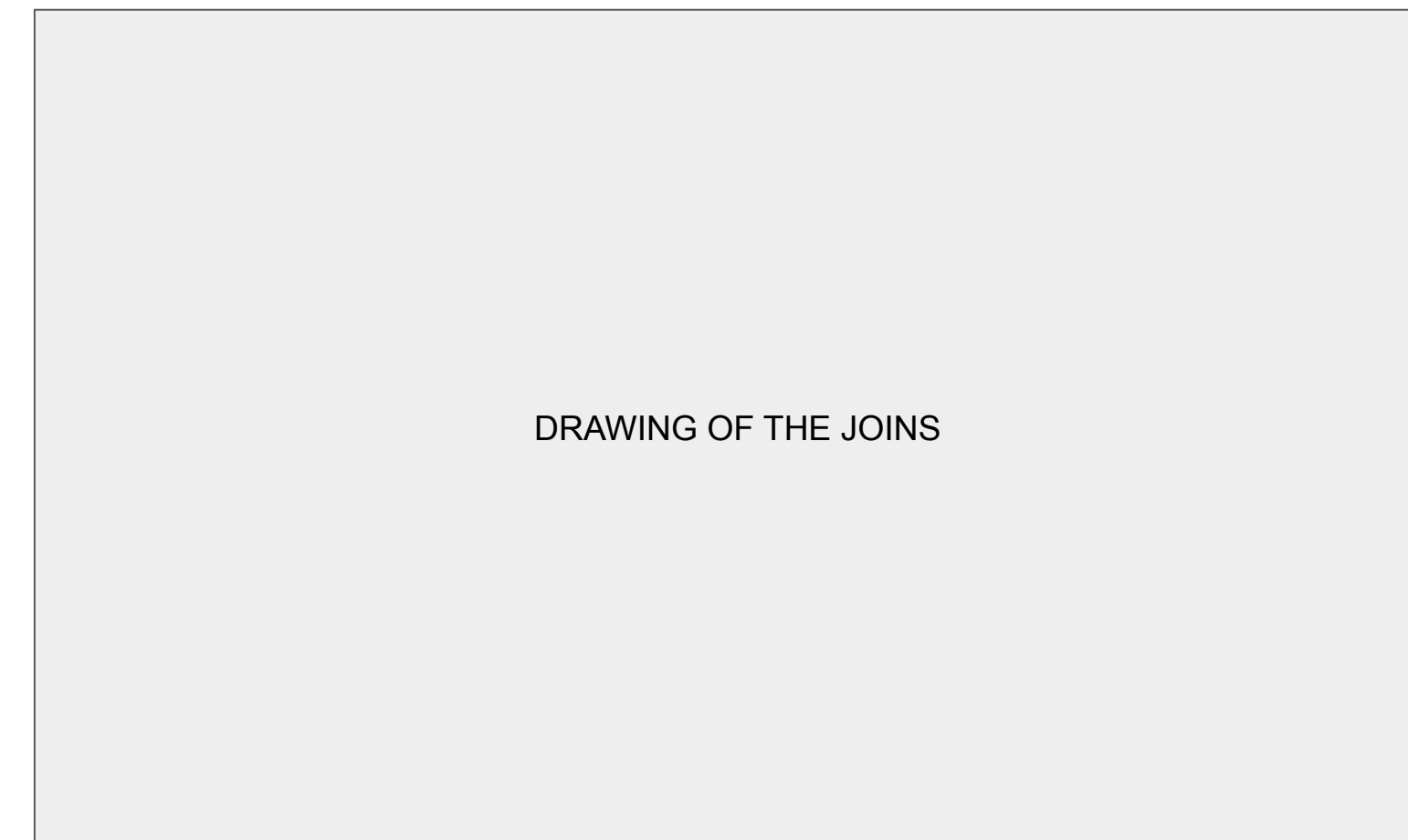


**Assembly / disassembly**

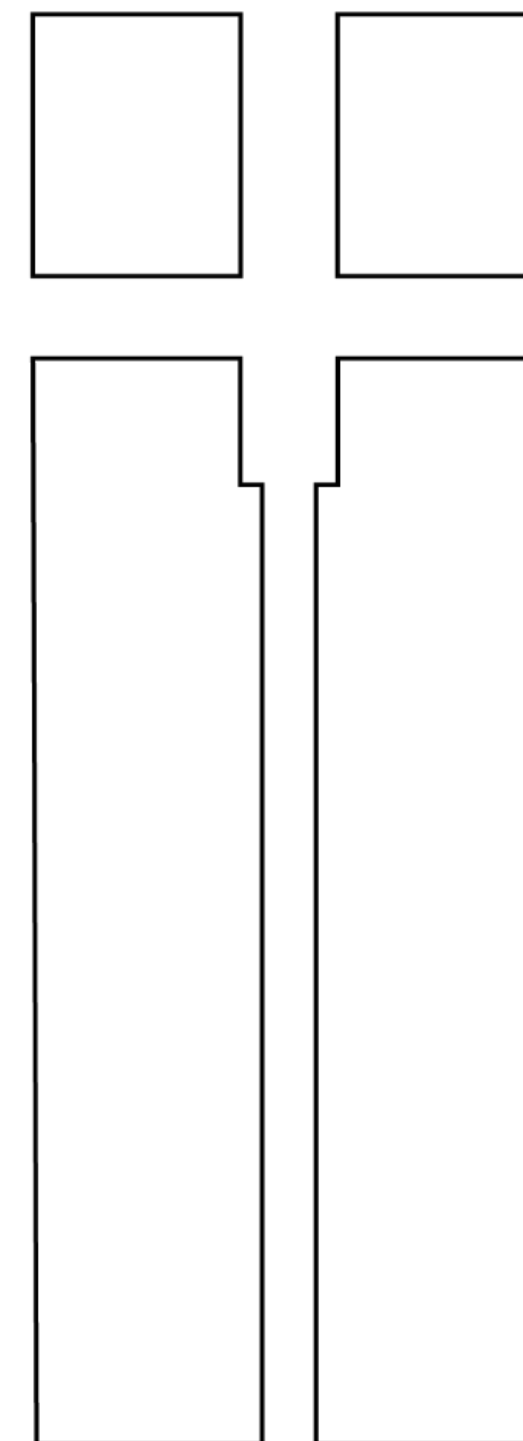
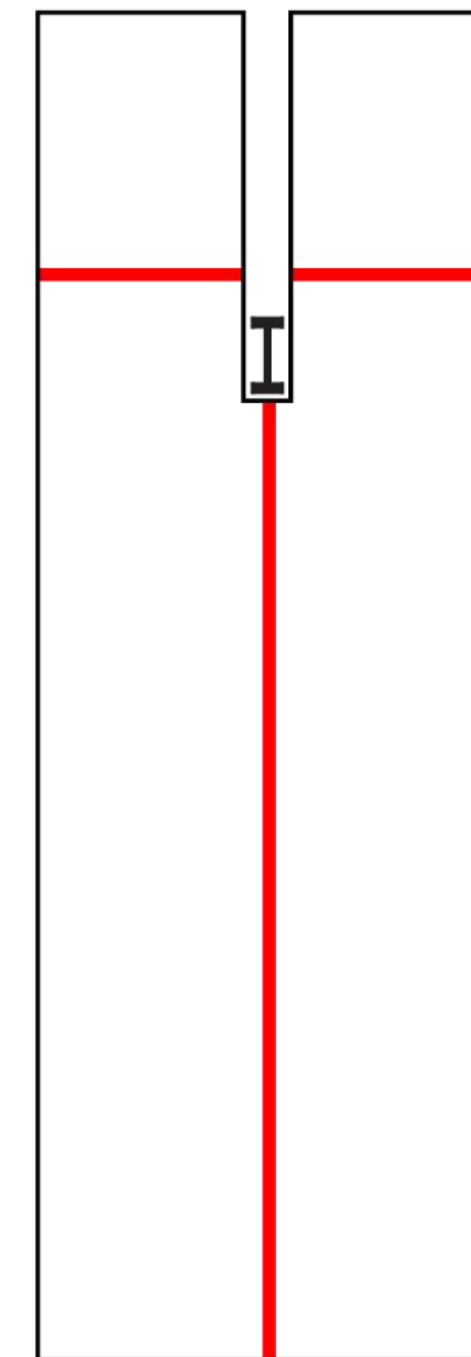
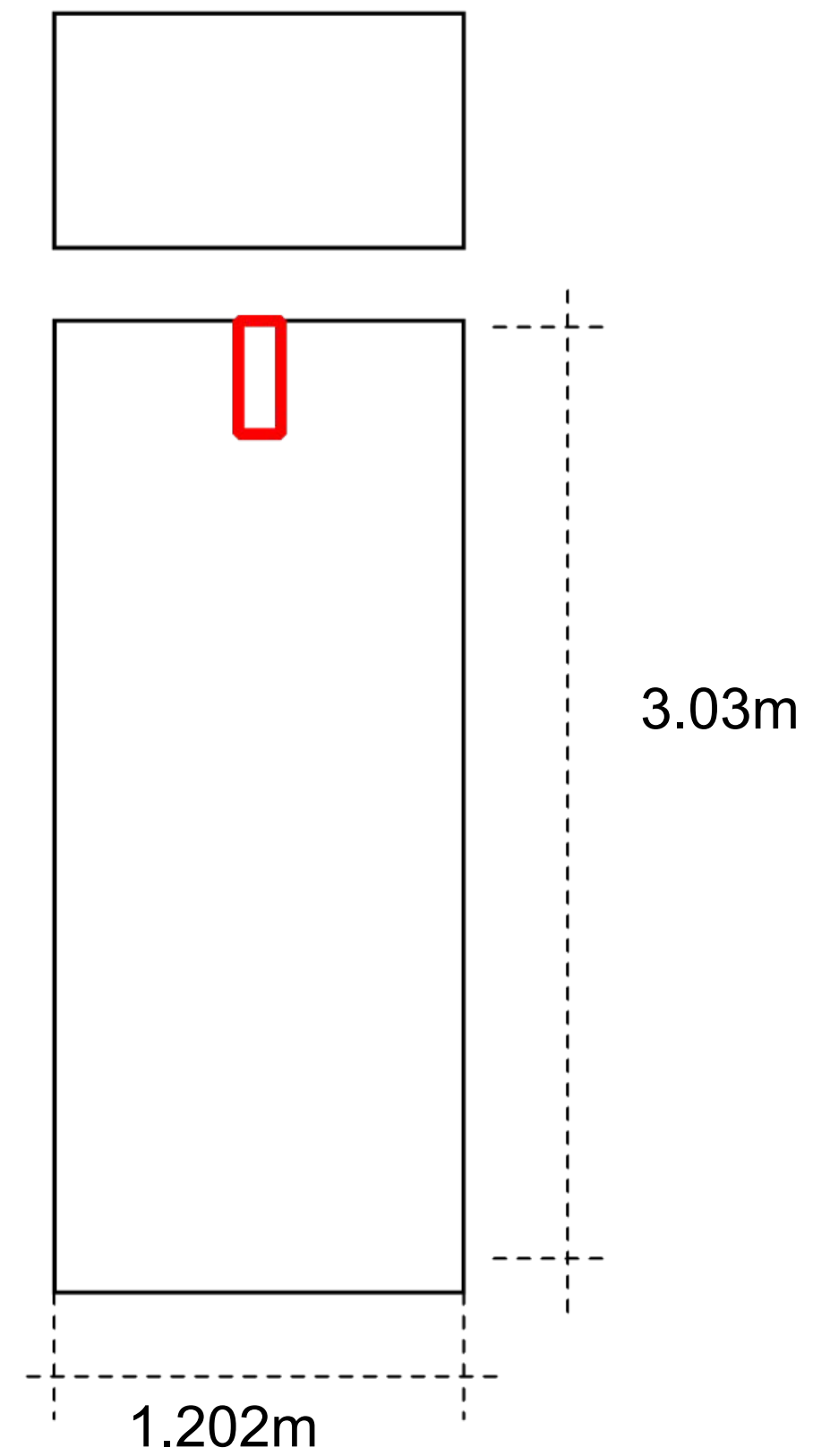
**Ways to facilitate the assembly and disassembly of the  
intervention to avoid losing materials and time**



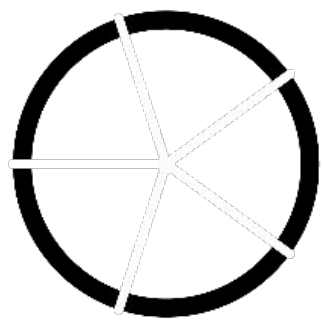
Distance between panels



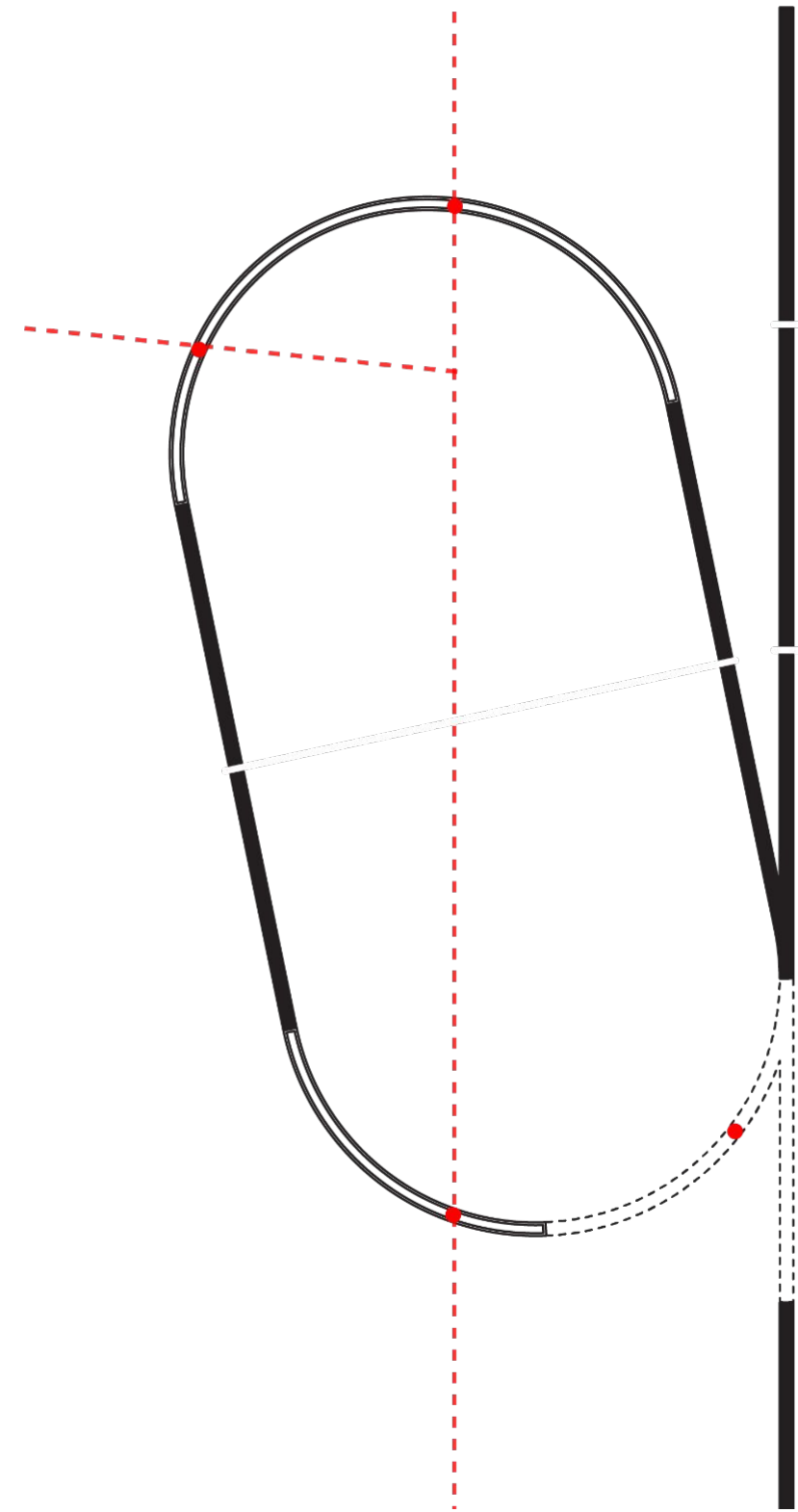
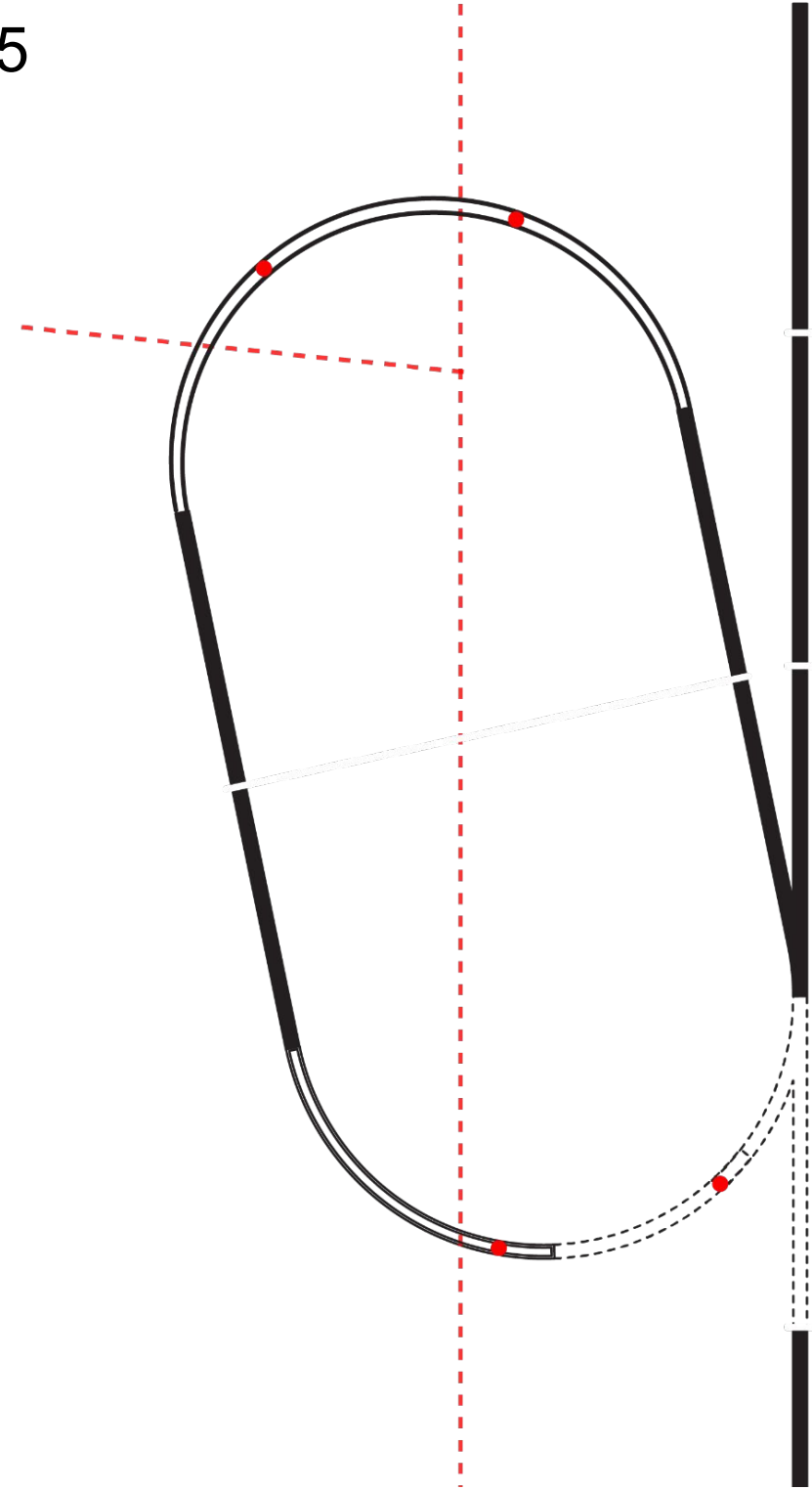
How the joins are made



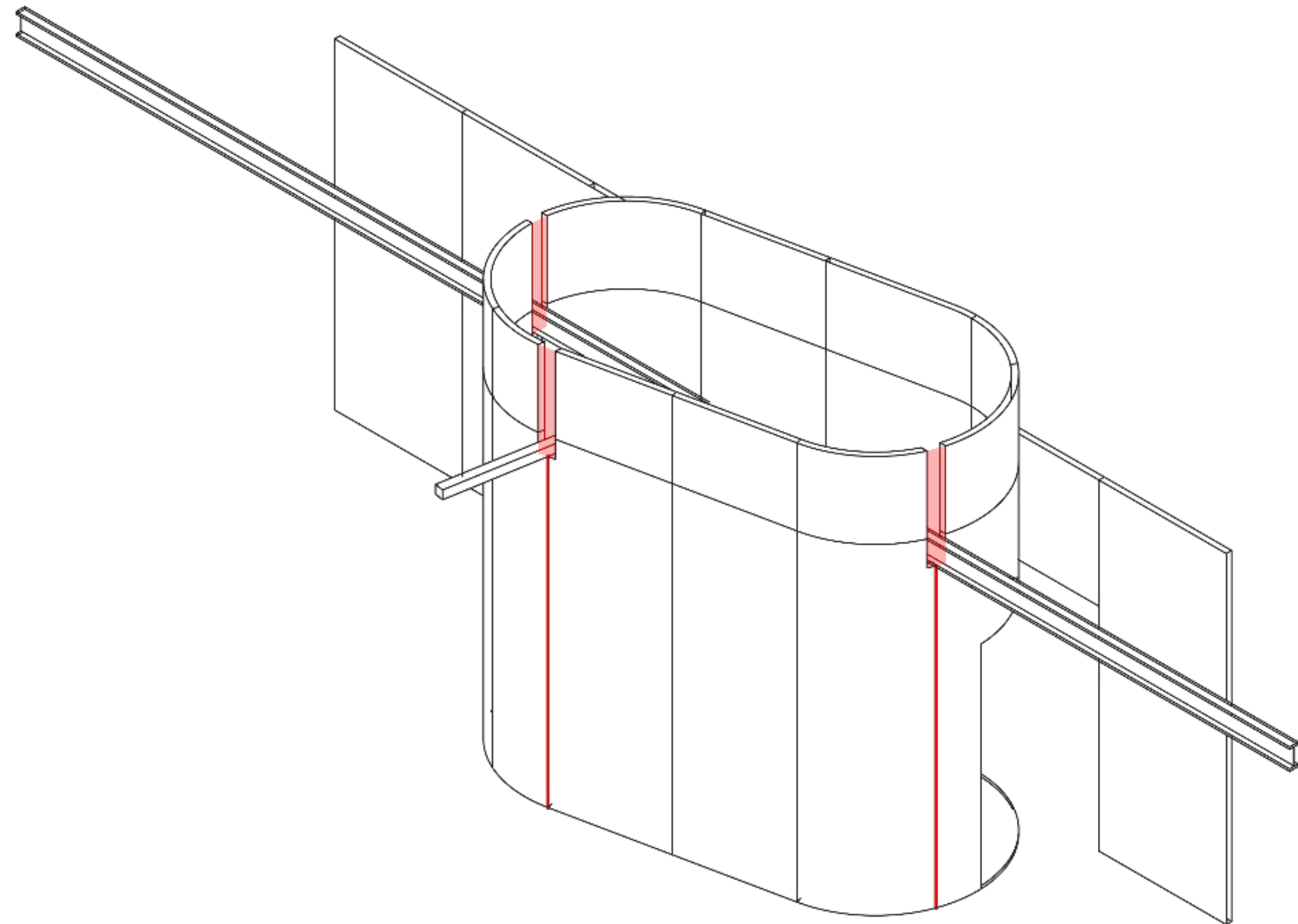
Alignment of the seams with the beams

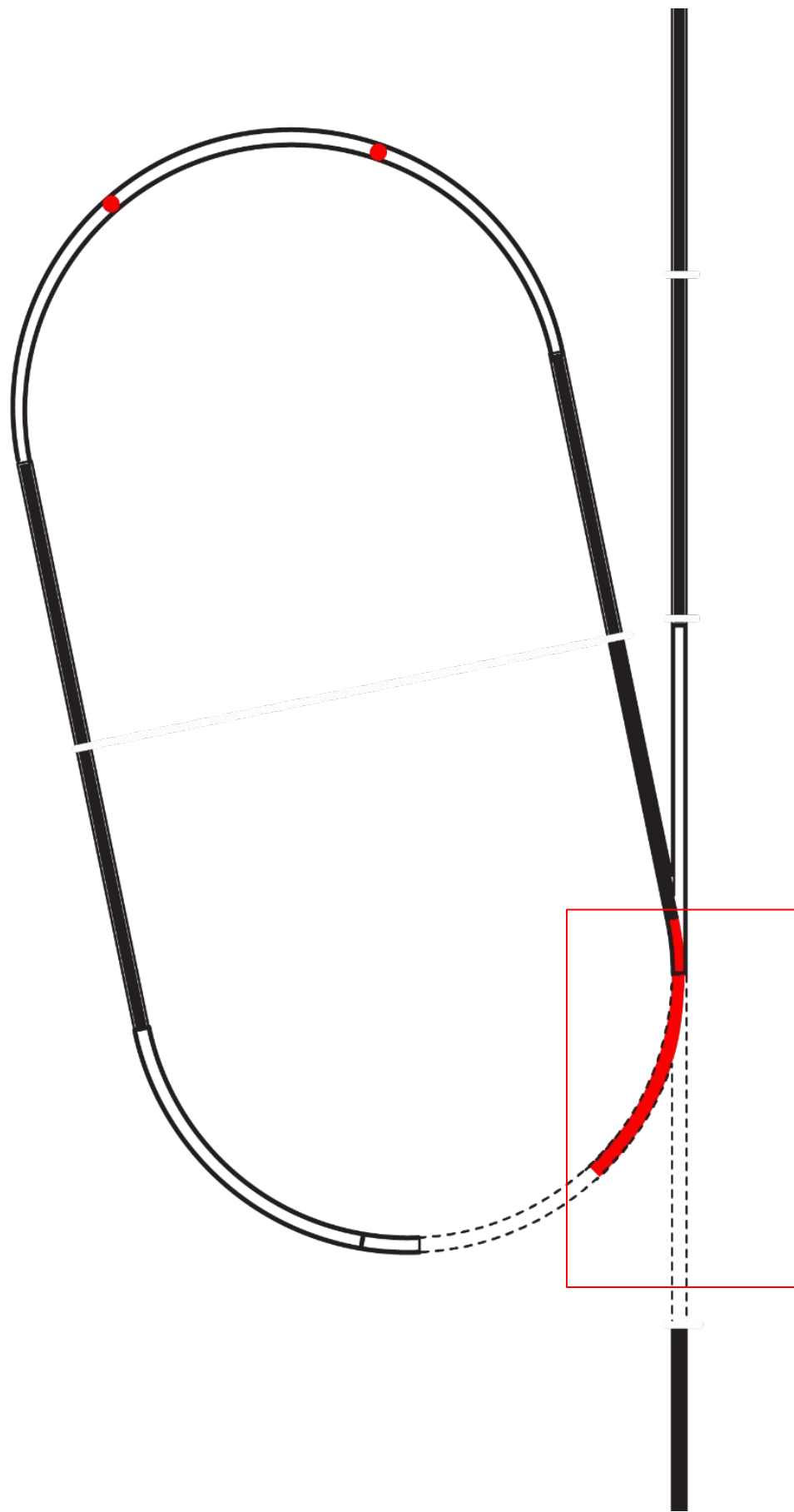


x5

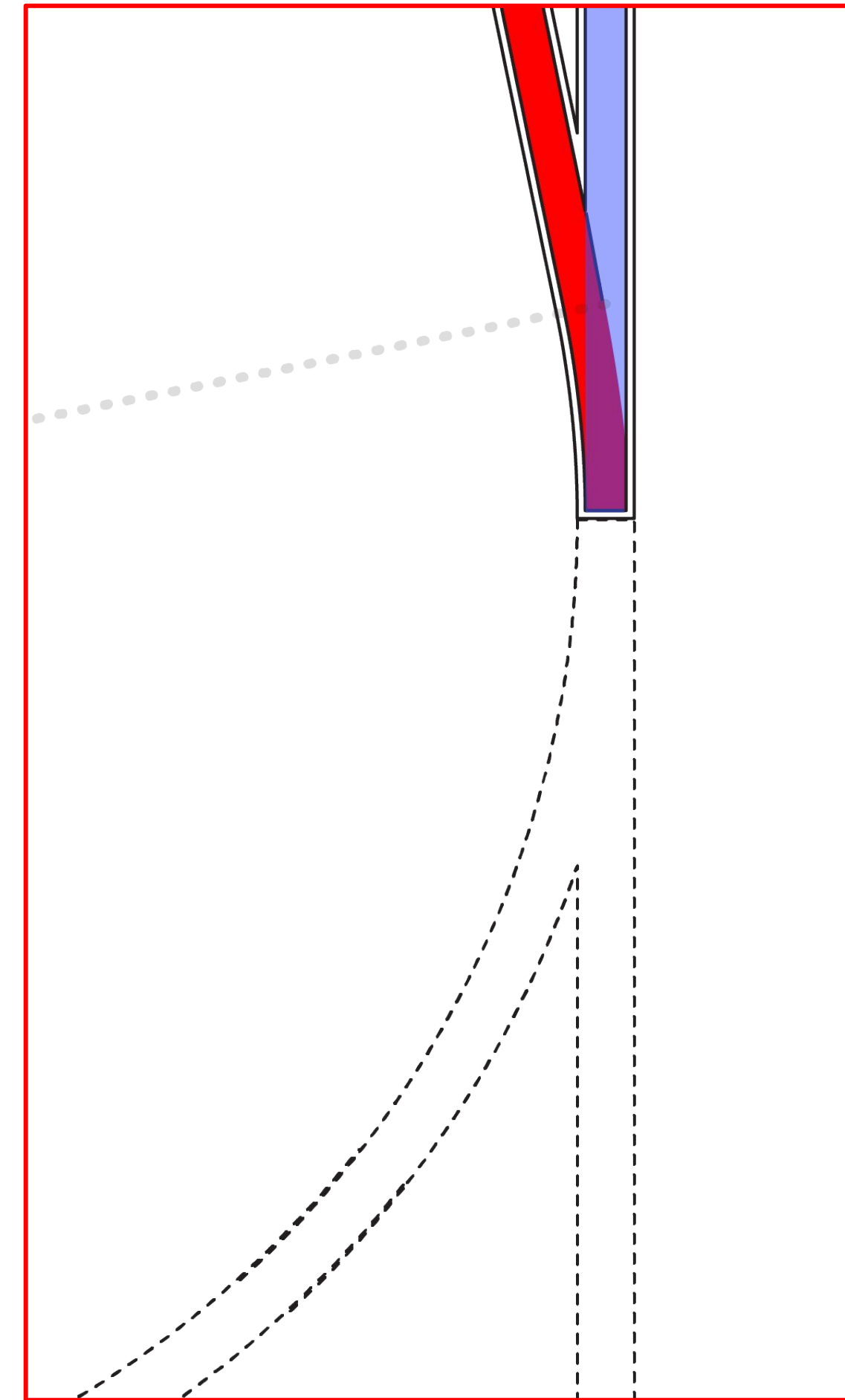
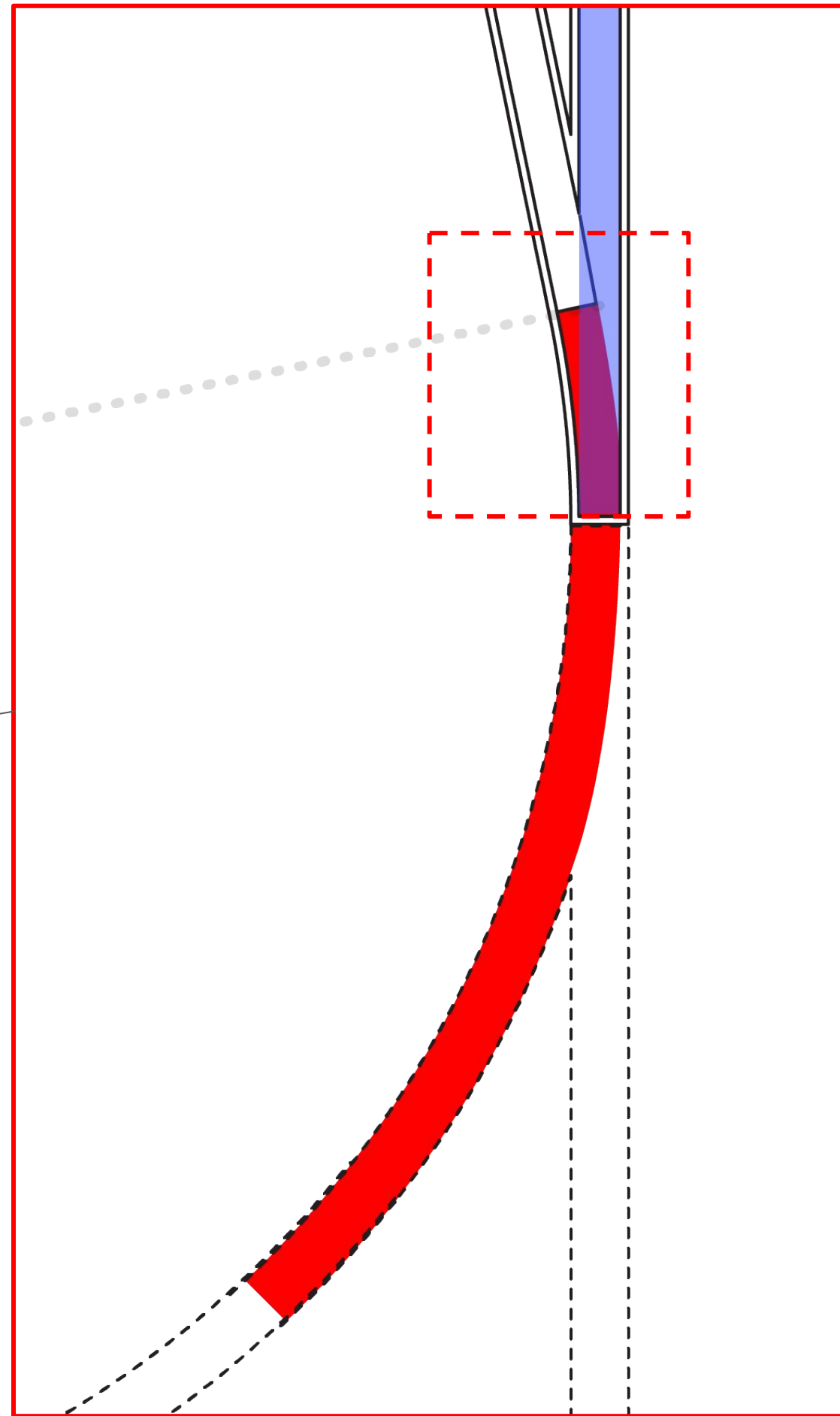


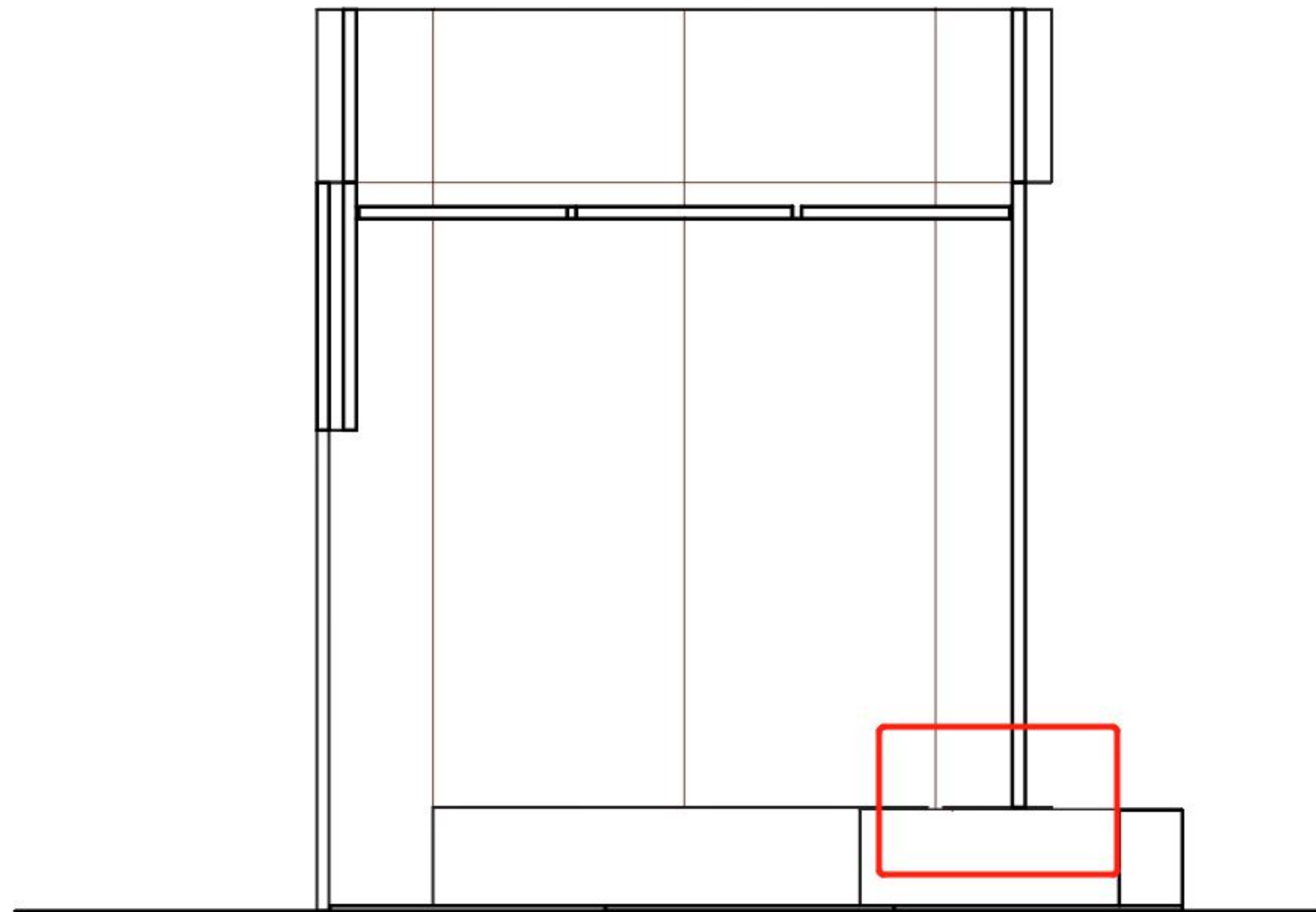
Rethink the separation of panels to avoid small panels



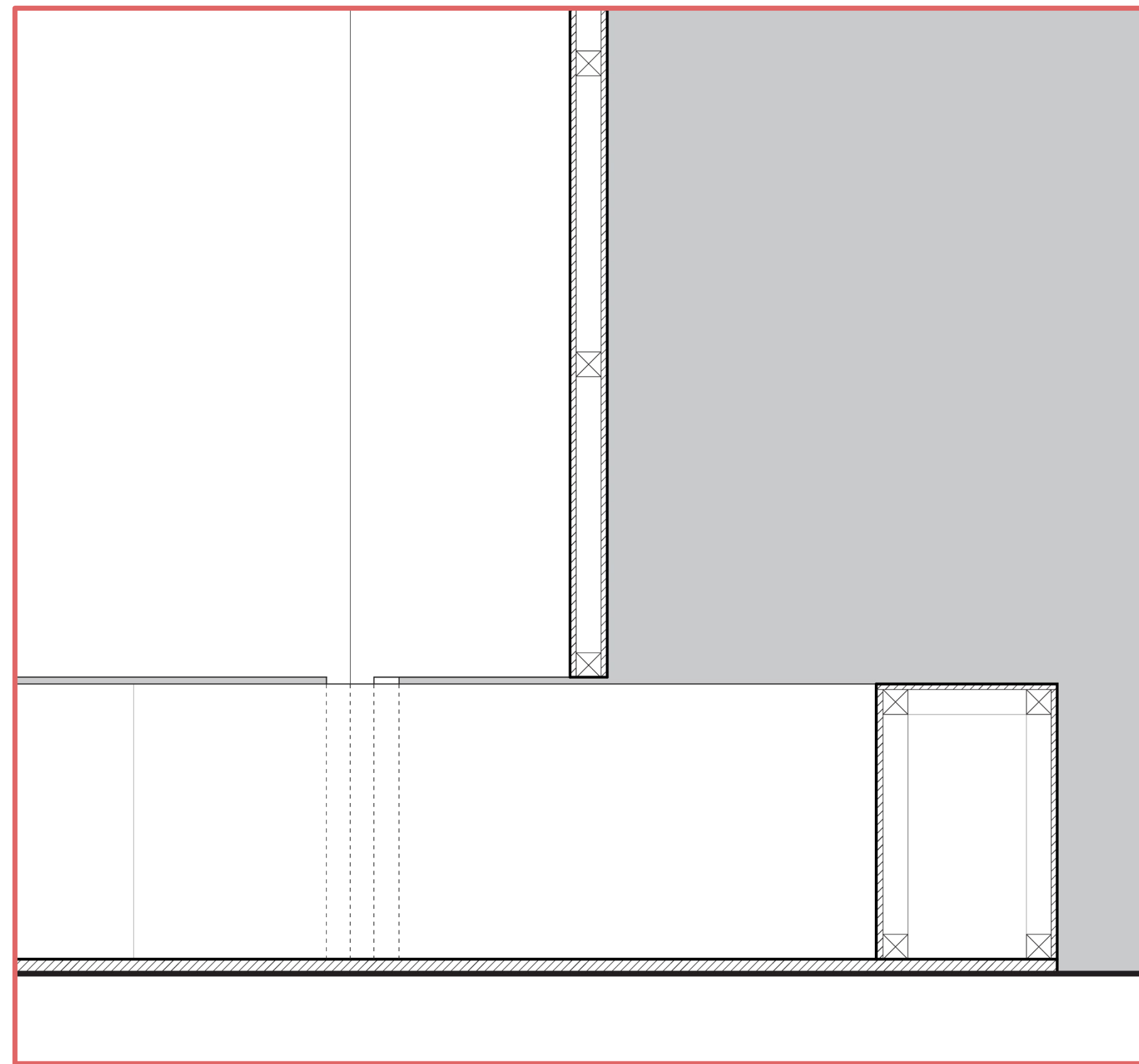


Combination of curved and straight panels



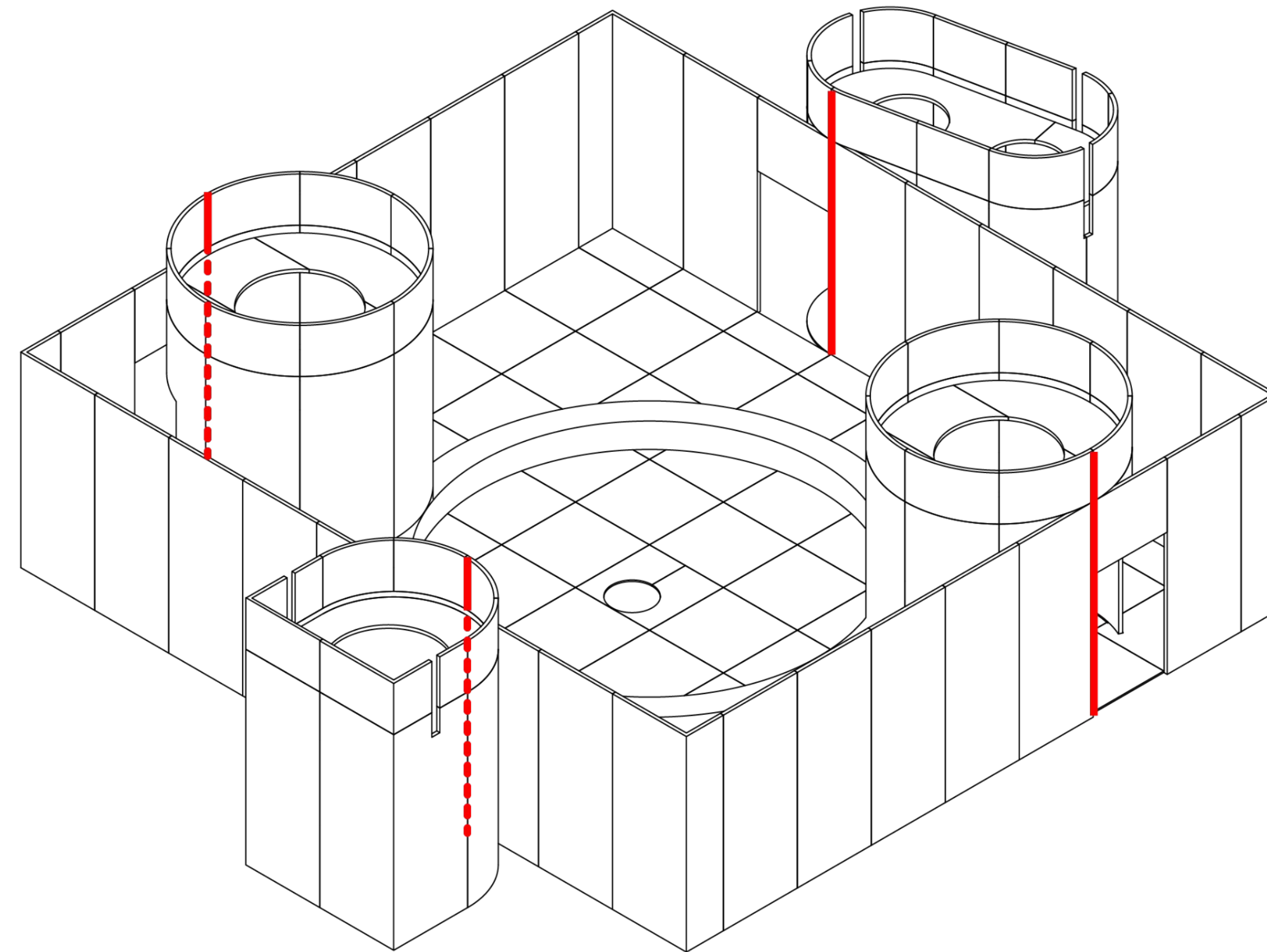
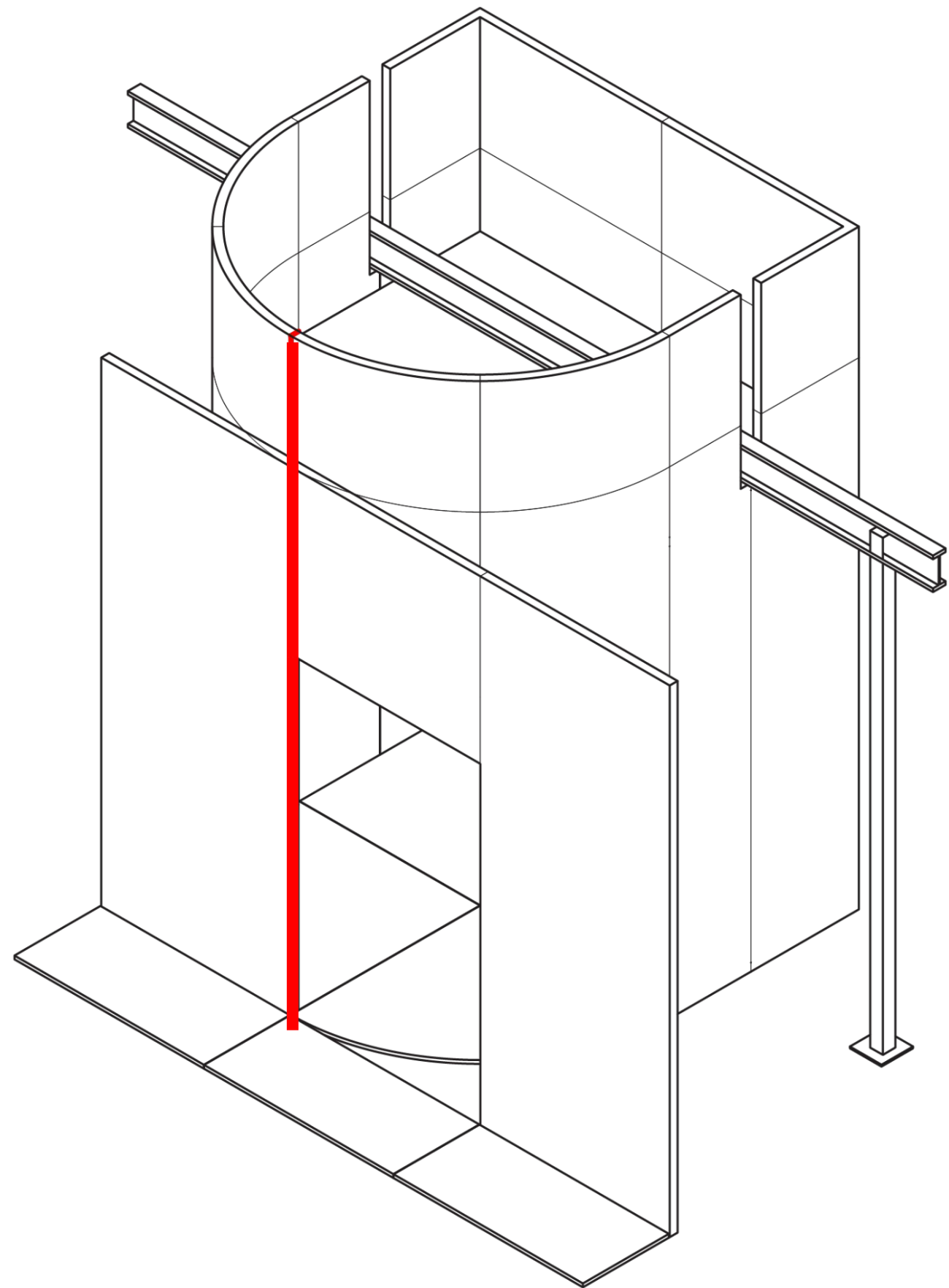


Floating structure \_ legs hidden inside the bench

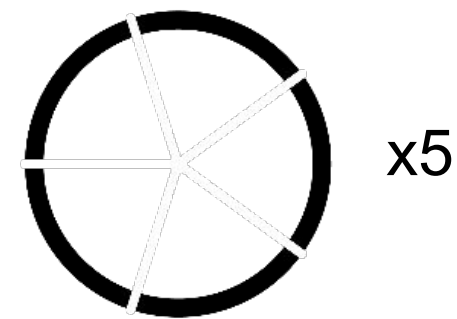


**User experience and visual appearance**

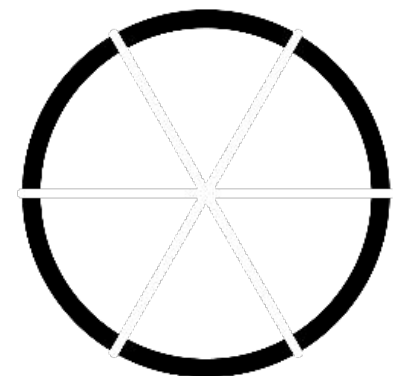
**Construction ways that make the intervention more appealing  
to the user**



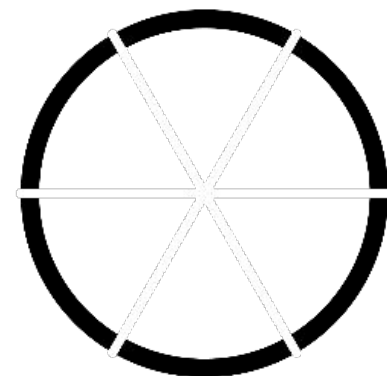
Alignment of the seams with each other



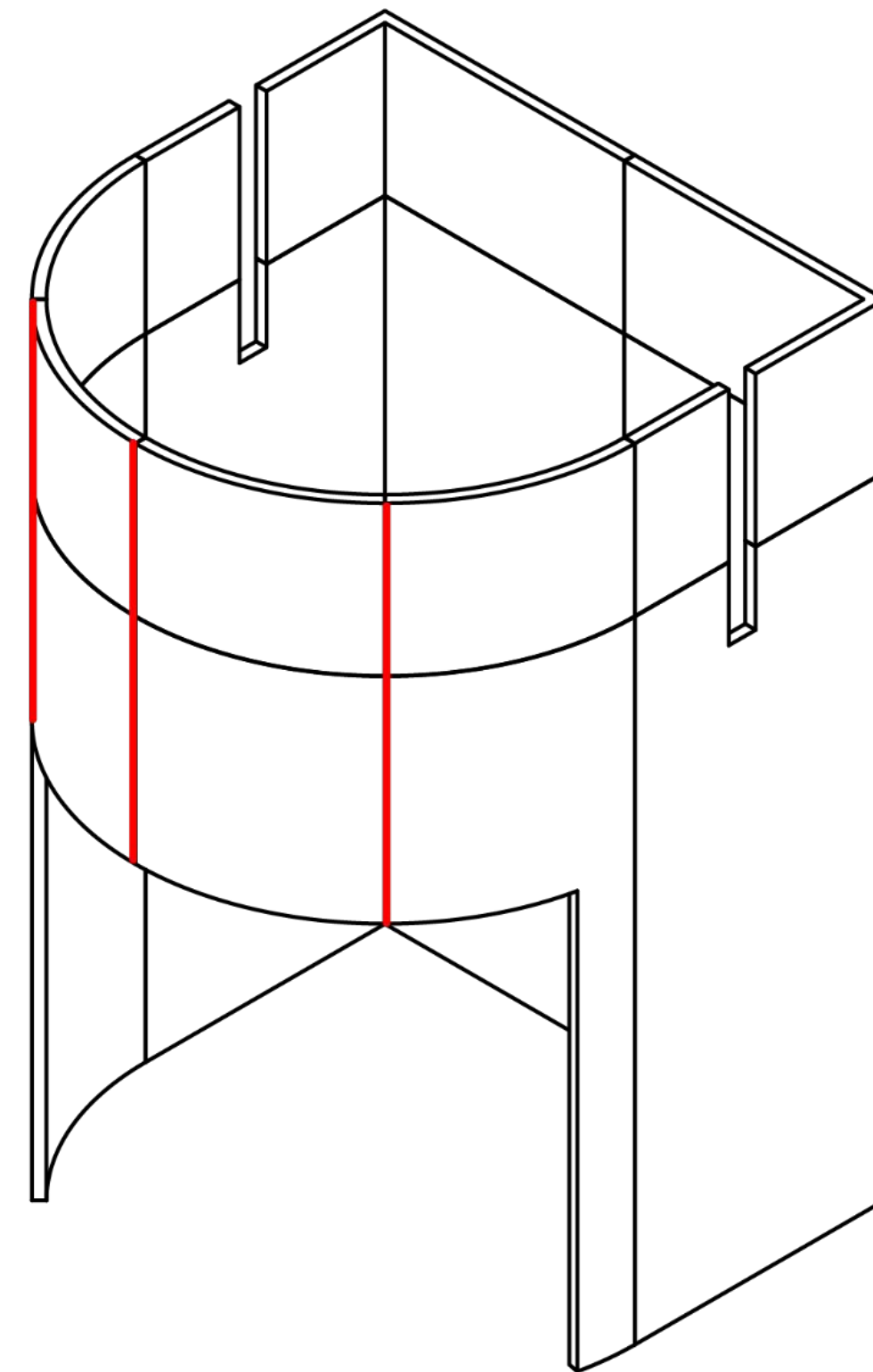
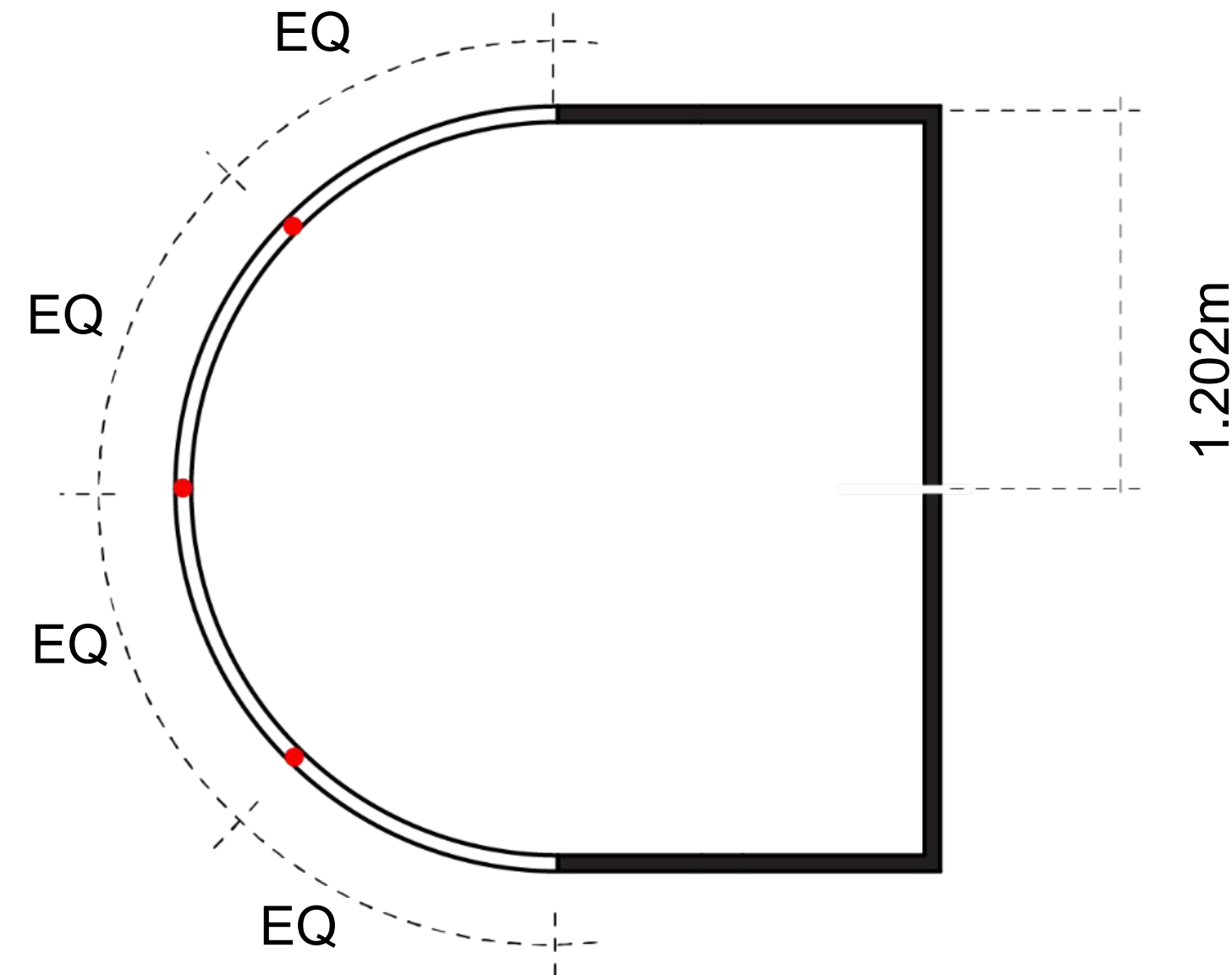
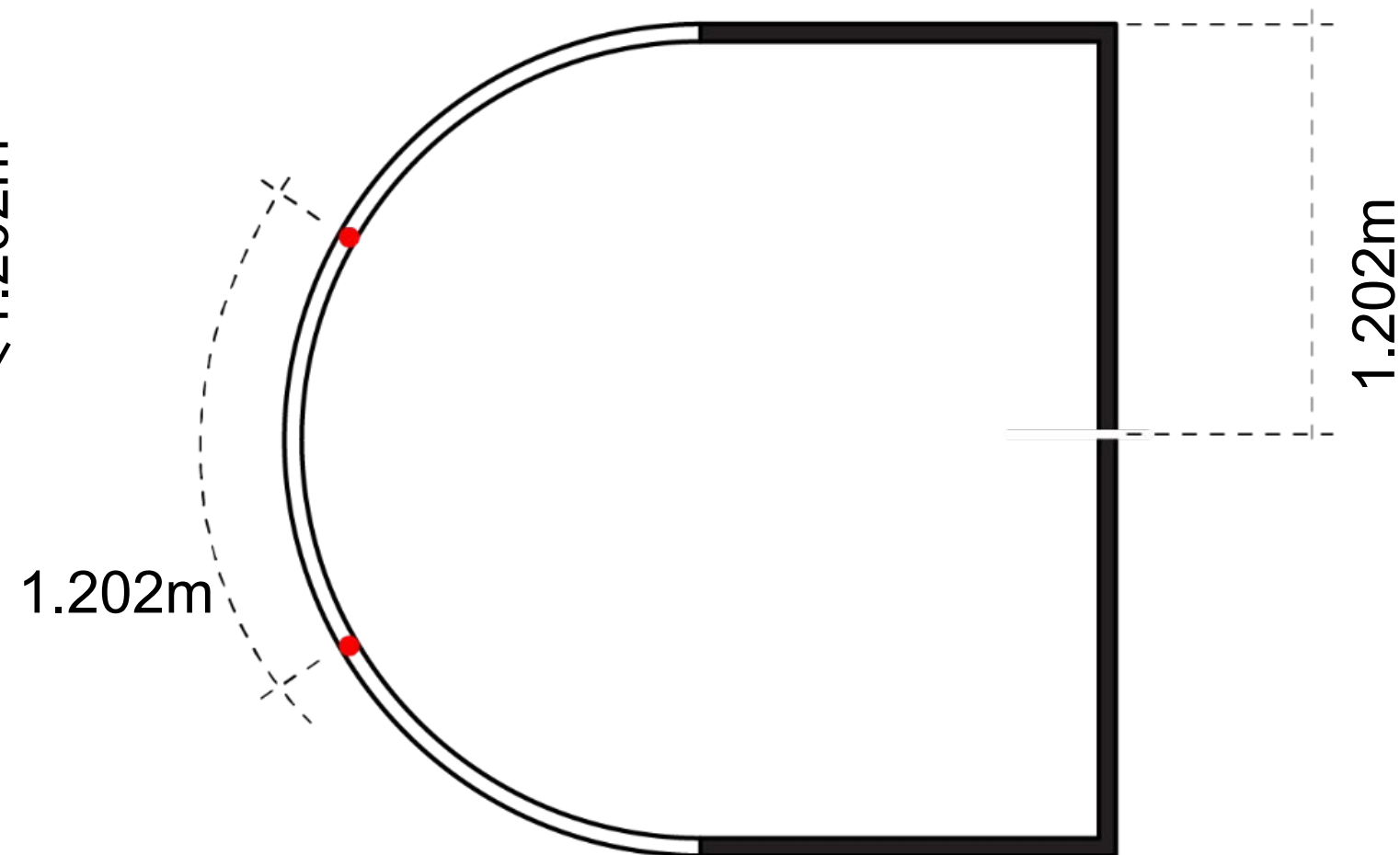
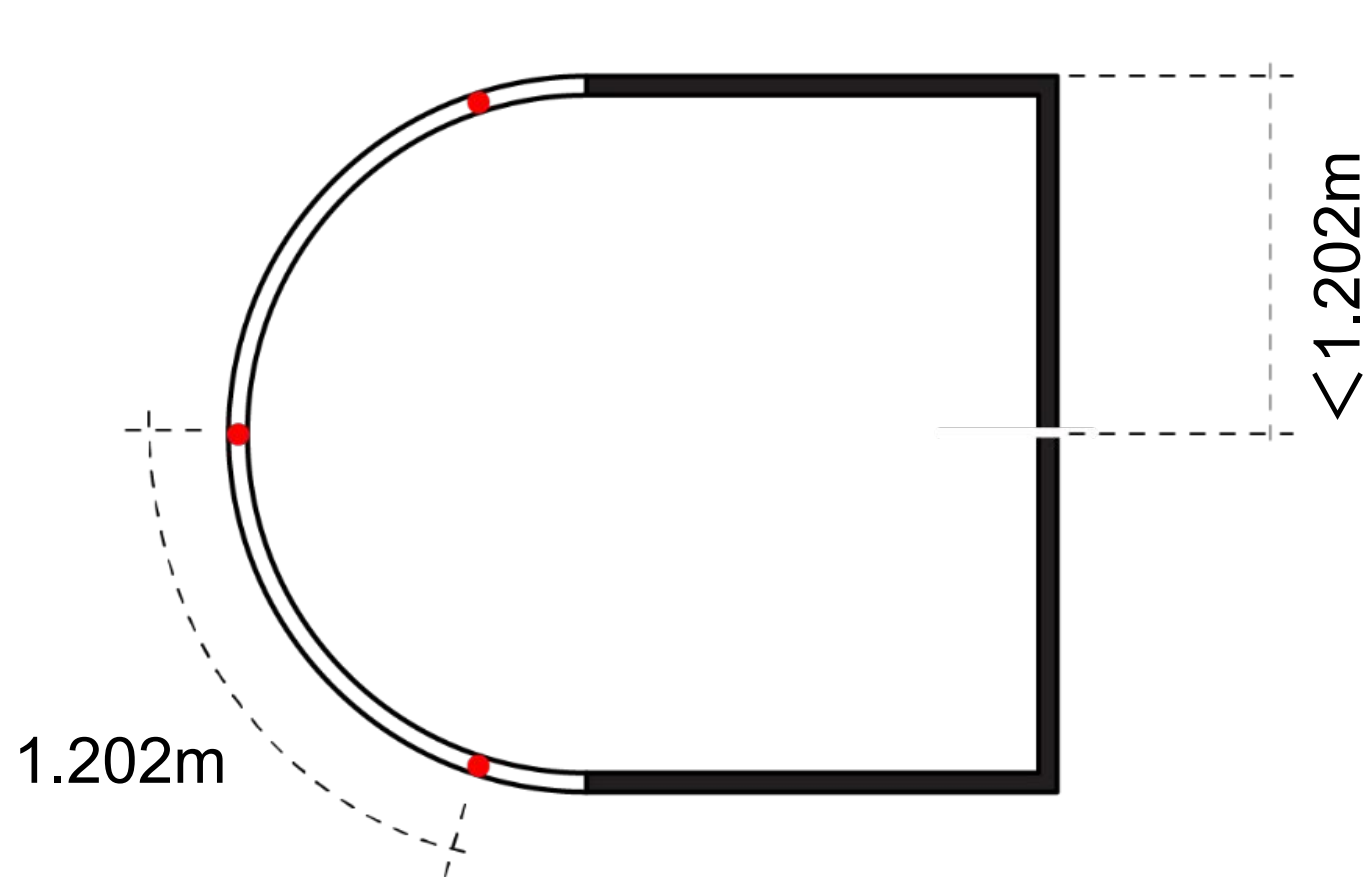
x5



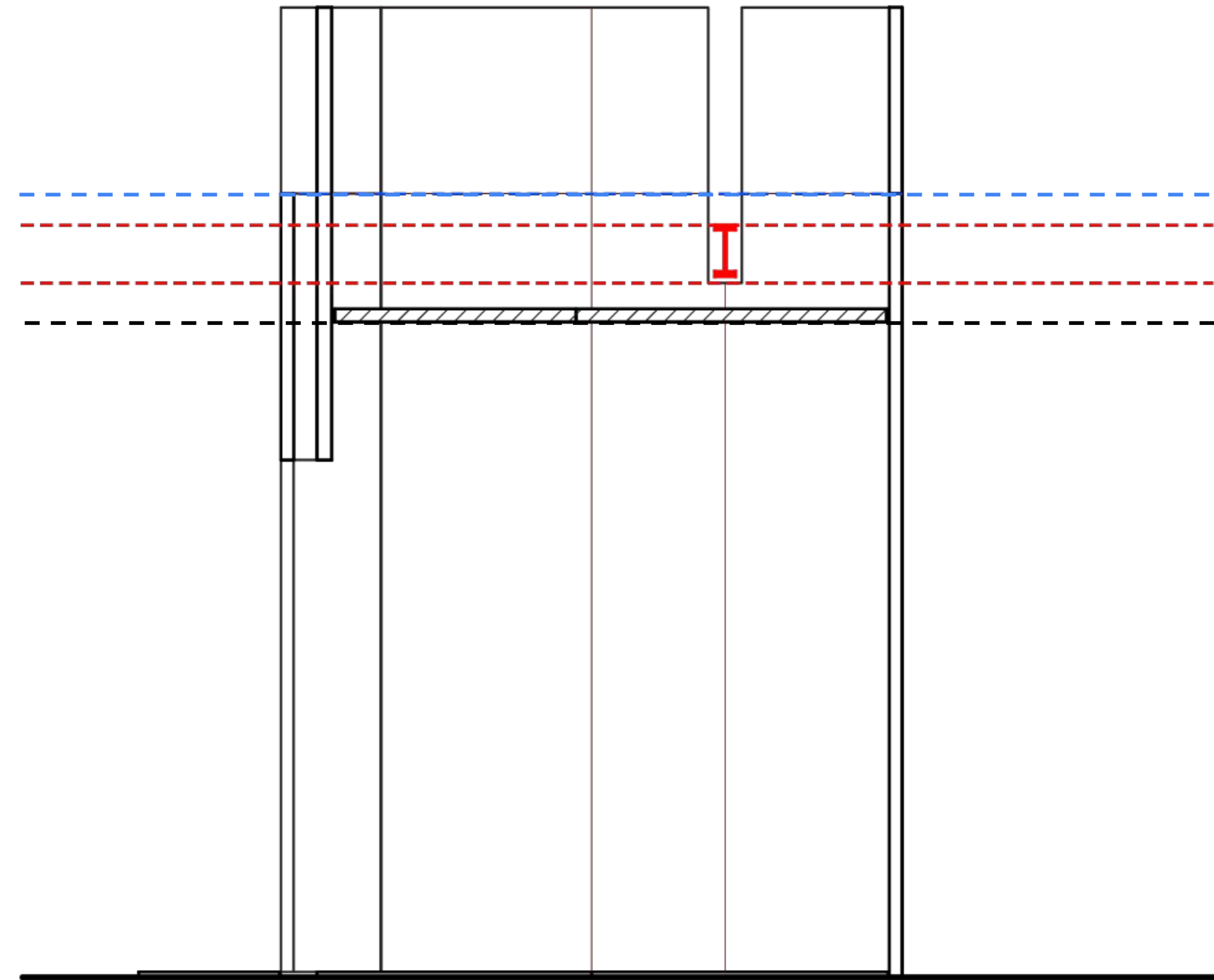
x6



x6

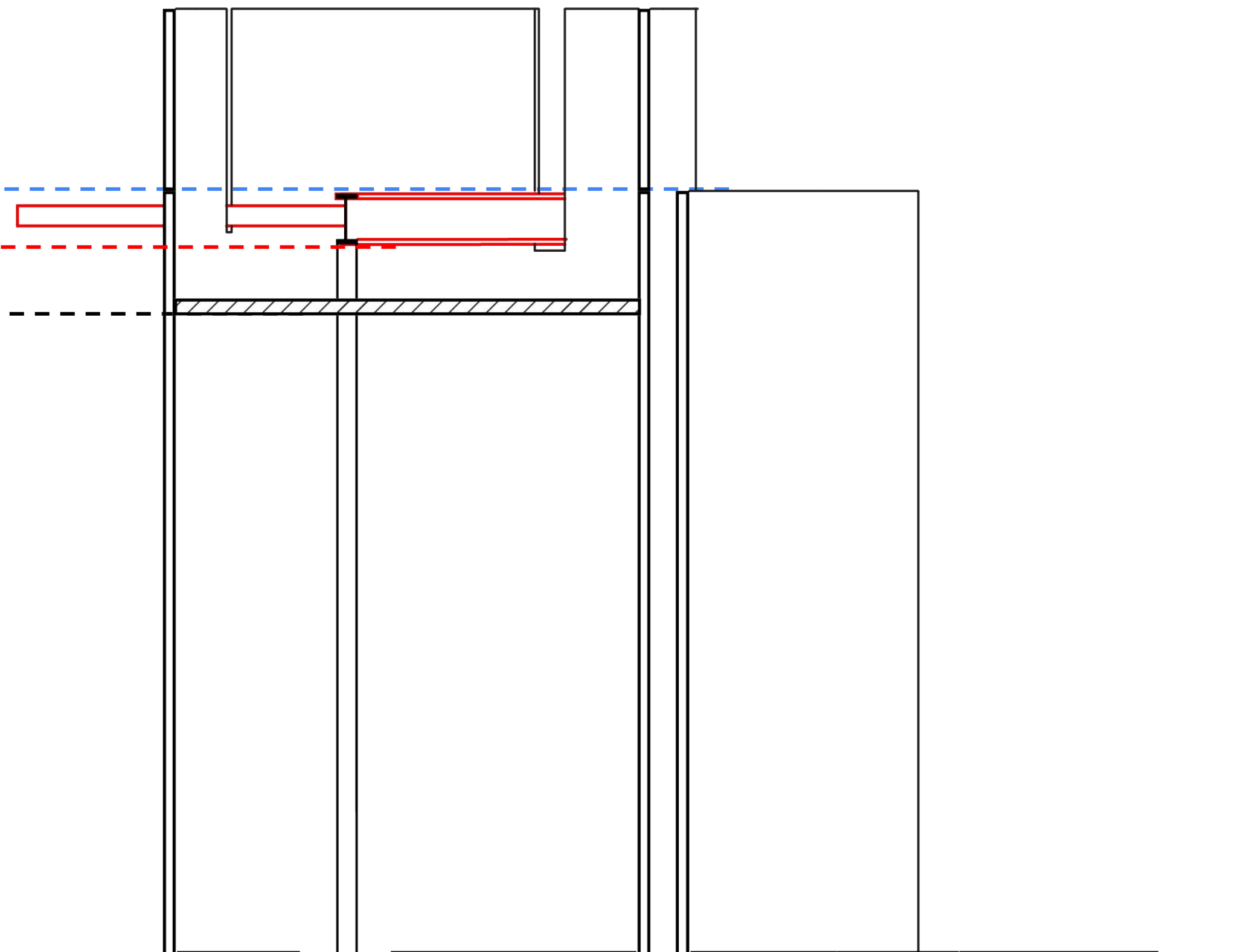


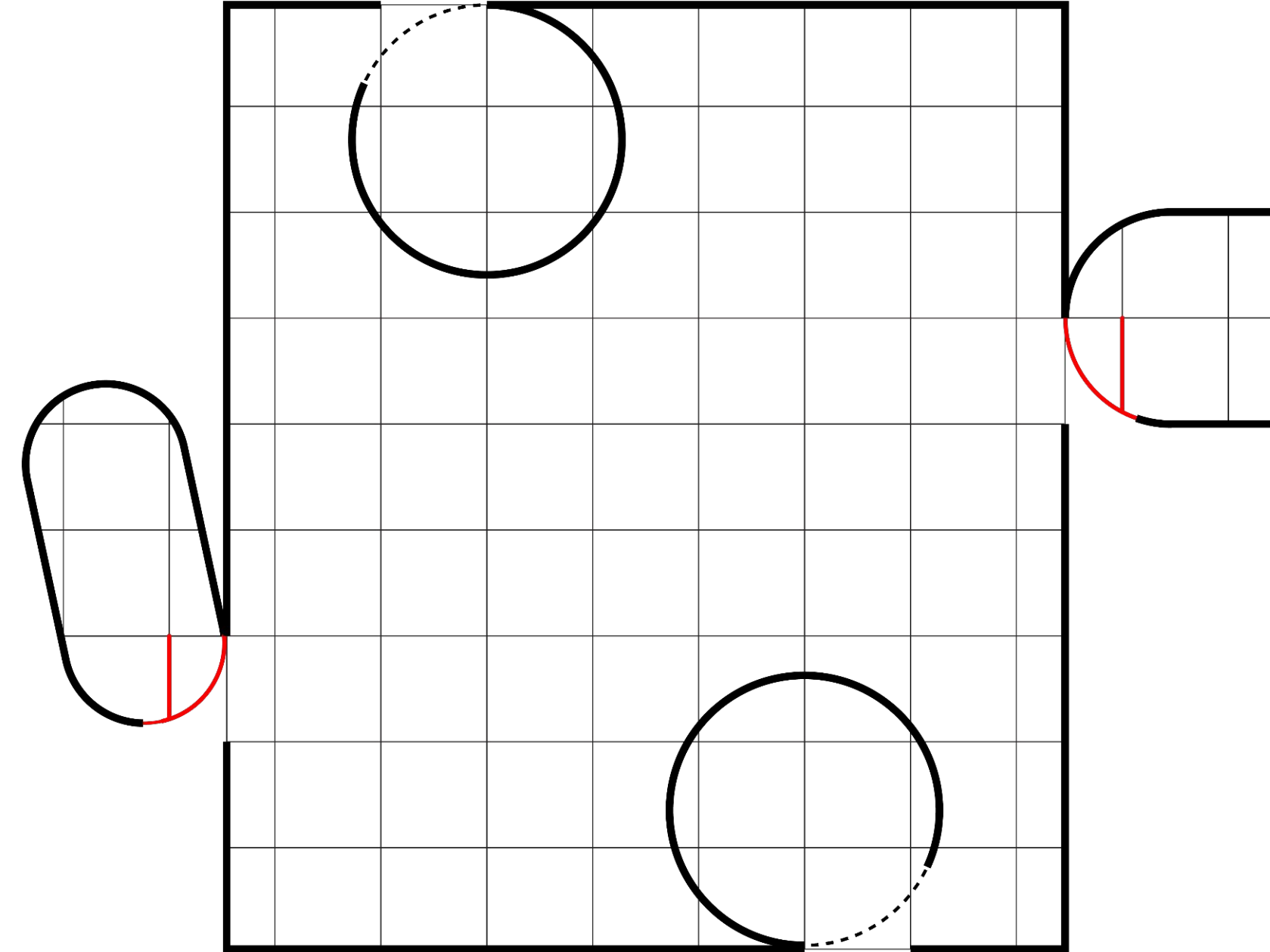
Manipulate the seams based on both size of the space and the alignment



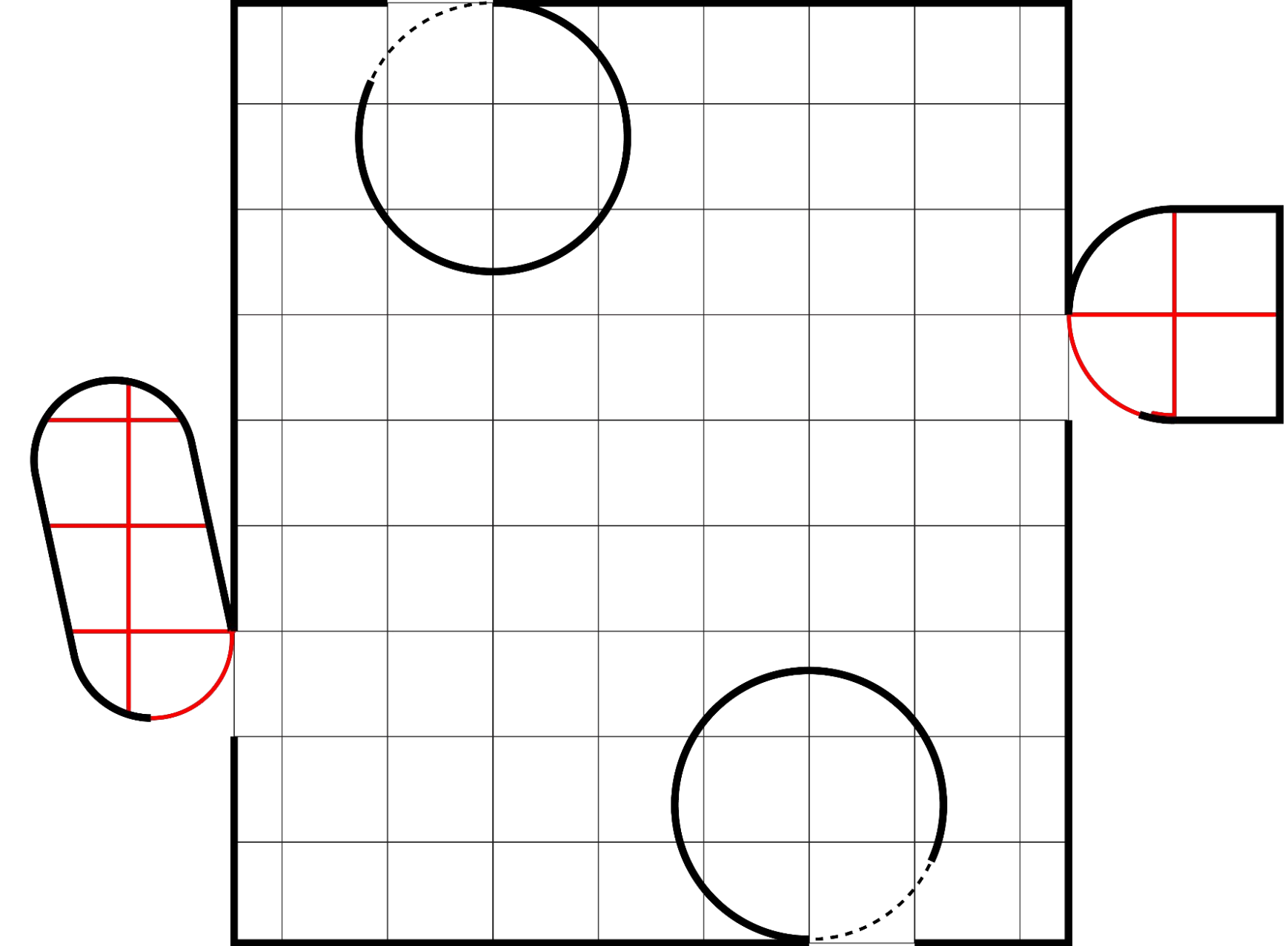
Seam  
Beam  
Ceiling

Ceiling below the beams

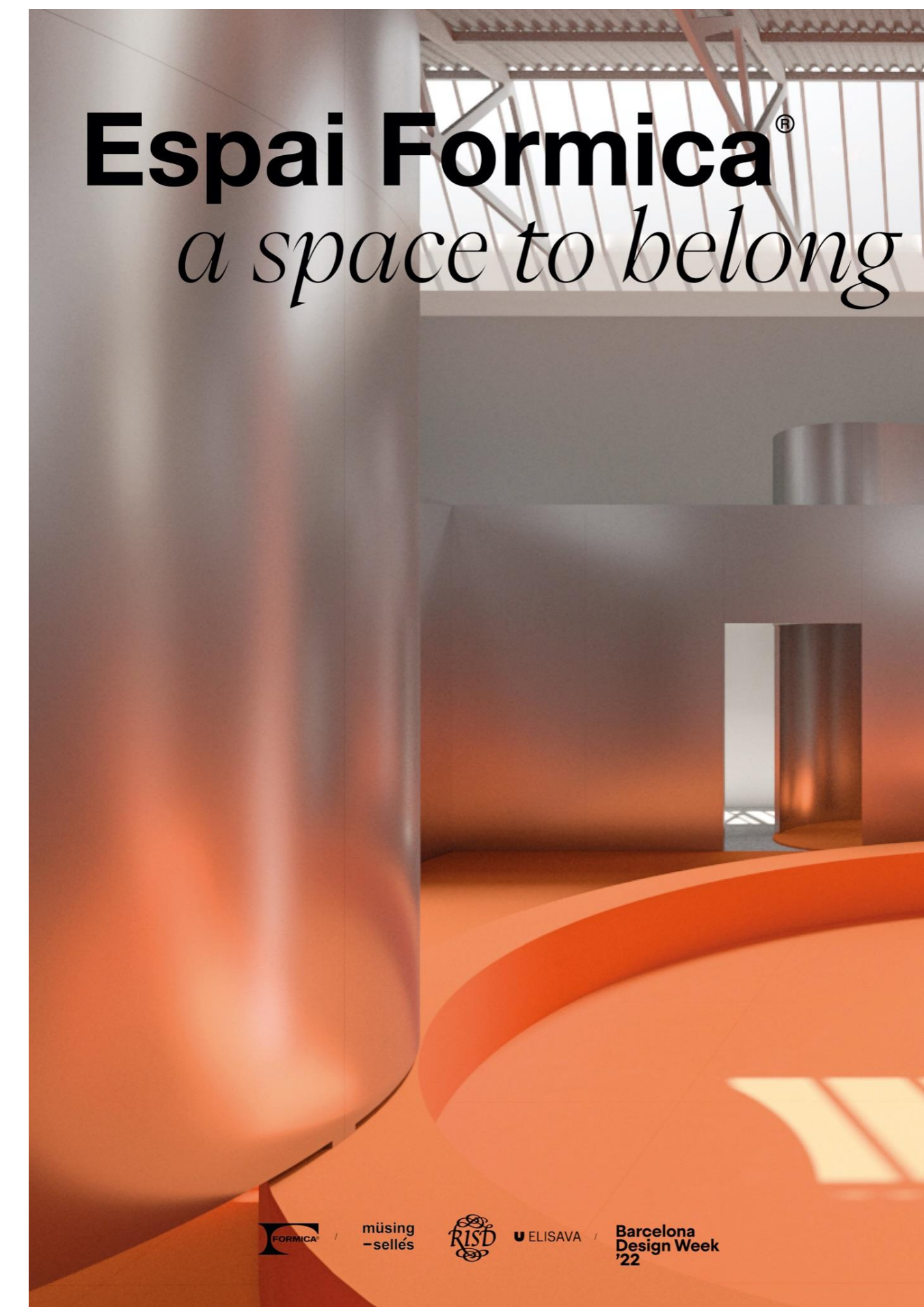




Avoid seams on the openings



Architecture as a communication tool



Elements to keep

Elements to keep

Aina Esquirol

Claudia Anguera Marti

Cristina Chenxi Pan Liu

Emma Fifield

Eulàlia Sala

Qiong Wu

Mar Gener

Grace Barret

Gunju Kim

Jianang Wu

Natalia Silva

Qyu-Ri Kim

Rada Singhasaneh

Shreya Khanna

Vedika Khushalani

Thank you.