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A New Era Shaped by Recycled Materials

by Riccardo Giovanetti - WeRoll magazine



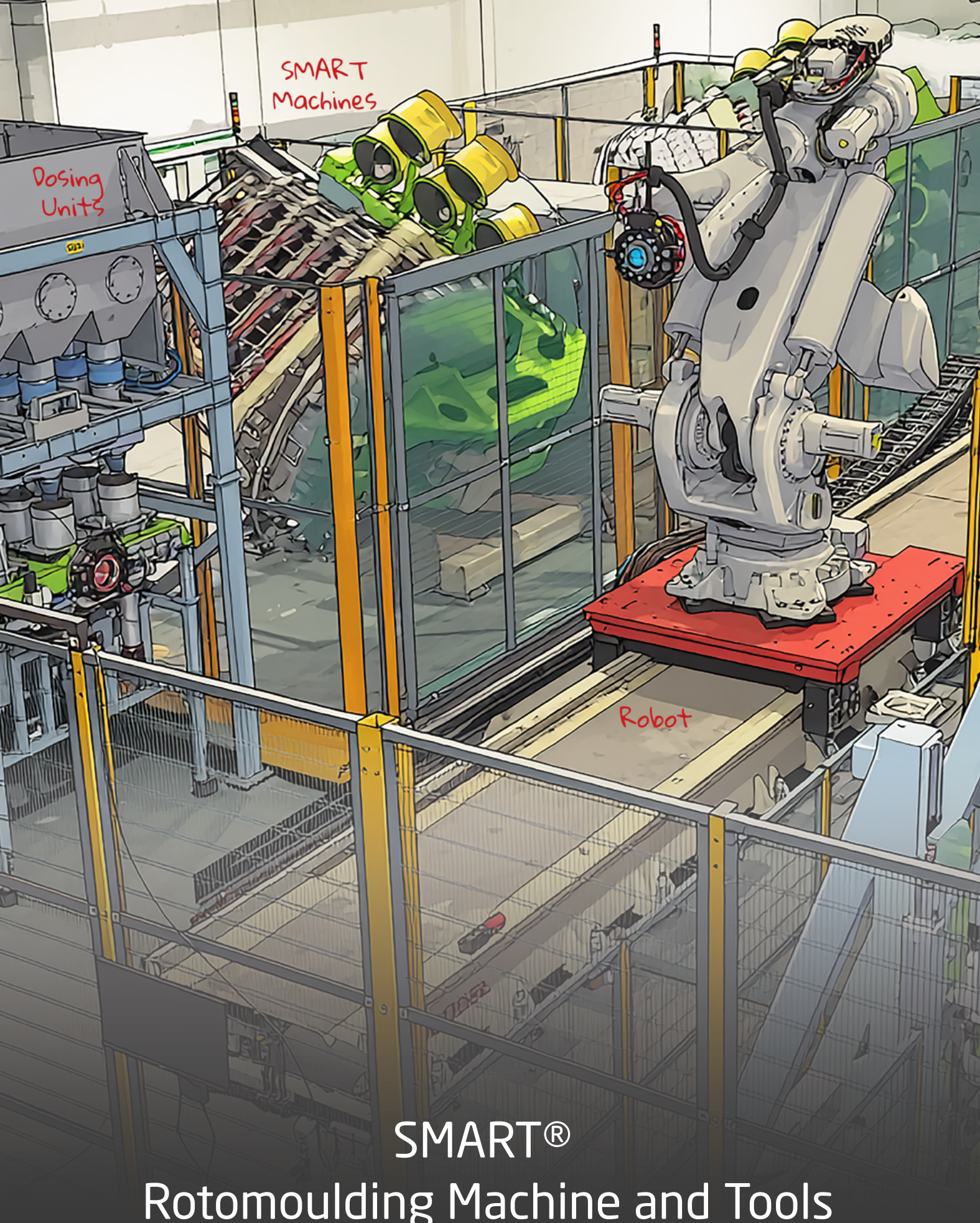
This new issue of WeRoll is dedicated to the growing role of recycled plastics, a theme that today represents a strategic opportunity for the evolution of rotational moulding. What once appeared as a peripheral material choice is now becoming a defining force in the sector, reshaping both production practices and long-term industrial planning. The shift is not driven solely by environmental awareness or market trends; it is increasingly anchored in regulatory frameworks that oblige manufacturers to integrate specific quantities of recycled polymers into their products.

Across several industries, legislation has matured to the point of establishing measurable thresholds for recycled content. Packaging, waste-management systems, automotive components and various consumer-goods categories already operate under rules that require producers to demonstrate compliance through certified material use. As these obligations expand, they exert a direct influence on rotational moulding companies, which must adapt their processes to meet the expectations of clients operating in regulated sectors. The transition therefore emerges not from voluntary sustainability ambitions but from concrete legal requirements that shape procurement strategies, material selection and product development.

For rotational moulders, this moment marks a profound technical and cultural transformation. Recycled polymers behave differently from virgin materials, demanding adjustments in grinding, heating cycles and mould design. The sector is learning to work with feedstocks that may vary in origin and composition, developing new quality-control systems capable of ensuring consistency even when materials derive from post-consumer or post-industrial waste streams. This evolution requires investment, experimentation and a willingness to rethink established production habits.

As legislation continues to expand into new sectors, the strategic importance of recycled plastics will only intensify. Rotational moulding companies that embrace this transition—through research, process optimisation and cross-industry cooperation—will position themselves at the forefront of a new industrial era in which recycled polymers are not an alternative but a central pillar of production.

Enjoy reading!



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1. Telling the Product

Thomas Heatherwick

Production: Magis, Italy Moulds: Persico, Italy

In-Side Collection



www.magisdesign.com

Text by Roberto Gonne

Thomas Heatherwick is one of the UK's most prolific designers, whose varied work over two decades is characterised by its originality, inventiveness and humanity. Defying conventional classifications, Thomas founded his studio in 1994 to bring together architecture, urban planning, product design and interiors into a single creative workspace. Working across multiple scales, locations and typologies, Heatherwick Studio has developed into a team of over 200 makers and inventors with no signature style. Led by human experience rather than any fixed dogma, the studio creates emotionally compelling places and objects with the smallest possible climate shadow.

A Manifesto of Material Innovation

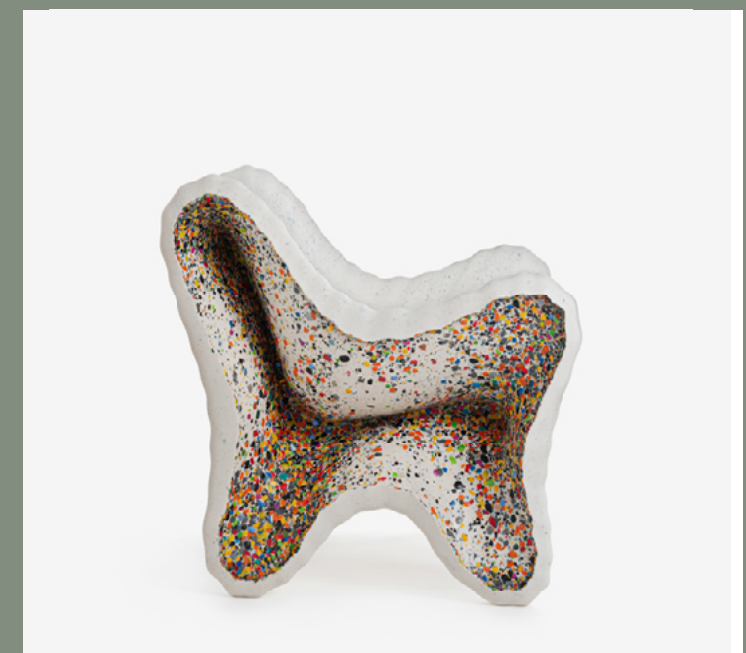
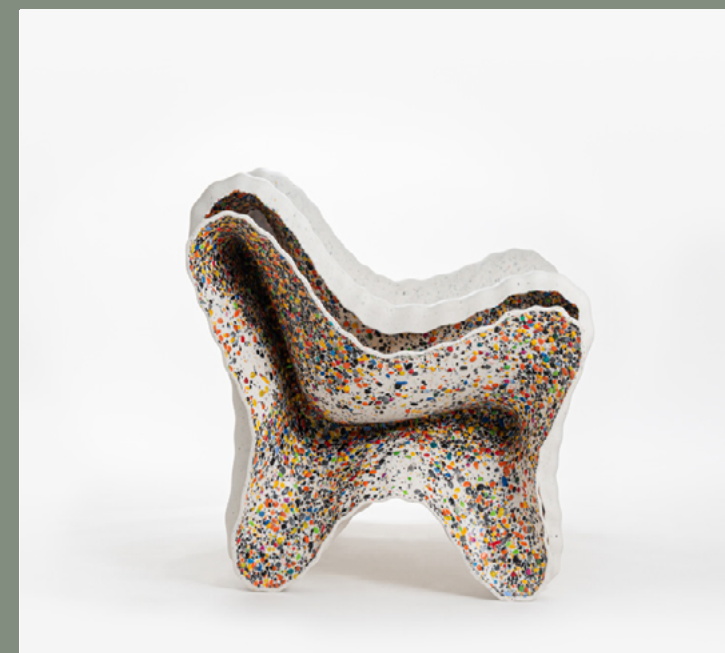
Beyond a straightforward outdoor range, this stands as a declaration of innovation, technology, experimentation and creative vision. In-Side, the new outdoor series by Thomas Heatherwick, employs rotational moulding techniques to showcase the material in a remarkable manner. In-Side offers an invitation to discover its dual nature: the outer surface, and the inner world revealed along the side. The material is a combination of post-consumer recycled polyethylene and post-industrial recycled polyethylene in multi-coloured fragments, developed through meticulous research and experimentation. This blend, together with the production process, generates an unexpected inner surface whose multi-coloured pattern becomes the defining hallmark of the collection. Each piece should therefore be regarded as unique, as the arrangement and hues of the fragments differ from one item to the next.

The Poetry Within the Material

An embodiment of the Magis philosophy, and of its constant drive to push beyond boundaries through new constructive languages, the In-Side collection seeks to reveal the



To create the vibrant, colour-burst effect characteristic of the In-Side collection, Magis begin by placing into the mould a blend of two polyethylene types: virgin and post-consumer material for the main structure, and post-industrial fragments for the decorative chips.



polyethylene powder
partly recycled from
post-consumer waste

polyethylene flakes
from industrial waste



beauty of the material's inner world on its outer surface. The range comprises an armchair, a sofa and a low table, each conceived to endure open-air conditions. Their generous proportions and ergonomic silhouettes make them ideal for savouring the summer season, while the attention to detail and commitment to sustainability underscore their distinct character. The playful nuance of its name captures the collection's appealing and forward-thinking nature, elevating the genius loci of Magis: experimentation, creativity and uncompromising innovation, all with a clear focus on sustainability.

Innovate: How the color explosion effect is achieved

To create the vibrant, colour-burst effect characteristic of the In-Side collection, Magis begin by placing into the mould a blend of two polyethylene types: virgin and post-consumer material for the main structure, and post-industrial fragments for the decorative chips. This mixture is then shaped through rotational moulding. Once the moulding process is complete, the piece is removed and the two side sections are cut open, revealing the richly coloured inner surface. The final stage involves swapping the left and right sides and fastening them securely to the body, ensuring both structural stability and a clear display of the multicoloured chips.

Where Sustainability Shapes Form

Crafted in rotational-moulded polyethylene enriched with recycled material sourced from both post-industrial and post-consumer waste, the In-Out collection embodies Magis's commitment to responsible innovation. Each piece reveals the expressive potential of recycled plastics, transforming reclaimed matter into durable outdoor furnishings with a refined contemporary character. Through its thoughtful use of materials and its sculptural forms, the collection demonstrates how sustainability and design excellence can coexist, offering objects that are resilient, aesthetically compelling and deeply attuned to the environment.





Heatherwick's design philosophy—rooted in curiosity, experimentation and a refusal to accept the ordinary—finds a natural home in the In-Out collection. These pieces do not simply occupy space; they transform it.





The Forms of Moulded Matter

The In-Out collection stands as a sculptural meditation on form, material and the quiet drama of outdoor living. Its silhouette is not merely drawn; it feels grown—as though coaxed from the earth rather than engineered, shaped by a designer who listens to matter as much as he moulds it.

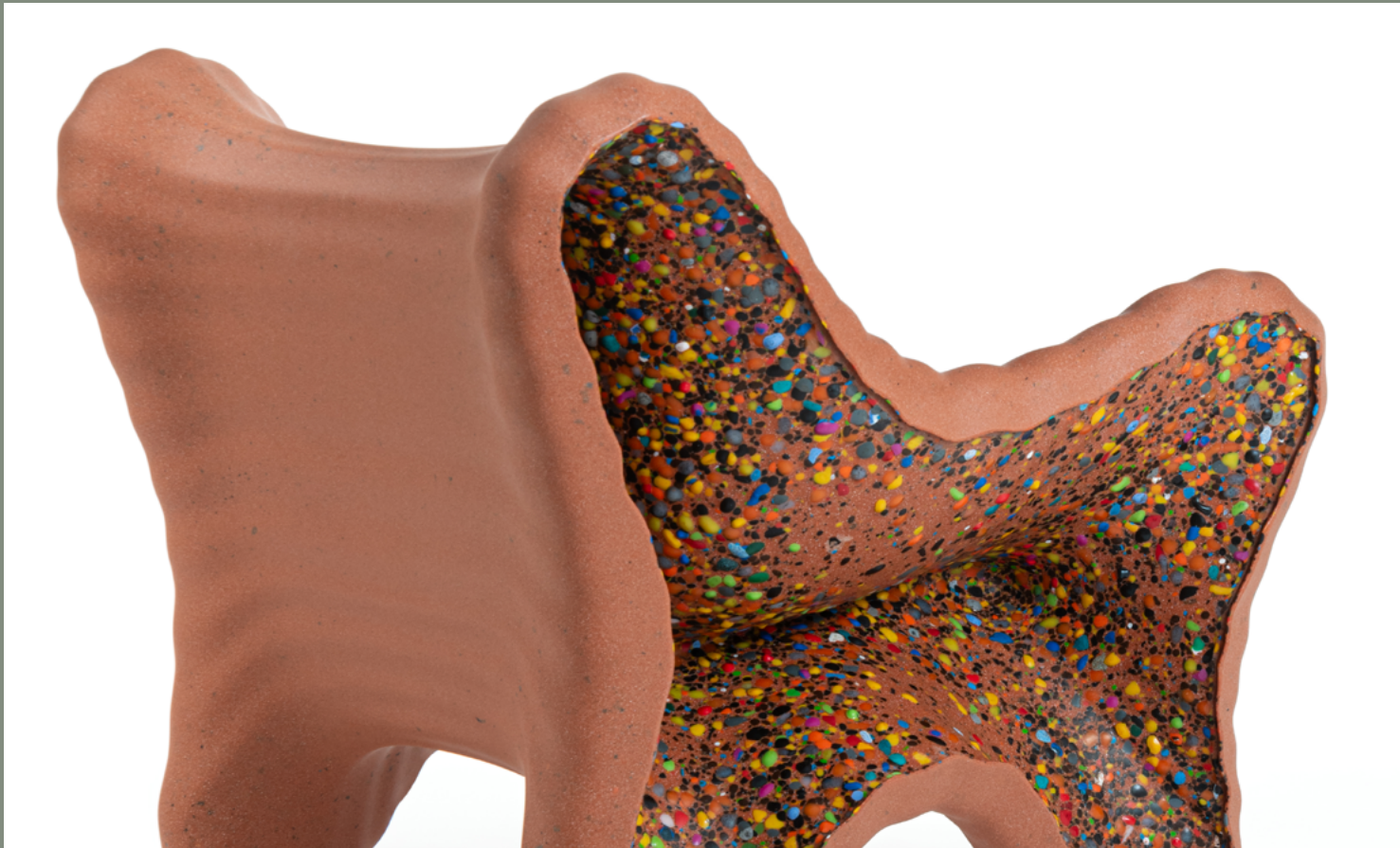
At first glance, each seat appears almost geological: a softened monolith, rounded by time and weather, yet unmistakably contemporary. Heatherwick's signature sensitivity to curvature is present throughout—those gentle inflections, those unexpected transitions between concave and convex planes, those lines that seem to breathe. The result is a family of objects that feel both ancient and futuristic, familiar yet intriguingly new.

Design That Transforms Space

The armchair, sofa and low table share a common language—broad, embracing volumes that offer comfort without excess. Their proportions are intentionally ample, encouraging long summer conversations, slow mornings, and evenings that stretch lazily into night. Yet beneath this ease lies a precise architectural discipline: every curve is purposeful, every angle calibrated to withstand the elements while maintaining an elegant, sculptural presence.

Heatherwick's design philosophy—rooted in curiosity, experimentation and a refusal to accept the ordinary—finds a natural home in the In-Out collection. These pieces do not simply occupy space; they transform it. They bring a sense of wonder outdoors, turning terraces, gardens and courtyards into quiet theatres of form and light.





The key element of the product is the contrast between the internal cavity and the external surface.



The In-Out collection includes an armchair, sofa and single coffee table.

Every curve is purposeful to withstand the elements while maintaining a sculptural presence.



The large proportions of the seat are designed to offer high comfort outdoors.



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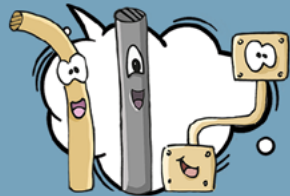
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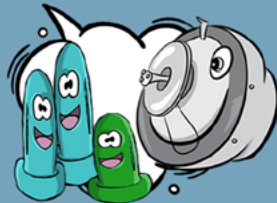
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2. Innovative Processes

Poliplast

Casnigo, Italy

The New Face of Recycled Plastic



www.poliplastspa.com

Text by Françoise Pascal

Poliplast's recycled polymers for rotational moulding represent a well-established convergence between materials science and circular manufacturing. Over the past few decades, the company has perfected a range of regenerated polyethylene that offers performance characteristics similar to those of virgin polymers, whilst delivering measurable environmental benefits. These materials are produced through a controlled recycling process that preserves the structural integrity of the polymer chains, ensuring that the resulting powders and compounds retain the flow properties, thermal stability and mechanical performance required by modern moulding applications.

The Second Life of Recycled Plastic

The value of these recycled polymers lies not only in their technical quality, but also in the underlying industrial philosophy. Poliplast has developed a production ecosystem in which plastic washing and grinding and extrusion technologies work together to transform post-industrial and post-consumer plastics into high-performance materials. This approach allows the company to offer a wide range of recycled polymers characterized by a wide variety of available colours: essential qualities for manufacturers who rely on rotational moulding to produce reliable and aesthetically pleasing components. As regulatory frameworks increasingly encourage or mandate the use of recycled content, Poliplast materials offer molders a practical path to compliance without compromising product quality. In this sense, Poliplast positions recycled polyethylene not as a secondary option but as a strategic resource capable of driving innovation, reducing environmental impact and strengthening the competitiveness of the rotational moulding sector.





The innovation introduced by Poliplast is also linked to the wide availability and variety of colours, which today allows for a choice of hundreds of shades.



Recycled Polyethylene as a Strategic Resource

Poliplast has spent five decades defining its identity around innovation, materials science, and an ever-deepening commitment to the circular economy. Its evolution has been characterized by the gradual expansion of specialized divisions—from milling and compounding to color development, film extrusion, and automated powder processing—each contributing to a broader industrial ecosystem where polyethylene is transformed, regenerated, and reinvented. The introduction of renewable energy systems and wastewater treatment plants further demonstrates a long-term strategy in which production efficiency and environmental responsibility go hand in hand.

Renewing the Image of Recycled Plastic

For many years, the aesthetics of recycled plastics in rotational moulding were closely tied to a very limited number of available colors. Even today, most regenerated polyethylene is characterized by black. This limited colour availability has limited the spread of products rotomoulded with recycled plastic, confining it primarily to technical products. The innovation introduced by Poliplast is also linked to the wide availability and variety of colours, which today allows for a choice of hundreds of shades. This has paved the way for a progressive expansion of applications, particularly for products that must combine aesthetic qualities with reliable performance. The production of rotomoulded components in multiple colours has offered new solutions for numerous products such as outdoor furniture, street furniture, children's toys, and much more. And, as evidence of this growing development, Poliplast has seen a significant increase in the use of these recycled polymers in recent years, a rare exception in a market that has progressively reduced sales volumes. Today, the challenge of these materials is increasingly based on the ability to combine performance and aesthetic quality.



Certification plays a crucial role in validating this work. The Second Life Plastic system, recognized by the European Commission and included among the audit systems approved by the Circular Plastics Alliance, confirms the traceability and recycled content of Poliplast materials.



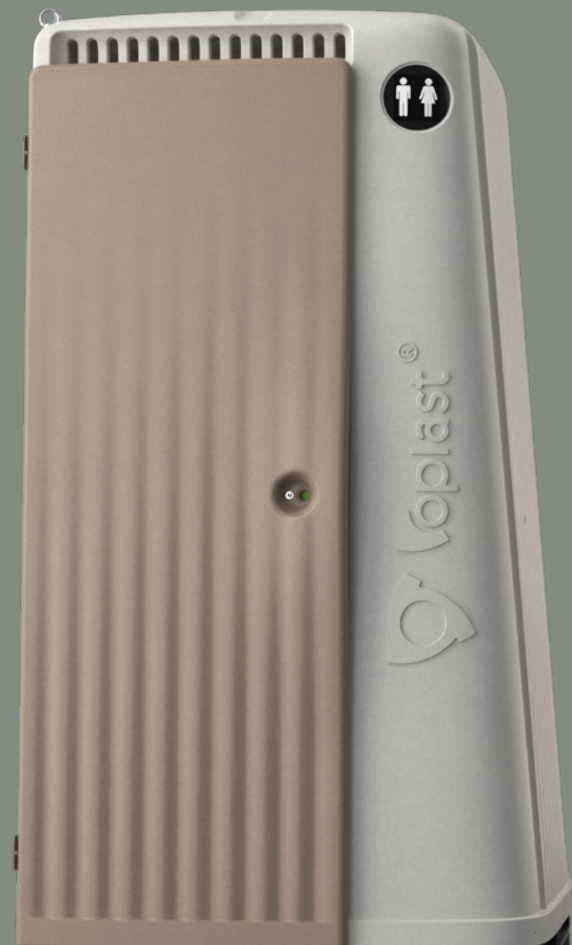


Colour Diversity and Material Homogeneity in ECO Compounds

Poliplast's comprehensive ECO PE program extends its recycled polyethylene sourcing beyond rotational moulding waste. In this context, the company integrates LLDPE film recovered through national consortia such as Polieco and CARPI, ensuring a stable supply chain and a more diverse color range. The resulting recycling process is a controlled sequence of sorting, colour separation, grinding, washing with reduced water consumption, drying, and extrusion with 80-micron melt filtration. The final granules are homogenized to ensure uniform color and mechanical behavior, allowing Poliplast to offer ECO materials with varying percentages of recycled content and a wide range of colors.

Certified Recycled Materials Within European Circular Standards

Certification plays a crucial role in validating this work. The Second Life Plastic system, recognized by the European Commission and included among the audit systems approved by the Circular Plastics Alliance, confirms the traceability and recycled content of Poliplast materials. Different types of polymers are certified according to PolyCert Europe standards. Certification ensures that recycled content is not simply declared, but independently verified, strengthening Poliplast's role within the harmonized European framework for polymer recycling. These materials differ in density and melt flow, allowing manufacturers to select the most suitable type for a wide variety of rotomoulded products, as, for example, from chemical toilets and waste bins, such as those produced by Roplast, to Elho's pots and gardening products.





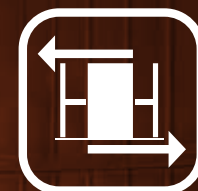
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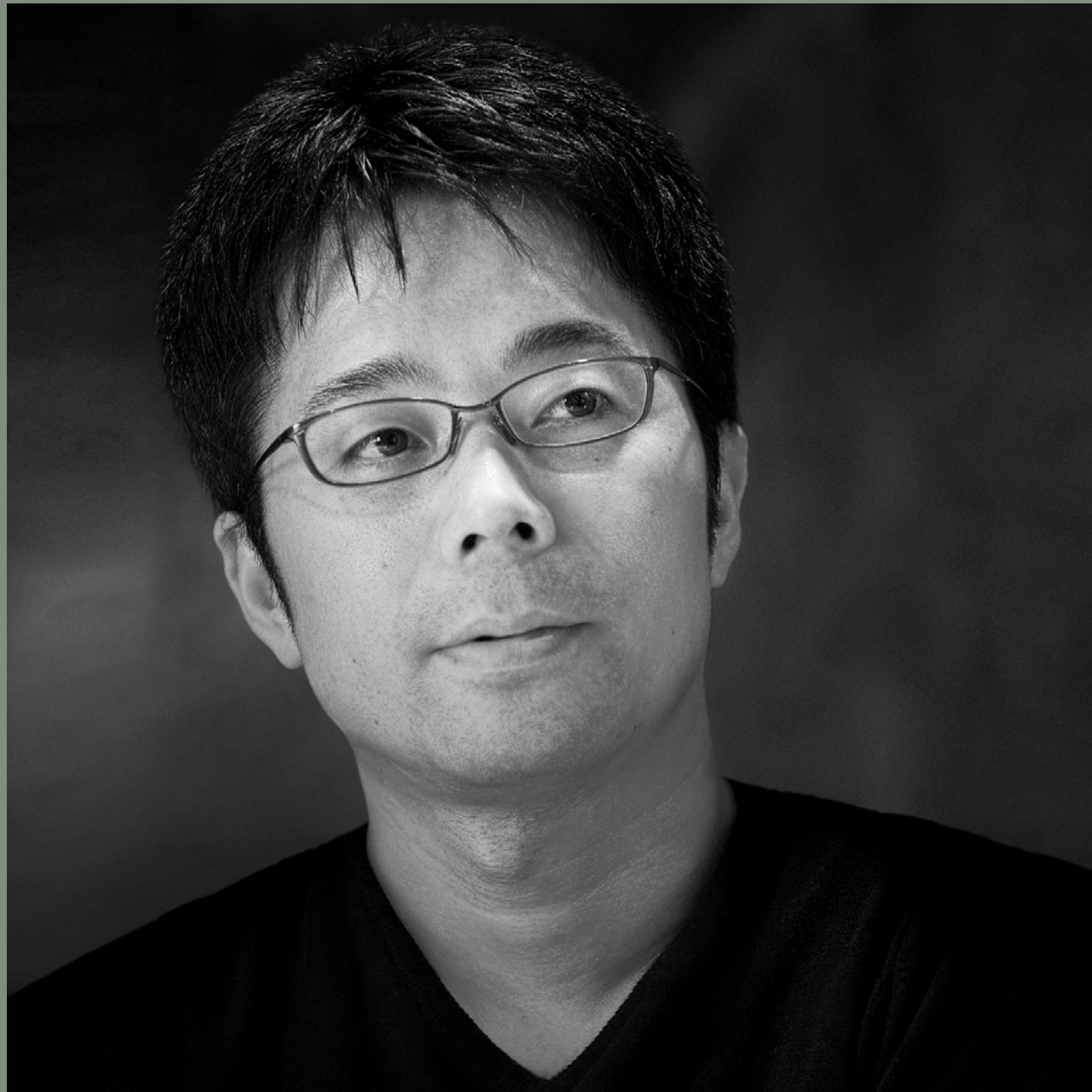
The Machine is disassembled and shipped in knockdown state.

3. Design Protagonists

Tokuji Yoshioka

Tokuji Yoshioka Studio, Tokyo, Japan

The Ecology of Lightness



www.tokuji.com

Text by Riccardo Giovanetti

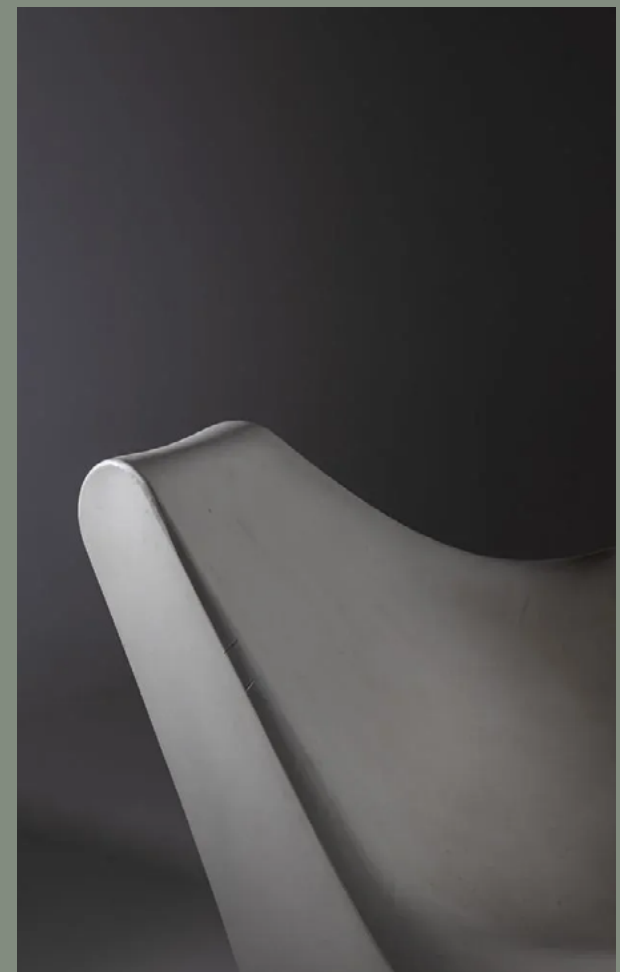
Tokuji Yoshioka's work has long been defined by an extraordinary sensitivity to materials, particularly plastics. For him, material is not merely a medium but it is a living presence capable of expressing emotion, memory and atmosphere. His experiments often blur the boundaries between art, design and nature, revealing unexpected behaviours in substances we consider ordinary.

Throughout his career, Yoshioka has explored the transparency, elasticity and transformative potential of plastics. From chairs that appear to be made of frozen water to installations that dissolve into light, his creations challenge our assumptions about synthetic materials. He treats plastic not as a cheap industrial product but as a poetic substance capable of capturing movement, reflection and luminosity.

Sculptural Minimalism in Motion

The Tokyo Pop collection, designed by Tokuji Yoshioka for Driade, stands as one of the earliest and most iconic expressions of sculptural minimalism in contemporary furniture. Its forms appear almost geological—smooth, continuous, and quietly monumental—yet they carry the unmistakable signature of Yoshioka's poetic sensibility. Each piece seems less designed than revealed, as though carved from a single gesture of light.

At the heart of the collection lies a production process that mirrors its fluid aesthetic: rotational moulding. This technique, often associated with industrial robustness, becomes in Yoshioka's hands a medium of expressive purity. Liquid polyethylene is poured into a hollow mould, which is then slowly rotated along multiple axes. As it turns, the material coats the interior surface in a seamless, even layer, gradually forming the final volume.





Yoshioka transforms a manufacturing technique into a poetic language, giving rise to furniture that feels both futuristic and timeless.



The Poetics of Rotational Moulding

The result is a piece without joints, edges or interruptions—an object defined by continuity. The rotational moulding process allows for generous curves, deep recesses and organic silhouettes that would be impossible with traditional methods. It also ensures durability: the furniture is lightweight yet resilient, capable of withstanding outdoor environments while maintaining its sculptural clarity. In Tokyo Pop, technology becomes a quiet collaborator. The industrial process does not constrain the design; it liberates it. Yoshioka transforms a manufacturing technique into a poetic language, giving rise to furniture that feels both futuristic and timeless.

A Designer Shaped by Material Sensitivity

In recent years, his research has increasingly embraced eco-conscious innovation. Yoshioka has been at the forefront of exploring recycled plastics, seeking ways to elevate reclaimed materials into refined, expressive forms. His approach is never didactic; sustainability is woven naturally into his design philosophy. He aims to show that recycled matter can be both technically advanced and aesthetically profound. This commitment aligns with a broader vision: design that respects the environment while expanding the possibilities of material expression. Yoshioka's work demonstrates that ecological responsibility and artistic experimentation are not opposing forces—they are complementary paths toward a more thoughtful future. Rotomoulding also supports the complex geometries characteristic of Yoshioka's design: deep recesses, sweeping curves and ergonomic cavities can be produced with high dimensional accuracy. The resulting pieces exhibit a refined matte finish and a monolithic presence that aligns with the designer's vision of essential form.



Rotational moulding also gives Moon its structural integrity: a lightweight yet robust shell capable of withstanding outdoor conditions while maintaining its refined, sculptural clarity.





Where Geometry Grows from Motion

The Moon seating by Tokujin Yoshioka, created for Moroso, feels like a fragment of quiet lunar topography translated into furniture. Its silhouette is soft yet assertive, a gentle crescent carved from light rather than from matter. Yoshioka's design language—always suspended between the ethereal and the precise—finds in Moon a perfect equilibrium: a seat that appears weightless, but is born from a deeply technical process.

A Seamless Shell of Strength and Grace

Rotational moulding also gives Moon its structural integrity: a lightweight yet robust shell capable of withstanding outdoor conditions while maintaining its refined, sculptural clarity. The absence of seams enhances both durability and purity of form, allowing the chair to appear as a single gesture—smooth, continuous, almost geological.

Moon is therefore not merely a product of design; it is the result of a dialogue between imagination and industrial technique. Yoshioka transforms a manufacturing process into a medium of expression, revealing how technology can serve poetry when guided by a designer who listens to materials as carefully as he shapes them.





The armchair, sofa and low table share a common language—broad, embracing volumes that offer comfort without excess.



Each piece carries the softness of something shaped by time rather than tools—rounded.

Each object feels like a vessel of stillness, a moment where industrial precision meets the softness of imagination.



In Tokyo Pop, technology does not impose itself—it whispers, allowing the design to unfold with natural grace.



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4. Sustainable Products

Vanessa Yuan, Joris Vanbriel

ecoBirdy, Antwerp, Belgium

The Circular Aesthetic



www.ecobirdy.com

Text by Elena Chechet

ecoBirdy was founded in 2018 in Antwerp by Vanessa Yuan and Joris Vanbriel who come from different cultural backgrounds. After gaining professional experience in diverse fields of the international fashion and design industry, they realized that they share a vision to create solutions for environmental problems using innovative technologies. Their two-year study on materials resulted in a recycled and recyclable plastic material named ecothylene®. After the creation of this patented upcycling process, ecoBirdy was launched with its debut collection of children's furniture made from discarded plastic toys. Shortly thereafter, it received multiple international awards for its innovative design and sustainable approach.

A Second Life for Toys

The ecoBirdy collection of children's furniture expresses an unusually delicate balance between playful aesthetics and a deeply structured commitment to environmental responsibility. What first meets the eye is a family of objects that feel gentle and reassuring in their presence—rounded, tactile, almost reminiscent of soft clouds suspended within a child's world. Yet beneath this apparent simplicity lies a remarkably sophisticated material narrative, one that redefines how discarded resources can be re-envisioned through design. ecoBirdy's process does not begin with virgin materials extracted from the earth; instead, it starts with the overlooked abundance of end-of-life plastic toys. These toys, once carriers of stories, creativity and childhood wonder, often end their journey as waste destined for landfills or incineration. ecoBirdy intervenes at precisely this moment, recognising in these objects not a burden but a potential.





In ecoBirdy's world, design becomes a circular gesture: toys once loved, then forgotten, return as new companions for the next generation.



Exploring the Possibilities of Technology

The production of the collection is rooted in rotational moulding that allows complex, seamless geometries to emerge from a single continuous movement. Polyethylene granules derived from recycled toys are placed inside a hollow mould, which slowly rotates along multiple axes. As the material melts and coats the interior surface, it forms a smooth, uniform shell without joints or weak points. This process is not merely technical; it is almost meditative, echoing the circular ethos of ecoBirdy itself. The resulting pieces—chairs, tables, storage units—possess a sculptural solidity balanced by an inviting softness, making them both durable and safe for children’s environments.

Circular Thinking as a Foundation for Design

Behind ecoBirdy lies a design philosophy grounded in education, transparency and long-term sustainability. The founders approach design as a cultural tool, believing that children should grow up surrounded by objects that quietly teach respect for materials and the planet. Their work is not limited to producing furniture; it extends to creating awareness about recycling, offering educational programmes that explain how waste can be reimagined as a resource. The aesthetic language of the collection—gentle curves, speckled surfaces, friendly proportions—reflects this mission, presenting sustainability not as a constraint but as a source of beauty. In ecoBirdy’s world, design becomes a circular gesture: toys once loved, then forgotten, return as new companions for the next generation. Through recycled plastic, rotational moulding and a philosophy that values care over consumption, the collection demonstrates how thoughtful innovation can reshape the future of children’s furniture while nurturing a deeper environmental consciousness.



ecoBirdy's message goes far beyond simply creating recycled plastic furniture. Their work encourages people to cultivate more conscious habits, recognizing the interconnection between daily actions and the health of the planet.





Redefining Sustainability Through Measurable Practice

A central theme is the urgent need to synchronise supply chains with recycling chains. For decades, industries have prioritised speed, efficiency and low costs, often ignoring the afterlife of their products. Yuan and Vanbriel insist that manufacturers must take responsibility for the full lifecycle of what they create. Designing for recyclability, collaborating with recycling partners and planning for post-consumer processes are essential steps toward a truly circular system. They argue that technologies developed to maximise consumption—those that help sell more, faster—are fundamentally incomplete unless they also consider how materials re-enter the cycle.

Responsible Manufacturing as Cultural Transformation

ecoBirdy's message goes far beyond simply creating recycled plastic furniture. Their work encourages people to cultivate more conscious habits, recognizing the interconnection between daily actions and the health of the planet. Their vision reveals a design practice grounded in empathy for natural systems and a commitment to long-term thinking. It describes a brand that views innovation not as a pursuit of novelty, but as a responsibility to rethink the way materials play out in our lives.

In their strategy, sustainability is not a trend, but a cultural shift that requires new technologies, collaborative supply chains, longer product lifecycles, and, above all, a willingness to reconsider the value we place on the objects we use. ecoBirdy's circular approach becomes both a model and an invitation: a reminder that design can be a powerful tool for reshaping habits, industries, and futures.

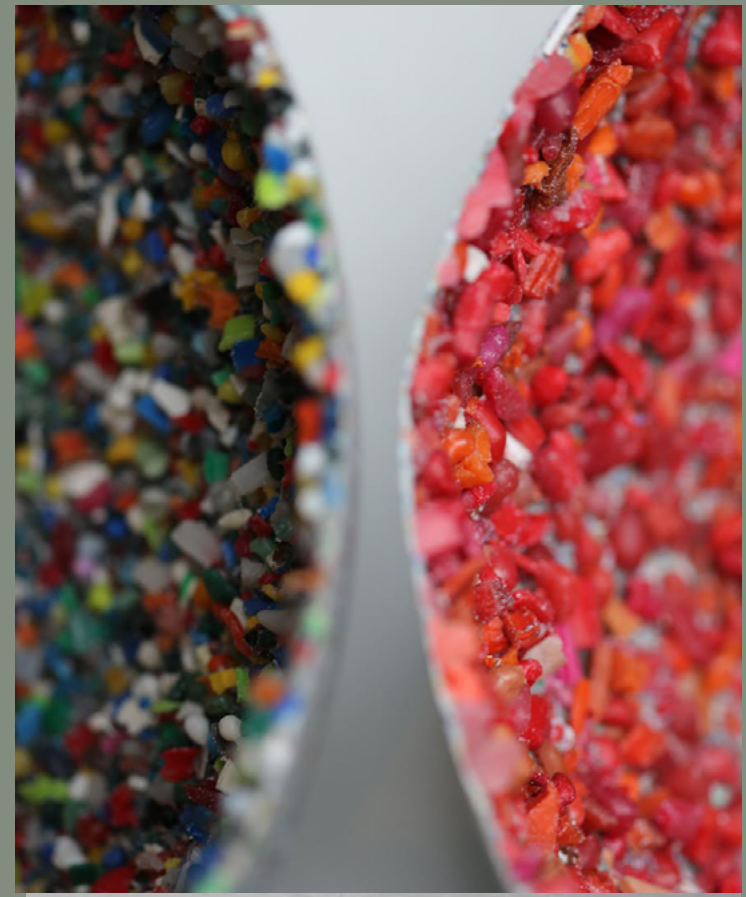




The collection expresses a balance between aesthetics and a deeply structured commitment to environmental responsibility.



Ecothylene is a composite with its own identity, retaining the chromatic traces of the toys from which it originates.



ecoBirdy's process starts with the overlooked abundance of end-of-life plastic toys.



The surfaces invite touch, their colours evoke joy, and their silhouettes are shaped to create comfort without excess.



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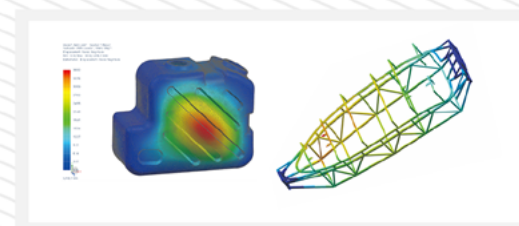
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5. Visionary Entrepreneurs

Olaf Elderenbosch

Elho, Tilburg, Netherlands

Plastic Reborn



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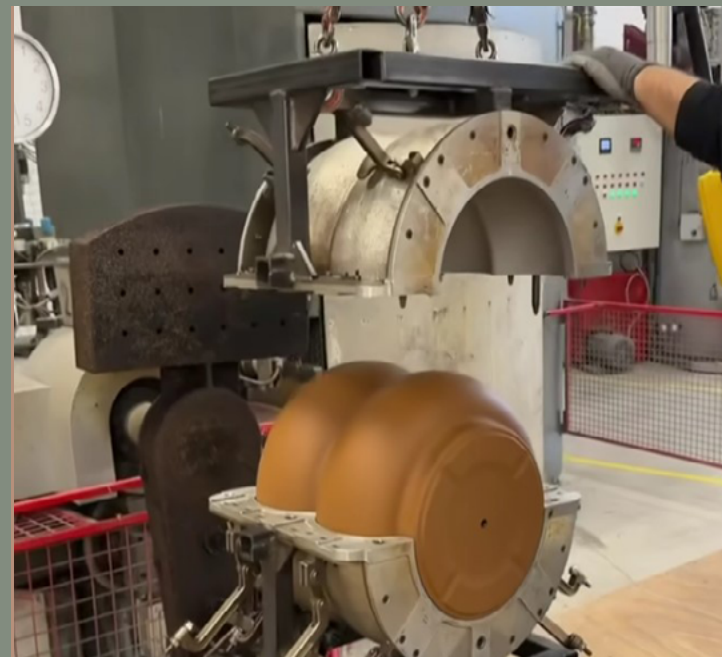
Text by Sarah Morrison

Olaf Elderenbosch, CEO of Elho, stands as one of the most articulate voices in contemporary sustainable design. His leadership is defined by a clear, uncompromising belief: that plastic, when treated responsibly, can become a long-lasting, regenerative material rather than a disposable burden. Under his guidance, Elho has transformed from a traditional manufacturer of garden products into a pioneering circular-design company, demonstrating how recycled plastics can be elevated into durable, elegant objects for gardens, balconies, and outdoor spaces. Elderenbosch’s philosophy is rooted in the conviction that sustainability must be embedded in every stage of production—from sourcing to manufacturing, from energy use to product longevity. He advocates for a design culture that does not merely reduce environmental impact but actively regenerates value. His approach is pragmatic yet visionary: recycled plastic is not a compromise but a resource with untapped potential, capable of shaping products that are both functional and emotionally resonant.

Recycled Plastic as a Creative and Ethical Material

Elderenbosch’s philosophy is rooted in the conviction that sustainability must be embedded in every stage of production—from sourcing to manufacturing, from energy use to product longevity. He advocates for a design culture that does not merely reduce environmental impact but actively regenerates value. His approach is pragmatic yet visionary: recycled plastic is not a compromise but a resource with untapped potential, capable of shaping products that are both functional and emotionally resonant. At the heart of Elderenbosch’s strategy lies the use of post-consumer and post-industrial recycled plastic, which forms the backbone of Elho’s collections.





Elho's design philosophy is guided by a profound respect for nature and a desire to support greener lifestyles.



Rather than relying on virgin polymers, the company channels its efforts into recovering existing materials, giving them a second life through advanced processing techniques. This choice is not only ecological but also aesthetic: recycled plastic offers a unique chromatic depth, a tactile warmth, and a narrative of renewal that enriches each product.

Elderenbosch often emphasises that recycled plastic is not merely a sustainable alternative—it is a material with its own identity. Its slight variations, its subtle textures, and its inherent resilience become part of the design language. In Elho's hands, plastic is no longer a symbol of waste but a medium of transformation.

Rotomoulding as a Tool for Circular Craftsmanship

A defining aspect of Elho's production is the use of rotational moulding that allows for seamless, robust forms with exceptional durability. This process is particularly suited to recycled plastics. It ensures structural integrity, reduces weak points, and enables the creation of large, sculptural volumes ideal for outdoor environments.

For Elderenbosch, rotational moulding is more than a manufacturing method—it is a bridge between craftsmanship and industrial innovation. It allows Elho to produce objects that withstand weather, time, and daily use, while maintaining a gentle, organic aesthetic. The technique also supports circularity: products can be easily recycled at the end of their life, re-entering the material loop that Elho continuously nurtures.

Designing with an Ecological Vision

Elho's design philosophy is guided by a profound respect for nature and a desire to support greener lifestyles. Every product is conceived as an invitation to bring more plants into everyday spaces—balconies,



Elho's sensitivity to materials is evident in the way recycled plastic is treated not as a limitation but as a source of inspiration.





terraces, gardens, and urban corners. This mission aligns seamlessly with the company's environmental commitments: encouraging people to cultivate greenery while ensuring that the tools they use are themselves sustainable.

Circularity as a Design Principle

Circularity is not an afterthought but a foundational principle. Elho designs products that can be recycled, repurposed, and reintegrated into new production cycles. Their forms are intentionally simple, their surfaces easy to clean, their materials chosen for longevity. The company's internal recycling streams ensure that production waste is minimised and re-used, reinforcing a closed-loop system. Elho's sensitivity to materials is evident in the way recycled plastic is treated not as a limitation but as a source of inspiration. The brand invests in research to refine textures, colours, and structural performance, ensuring that sustainability does not compromise beauty or functionality. Rotational moulding becomes a tool for expressing this sensitivity, allowing designers to create soft, welcoming shapes that resonate with the natural world.

Outdoor Products Designed for Life

Durability is central to Elho's ethos. Their products are designed to endure sunlight, rain, frost, and daily wear, ensuring long life and reducing the need for replacement. This longevity is a crucial component of sustainability: a well-made object that lasts for years has a significantly lower environmental footprint than one that must be frequently discarded.





Rotomoulding allows Elho to produce objects that withstand weather while maintaining a gentle, organic aesthetic.



Elho's design philosophy is guided by a profound respect for nature and a desire to support greener lifestyles.



Every product is conceived as an invitation to bring more plants into everyday spaces—balconies, terraces and gardens.



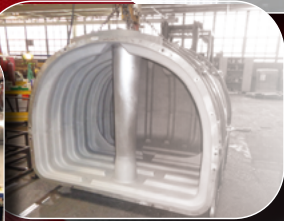
Elho designs products that can be recycled, repurposed, and reintegrated into new production cycles.



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6. Telling ARMO

Jacky Wang

RPC-CPPIA, China

Sustainable Opportunities



Interview by Corinne Lambert

Jacky, you are the Deputy Secretary-General of RPC-CPPIA China Rotomoulding, the association that brings together Chinese companies operating in rotational moulding. When was it founded and what is its purpose?

RPC-CPPIA, officially the Rotational Molding Professional Committee of the China Plastics Processing Industry Association (CPPIA), was established in June 2005. The association is currently in its 5th term of leadership, consisting of the Director Li Yanping, the Secretary-General Shi Chuncai, and the First Deputy Secretary-General Wen Yuan. Its mission is to abide by the constitution, laws, regulations, and social ethics; implement national guidelines and policies; reflect the demands of the industry; guide and promote the healthy and sustainable development of the rotational molding sector; and elevate the overall level of China's rotational molding industry.

What types of companies are members of your association?

The association comprises approximately 160 members, primarily rotational molding product manufacturers. Other members include raw material suppliers, equipment and mold makers, accessory factories, as well as universities and research institutes.

Do you organize some initiatives to promote the rotational moulding in your country?

We hold our Annual Conference every year between late April and late May in various cities across China, in partnership with different sponsors. The event features





“In China, if rotational moulding enterprises are to survive over the next 10 to 15 years, they must align with the government’s industrial development guidelines and adapt to the new demands driven by shifts in the economic landscape.”

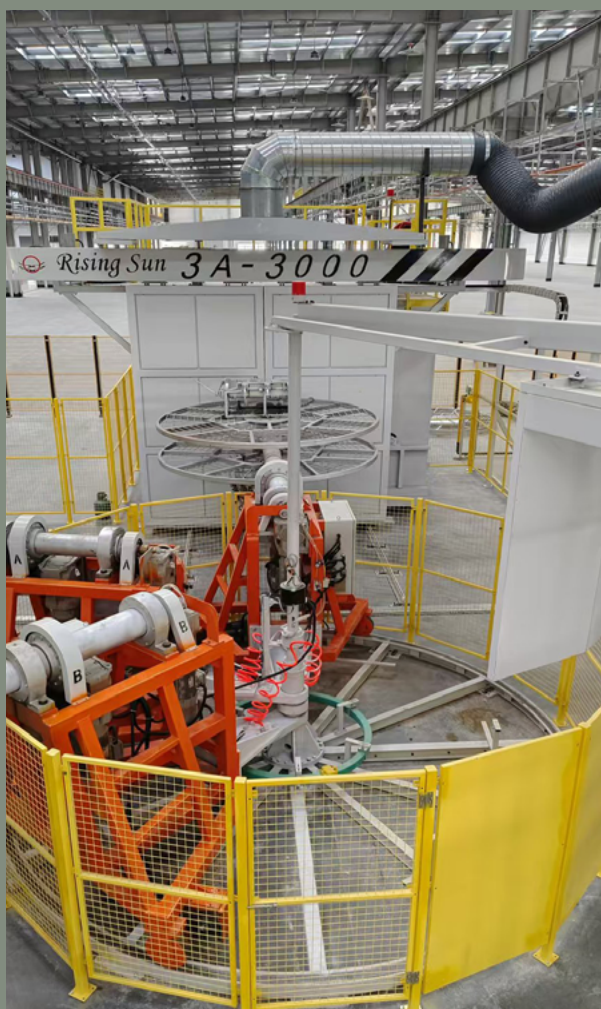




a mini-exhibition, specialized seminars on rotational moulding processing, various industry-related speeches, and forums. Our association has also established a Rotational Moulding Standards Task Force, which has successfully applied for and published several national and industry standards. Members of our secretariat regularly visit rotational moulding production enterprises to conduct field research and gather their needs and suggestions. These insights are then consolidated and reported to the China Plastics Processing Industry Association (CPPIA) and even relevant government departments, playing a constructive role in shaping industrial policies. Last but not least, we organize an annual awards program that evaluates companies and individuals across various dimensions—including product innovation, business performance, and social responsibility—to recognize those who have significantly contributed to the development of the rotational moulding industry. Additionally, we assist rotational moulding product manufacturers in formulating industry self-discipline covenants to prevent excessive and vicious competition.

If you try to imagine the future ten to fifteen years from now, what are the trends that, in your opinion, will most characterise the world of rotational moulding?

In China, if rotational moulding enterprises are to survive over the next 10 to 15 years, they must align with the government's industrial development guidelines and adapt to the new demands driven by shifts in the economic landscape. In my opinion, these trends will be characterized by new opportunities in the new energy sector, particularly in hydrogen energy, photovoltaics, nuclear power, and large-scale energy storage facilities. There will be also a focus on emerging domestic demands in industries such as



cultural tourism, leisure and entertainment, and smart infrastructure. Furthermore, I see great opportunities in green and public safety sectors, including energy conservation and emission reduction, environmental protection and restoration, and emergency rescue. Significant progress will also be made in automating rotational molding processes. The adoption of electric heating and AI-assisted manufacturing will significantly improve efficiency and reduce the unit cost of products. Furthermore, rotational moulding manufacturers will increasingly rely on simulation and modeling software for product development and production design.

What are the main challenges that this sector has to face in order to further develop the technology?

Regarding rotational moulding equipment, moulds, and processes, research in China still lags behind that of Europe and North America, and the transition toward automation has been relatively slow. There is a shortage of talent, coupled with a lack of systematic mechanisms for cultivating rotational molding professionals. There is also insufficient research and exploration into rotational moulded products under extreme service conditions. The industry lacks design and manufacturing experience for demanding environments involving high pressure, intense radiation, extreme cold, and large-scale fatigue.

In today's highly globalised world, how important is the sharing of information between the different associations involved in rotational moulding?

In an era where economic globalization is deeply ingrained, information sharing among various associations is of paramount importance. Through such sharing, we can promote the harmonization of international standards and industry regulation, break down "information silos," and enhance efficiency.



7. News

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Affiliation of Rotational Moulding Organisations

From the Rotational World



www.armo-global.org

ExxonMobil Signature Polymers
Introduces New Exceed™ Tough
Resin Grade Ideal for Rotational
Moulding Applications

Exceed™ Tough m 4536UV12 is a new polyethylene resin designed for applications such as storage and septic tanks, containers and housings, recreational and marine gear, as well as playground equipment. It delivers outstanding impact performance, excellent environmental stress crack resistance (ESCR), and broad processing flexibility, making it a versatile choice for manufacturers of durable molded products. Key benefits include outstanding impact performance, high ESCR performance and a broad processing window.
www.exxonmobilchemical.com



Diversified Mold & Castings
4th Generation of Leadership
Continues to Grow

Generational transition represents a crucial challenge for companies operating in the rotational molding industry. Diversified Mold & Castings (DMC), a leading mold manufacturer, continues its corporate evolution thanks to the work of Nicholas Steven Costello, who represents the fourth generation in the company's 88-year history. Nicholas, a graduate of Miami University, is dedicated to developing DMC's communications and marketing. Attention to detail and a commitment to total quality are two crucial elements of Nicholas' vision and his approach to business development.
www.diversifiedmolds.com



8. International Events

ARMO

Affiliation of Rotational Moulding Organisations

Calendar



www.armo-global.org

RotoTour 2026 Canada

November 3 - 19, 2026

Since 2005, ARMA's Rototour has provided exclusive behind-the-scenes access to the global rotational molding industry, bringing together manufacturers, suppliers, and industry leaders from around the world for a truly unique experience. In 2026, Rototour heads to Canada for what promises to be one of the most exciting Rototours ever.

www.rotationalmoulding.com



Rotoplas 2026

New Orleans, LA, USA , November 17-19, 2026

Rotoplas is the largest exposition for the rotational molding industry, offering the latest in advanced technology, products, services and innovative parts made specifically for the rotomolding process. Rotoplas brings together manufacturers, suppliers, designers, engineers, and researchers to exchange innovative ideas in all aspects of rotational molding.

www.rotoplas.org



ARMO General Conference

Baveno, Italy Sep 26 - Sep 28, 2027

ARMO is pleased to announce that its next general conference will be held in Baveno, northern Italy, from September 26 to 28, 2027. "Supply. Demand. Adaptation. Repetition." will be the central theme of the next conference, a unique opportunity to meet colleagues, share experiences, and develop an adaptation plan.

www.armo2027.com



9. Affiliates

	AFR - Association Francophone du Rotomoulage	www.rotomoulage.org
	ARM - Association of Rotational Molders	www.rotomolding.org
	ARMA - Association of Rotational Moulders Australasia	www.rotationalmoulding.com
	ANIPAC - The Mexican Plastic Association	www.anipac.org.mx
	ARMSA - Association of Rotational Moulders Southern Africa	www.armsa.co.za
	ARM-CE - Association of Rotational Moulders Central Europe	www.rotational-moulding.de
	StAR - Society of Asian Rotomoulders	www.starasia.org
	Nordic ARM - Nordic Association of Rotational Moulders	www.nordicarm.org
	BPF - Rotational Moulders Group	www.bpf.co.uk
	IT-RO - Italia Rotazionale	www.it-ro.it
	RPC-CPPIA	www.crotomolding.com
	Rotopol Association	www.rotopol.pl



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