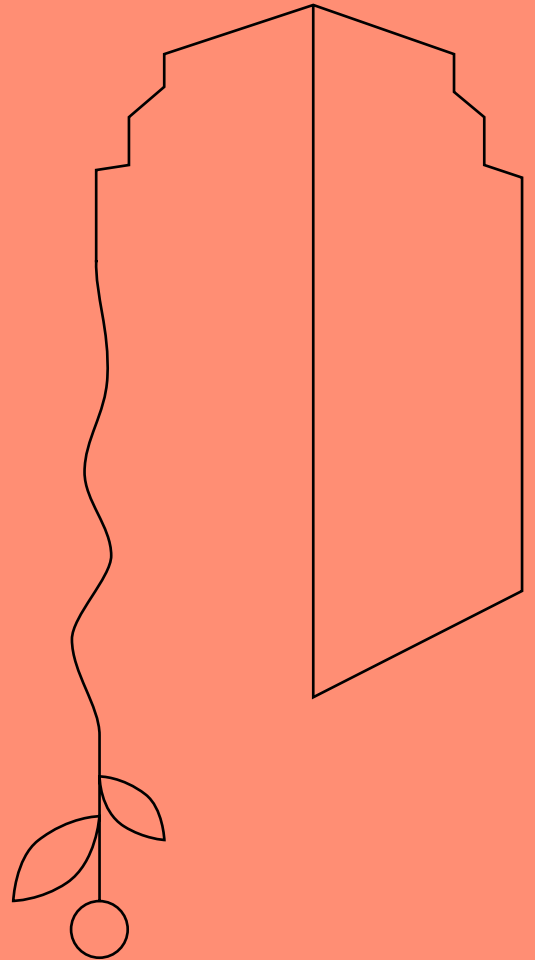


FORM  
FOLLOWS  
FLORA





JUN  
N

CONCRETE



G  
L  
E

5 Editorial

6 Inspiration

26 Designer

34 RECKLI  
*SELECT*

The spark of inspiration often rises from the already known. If we understand how and why existing things function, we can transfer that successful formula to new areas and pour it into new molds.

Our concrete patterns have stood the test of time over five decades in design categories such as wood, stone and masonry or fantasy. Considered from a different viewpoint, however, they are entering a completely new sphere of activity: Our precisely folded *Rib Type P* lies like an accurate rib structure upon the façade – next to a folded palm frond it adopts a new, organic identity. The surface of our *Marne* looks like coarse rough cast – or envelops an entire building like wild moss.

Themed Form Follows Flora, the first edition of our lookbook showcases a selection of our patterns awakened to new life in a floral tension field. In the future, the lookbook will present exciting, modern interpretations of selected concrete patterns.

Allow yourself to be inspired by new ideas.

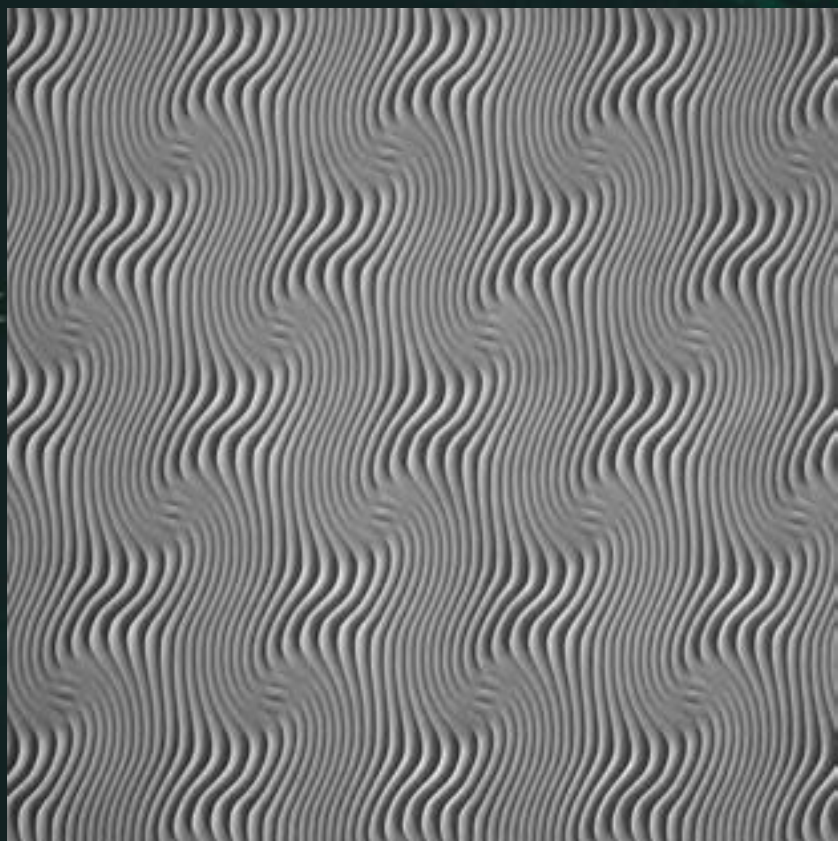


Our formliners are made by hand in the factory. Serving as their template can be the mold of a natural structure, a drawing or a digital design. On that basis, our carpentry experts craft a positive cast, upon which the formliners are poured. By constantly controlling and developing the mixture of materials for the molds, we can guarantee their exact reproduction of details in concrete and that they are durable enough to be used up to 100 times.





The symmetrical waves meander almost hypnotically across the concrete – as fascinating for the observer as fern fronds, swaying and rippling in the wind.



I was taught  
be smart stay  
humble. I was  
taught be hard,  
don't fumble.  
I was taught in  
this concrete  
jungle, rumble  
young man,  
rumble.

Juelz Santana –  
Rumble Young Man Rumble

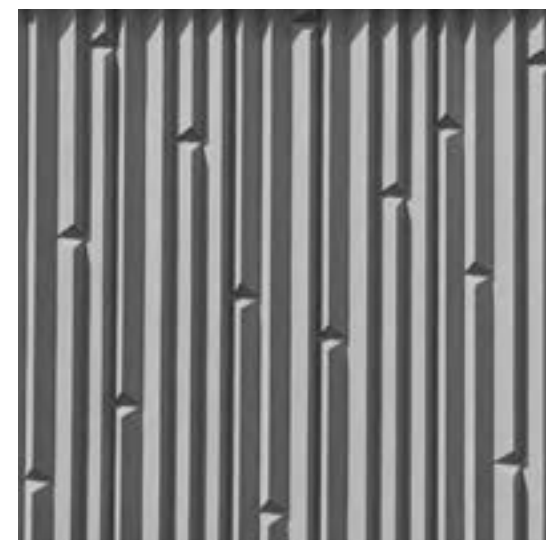


2/236 California

RECKLI SELECT →

Abstract

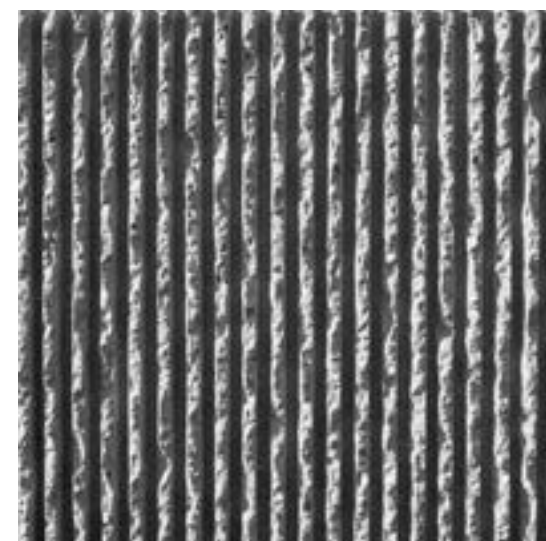
A geometric rib pattern with a linear pattern course. The ribs are set up like a triangle, are pointed at the top and are interrupted by triangular, slanted channels.

1/41 B Ibiza

RECKLI SELECT →

Ribs &amp; Waves

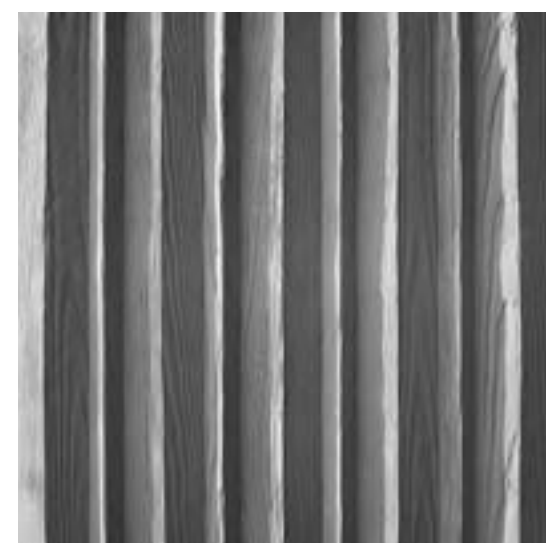
Vertically arranged elevations with mid-coarse chipped patterns, separated by 15-millimeter wide depressions.

1/11 Reichenau

RECKLI SELECT →

Wood

A vertically running wood pattern with varyingly wide grooves that appear as if milled into the wood.

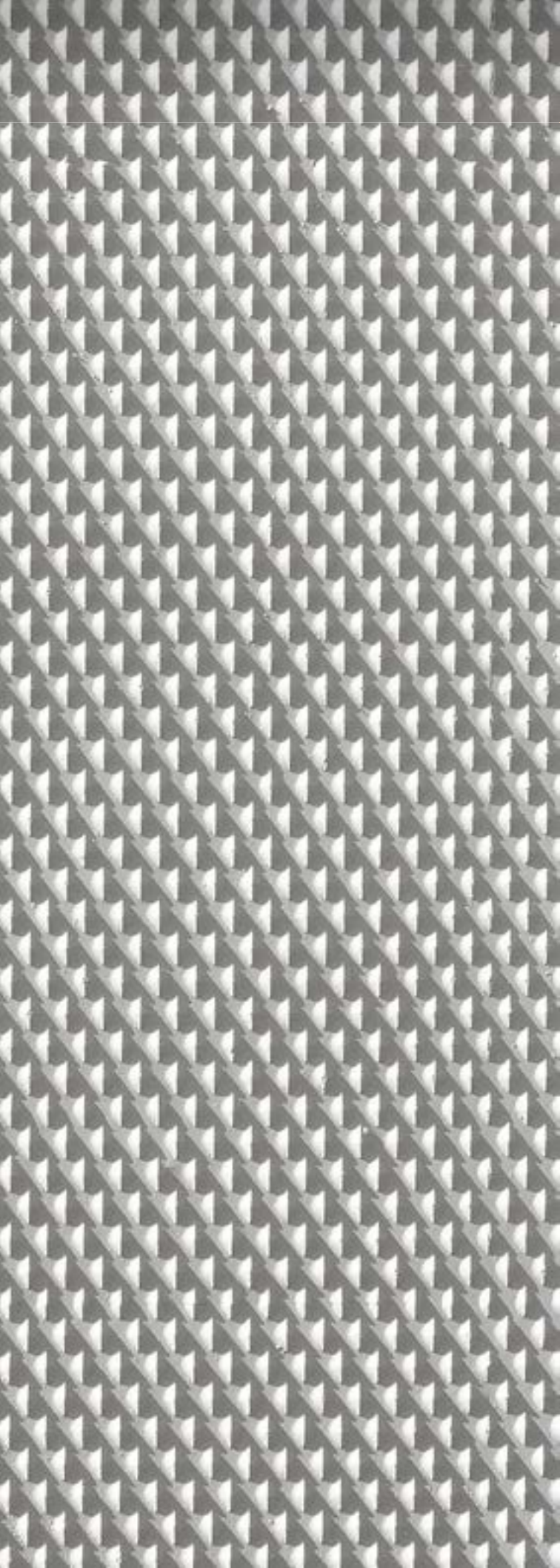




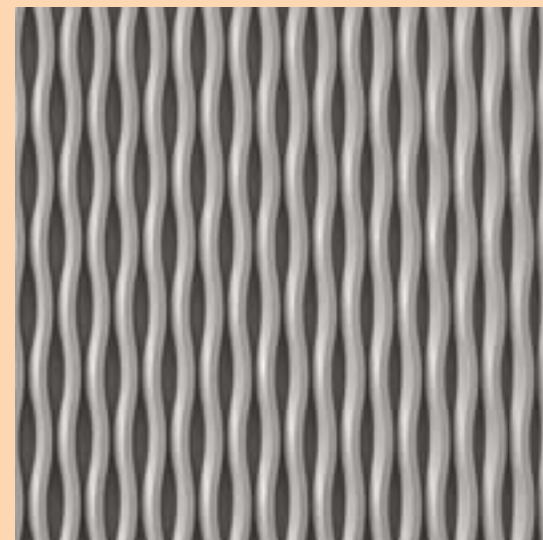


**Like veins on a leaf these fine folds permeate the façade and awaken it to life.**



1/174 Gascogne

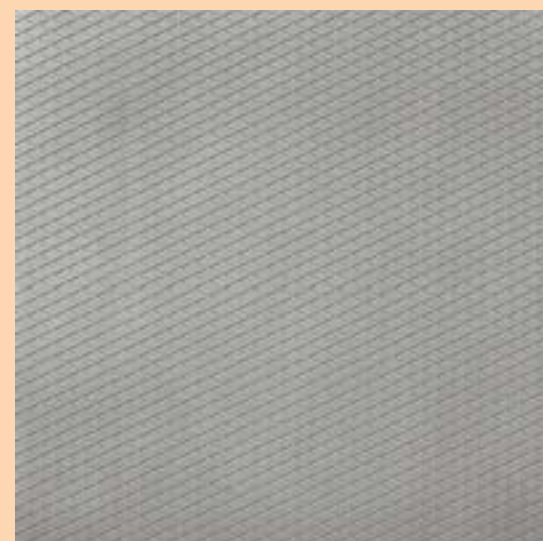
RECKLI SELECT → Abstract



An abstract pattern displays curved, symmetric lines which give it a wave-like texture.

2/120 Rhombus

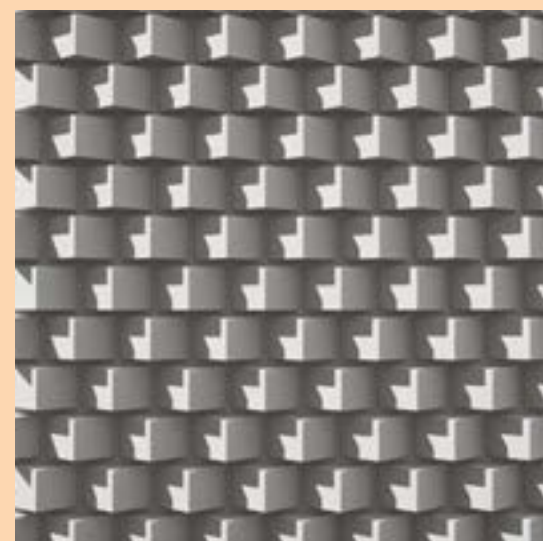
RECKLI SELECT → Functional



The functional formliner creates a smooth concrete surface with 4-millimeter wide fittings that are aligned in a rhombus pattern.

2/141 Dachstein

RECKLI SELECT → Stone &amp; Masonry



A horizontally running brickwork pattern with offset placed, protruding triangles. The façade is invigorates with an interesting light-shadow play and appears to be three-dimensional.

# U T A R B E N

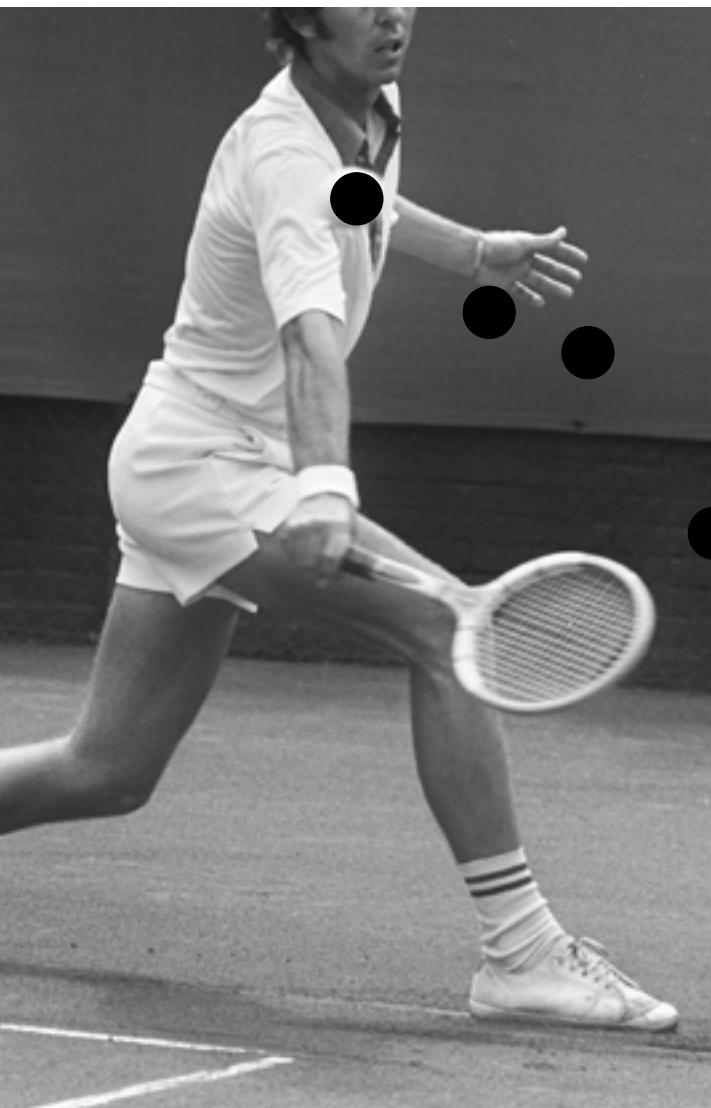


The structure with bamboo wood and leaves brings natural lightness into an urban setting.



# Form flow

Inspiration for the new beckons from everywhere: It resides in nature, in the immediate surroundings, in art and culture. The architect in his profession is in a flux »between art and science, on the borderlines between fabrication and remembrance, between the spirit of the modern and the observance of tradition«, the Italian architect Renzo Piano once said.



Inspiration springs from study of the known, immersion in new disciplines and the exchange of ideas. It is always the result of a provocation: A shape, idea, color, declaration or tradition generates a response within individuals. While collaborating with customers and other creatives, interdisciplinary exchanges call for new perspectives and thus lead to new ideas.

## Form flow

An organism in nature, a structure in an urban environment, a painting in a gallery, a sentence in a book: The sources for new ideas are diverse, thus there is an equally broad range of possibilities to implement them. Concrete as a construction material is the ideal canvas for creative designs and ideas. In texturing it with formliners, concrete can assume any desired shape.

We have designed around 200 patterns. We draw inspiration from our surroundings from mudflats to rock faces, which we show on our molds either lifelike or as abstract structures. We also develop ideas for new structures from exchanges with our customers. Insight into different ways of thinking and the demands of another discipline open up new interpretations and approaches to our designs.

For the inaugural edition of the lookbook, our design team worked with the theme »Form follows Flora«. The idea for a new structure did not come from an organic template of a leaf, a blossom or a tree bark but from something not so obvious:

The designers Ina Bunge and Carsten Nierobisch studied pots and plant trays for seedlings. Just like a tennis match, they hit the ball back and forth



... and took turns for the individual stages of the design up until the final structure. Their working method unifies confrontation with the known, abstraction and exchange in the development process for a clash of creativity.



INA BUNGE

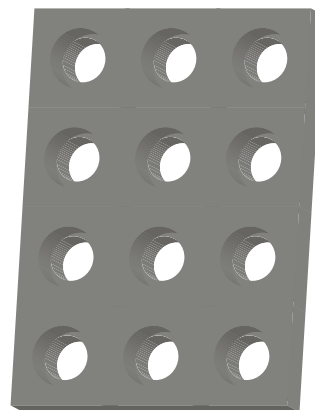
With her sense for typography, the communication designer took over Art Direction for the lookbook and is responsible for concept and design. As a freelance Graphic Designer, Ina Bunge works with a focus on Corporate and Editorial Design for various agencies in Germany and Switzerland.

She is the editor of the design magazine *fount magazine* and has a comprehensive overview of current trends in the areas of graphic design, photography, architecture, fashion and art.



① **Ina**  
Taking the floral theme one step further: Starting point for the new structure was a plant pot.

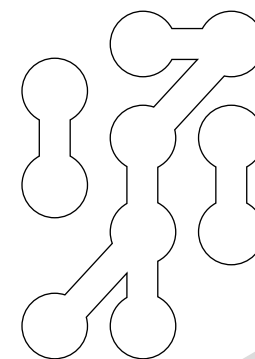
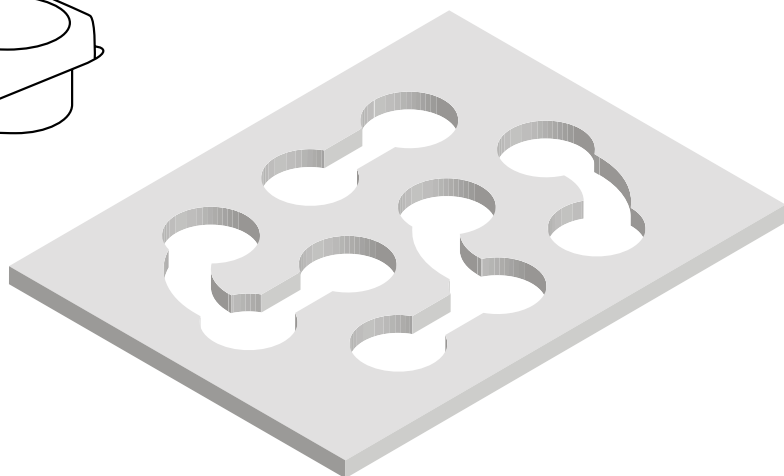
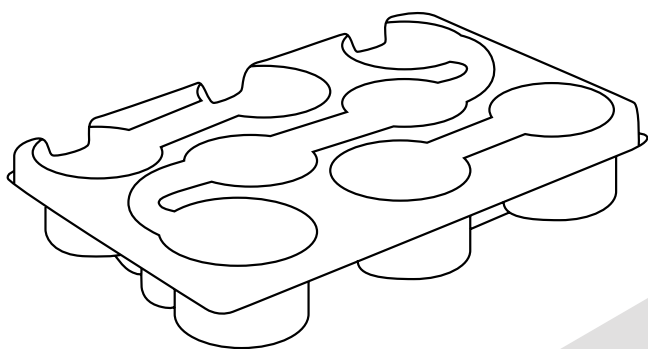
② **Carsten**  
The embossing of a wreath in the upper part of the pot was the inspiration for a structure with graduated, circular recesses.



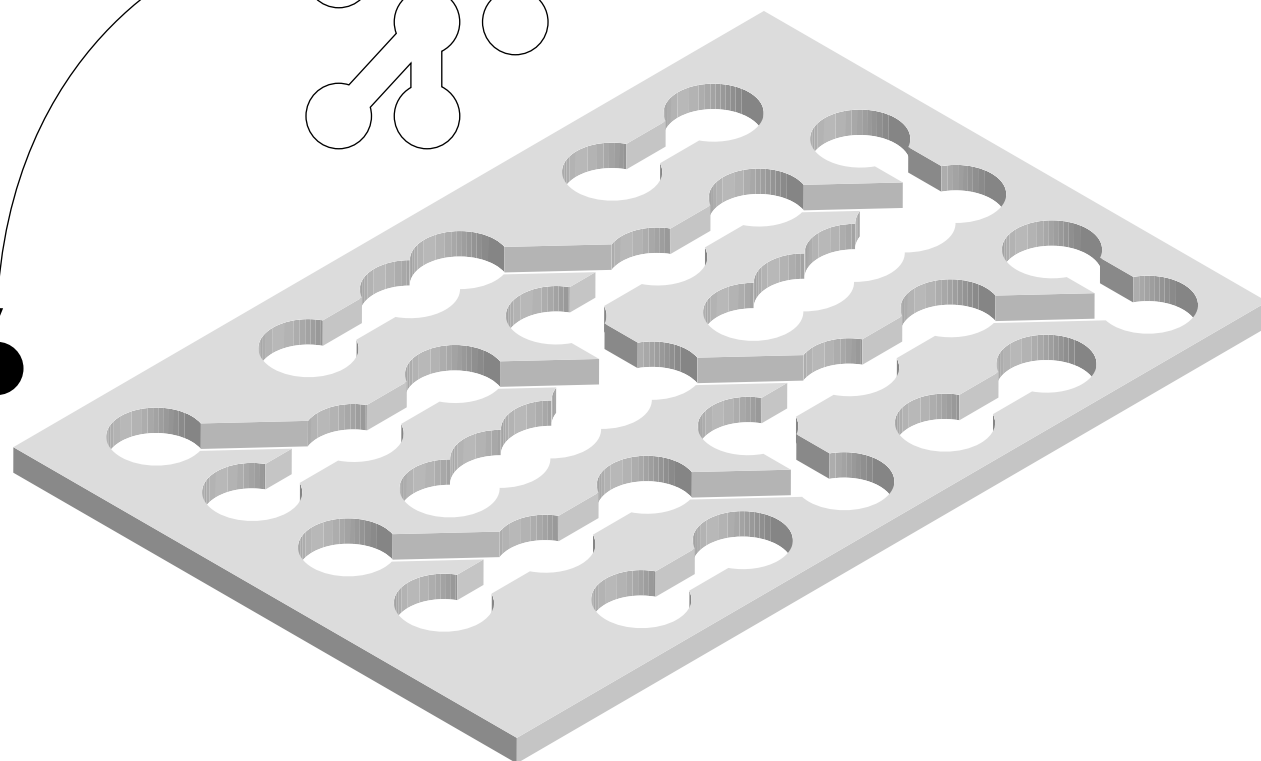
CARSTEN NIEROBISCH

He has collaborated in the concept and composition of the lookbook. As Art Director at the agency ONEWORX, he looks after SMEs and covers all aspects, from print to digital. His expertise is based on the conviction that good design emerges from wherever issues are examined in detail and problems come to be understood.

③ **Ina**  
The template with recesses was reminiscent of plant trays. Upon closer inspection, three primary forms become visible: a circle, a straight bar and part of a curve.

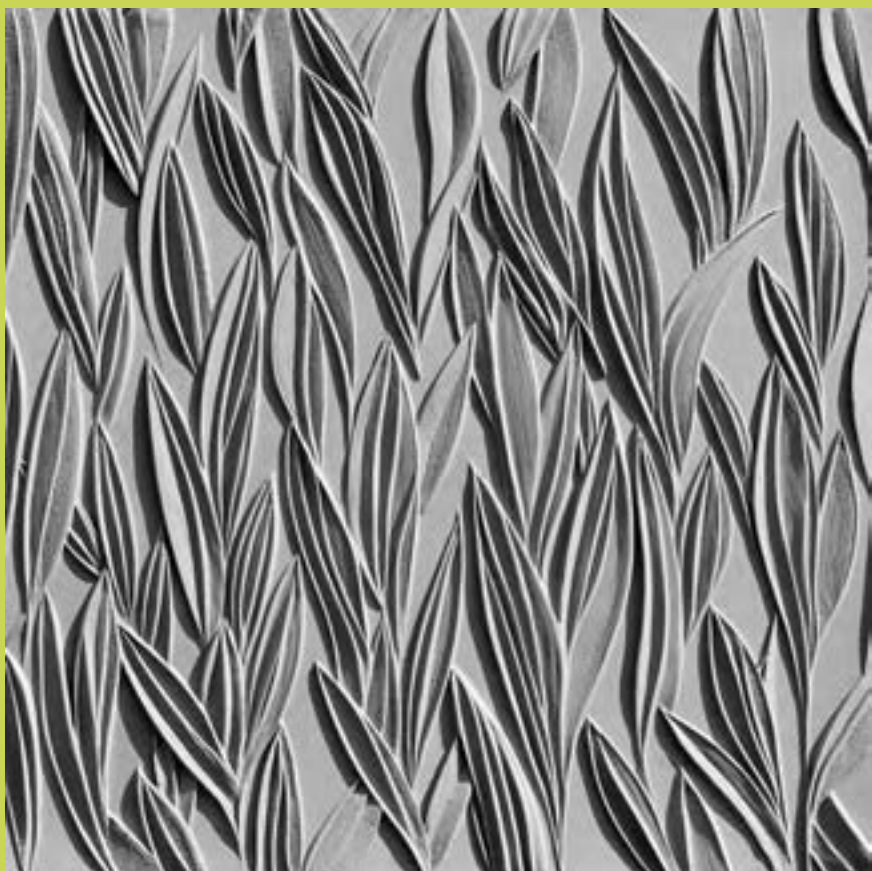


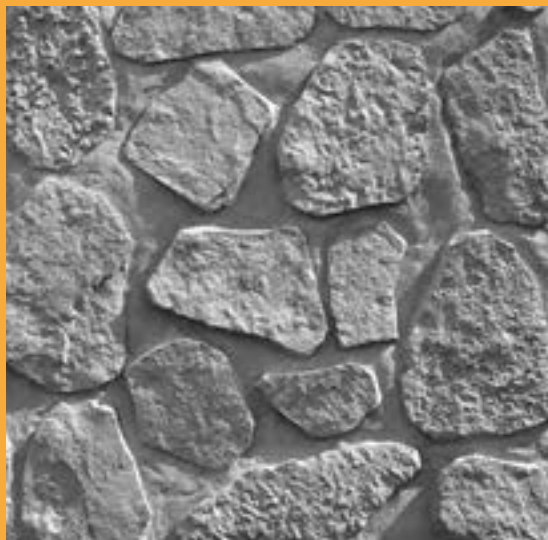
④ **Carsten**  
Based on these three primary forms, a structure emerged which unifies the previous ideas and stages into one new shape.





Like young shoots of a conifer, the needles lie upon the concrete surface.





2/374 La Reunion

RECKLI SELECT → Stone & Masonry

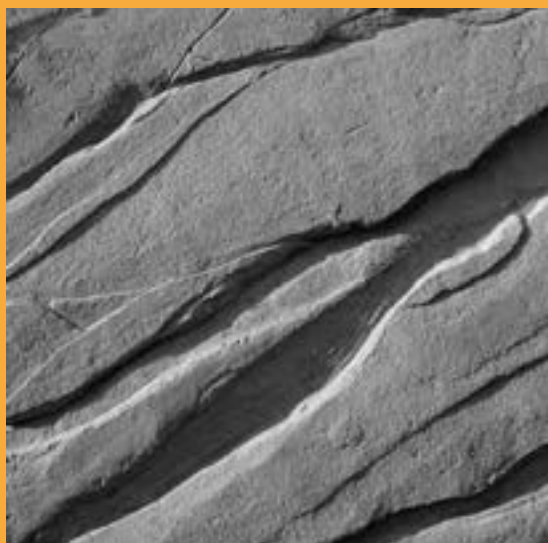
A brickwork pattern with differently-sized and offset natural rocks.



2/239 Sumatra

RECKLI SELECT → Stone & Masonry

A brickwork pattern with broken and edged sandstones. The unequally-sized rocks are crookedly pieced together and create a lively image on the façade.



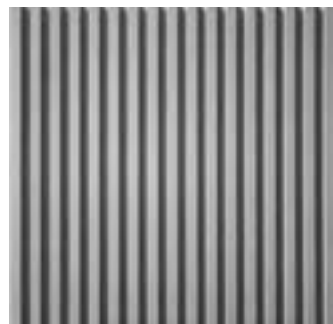
2/173 Santa Cruz 1-4

RECKLI SELECT → Stone & Masonry

A rock pattern with deep, diagonally running crack- and break-lines.



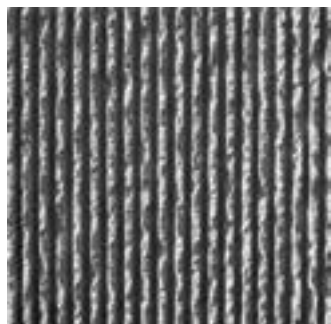
# RECKLI *SELECT*



1/47 Rib Type P

Ribs & Waves

← S. 8



1/41 B Ibiza

Ribs & Waves

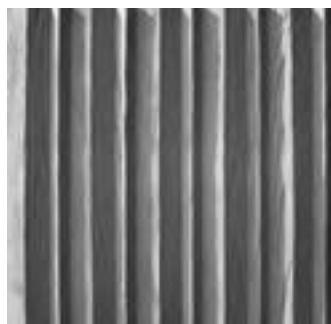
← S. 15



2/98 Vltava

Abstract

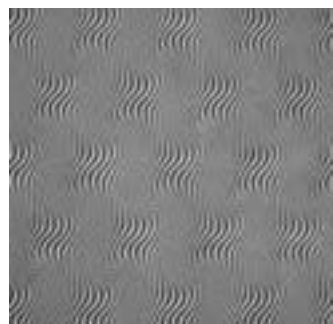
← S. 10



1/11 Reichenau

Wood

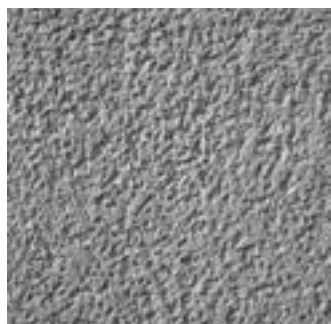
← S. 15



2/602 Saône

Abstract

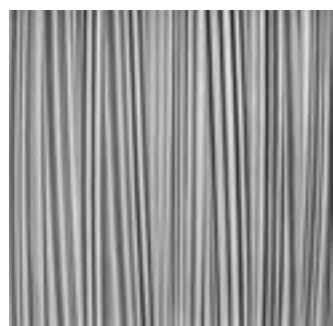
← S. 12



2/69 Marne

Plaster

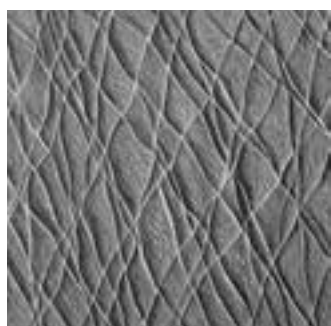
← S. 17



2/169 Columbia

Ribs & Waves

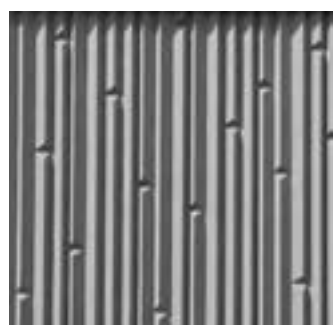
← S. 14



2/185 Simmental

Abstract

← S. 18



2/236 California

Abstract

← S. 15



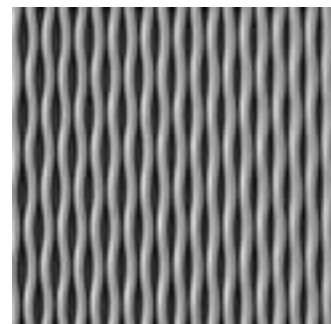
2/119 Pikes

Functional

← S. 20

For a complete overview of all formliners including all technical data please refer to:

→ [reckli.com](http://reckli.com)



1/174 Gascogne

Abstract

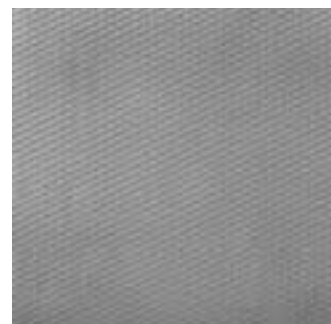
← S. 21



2/208 Volta

Abstract

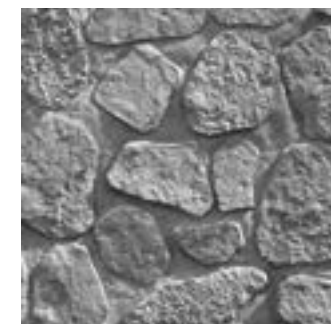
← S. 30



2/120 Rhombus

Functional

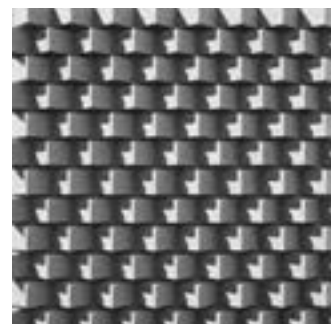
← S. 21



2/374 La Reunion

Stone & Masonry

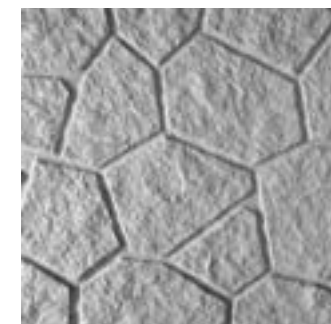
← S. 32



2/141 Dachstein

Stone & Masonry

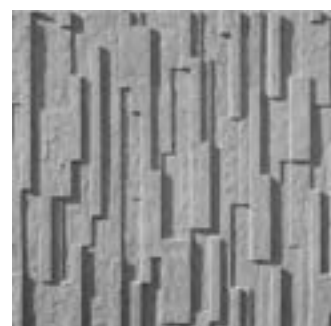
← S. 21



2/239 Sumatra

Stone & Masonry

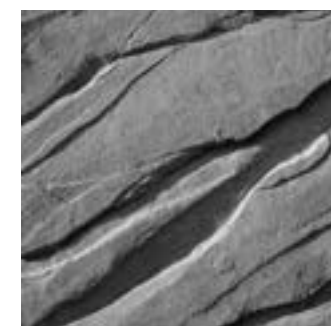
← S. 32



2/49 Saale

Abstract

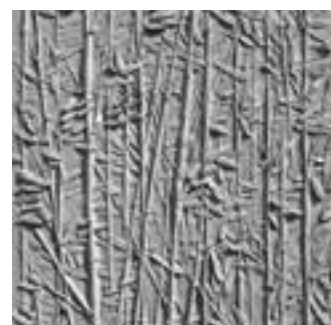
← S. 23



2/173 Santa Cruz 1-4

Stone & Masonry

← S. 32



2/154 Venta

Wood

← S. 24



2/128 Hudson

Stone & Masonry

← S. 33

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