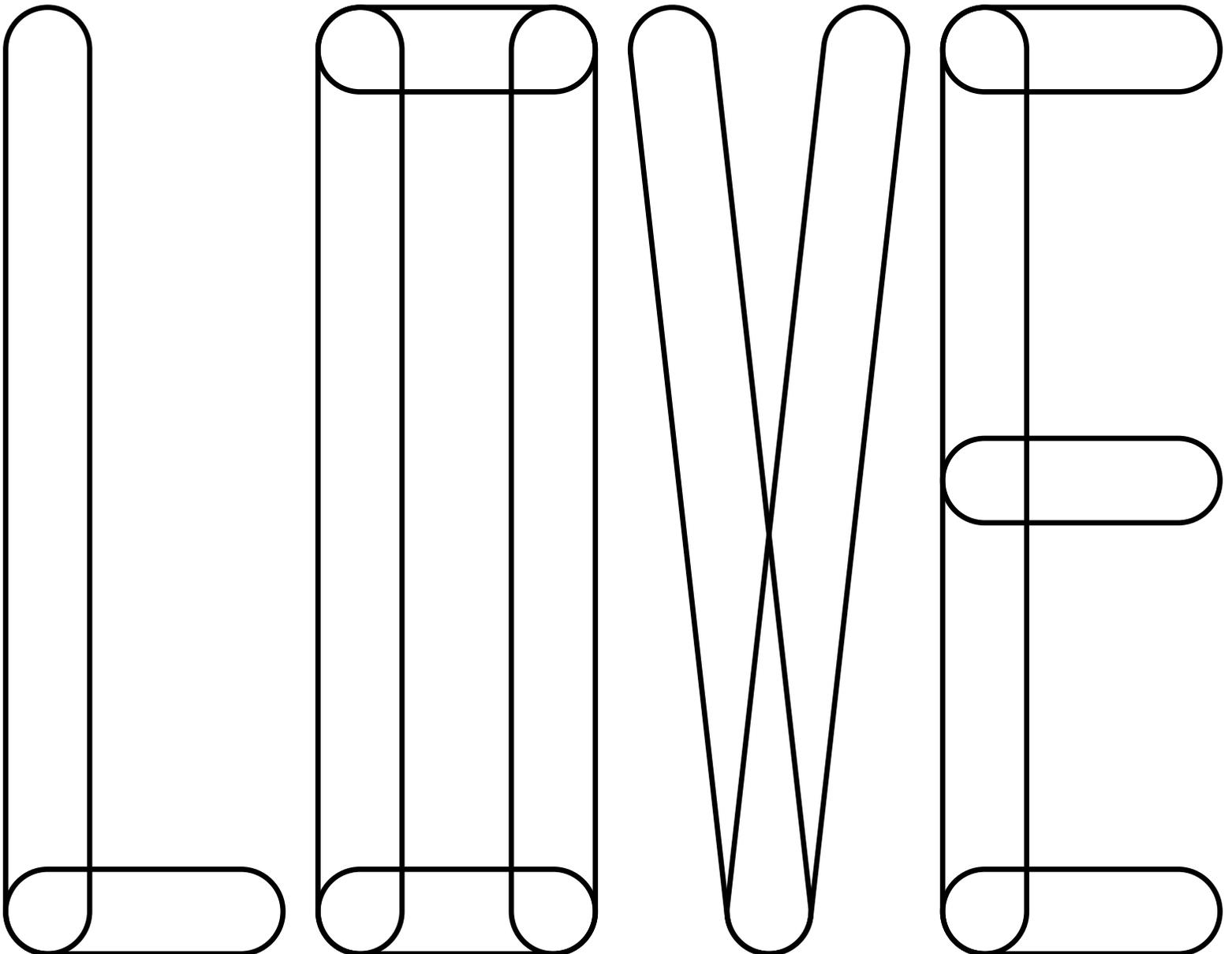
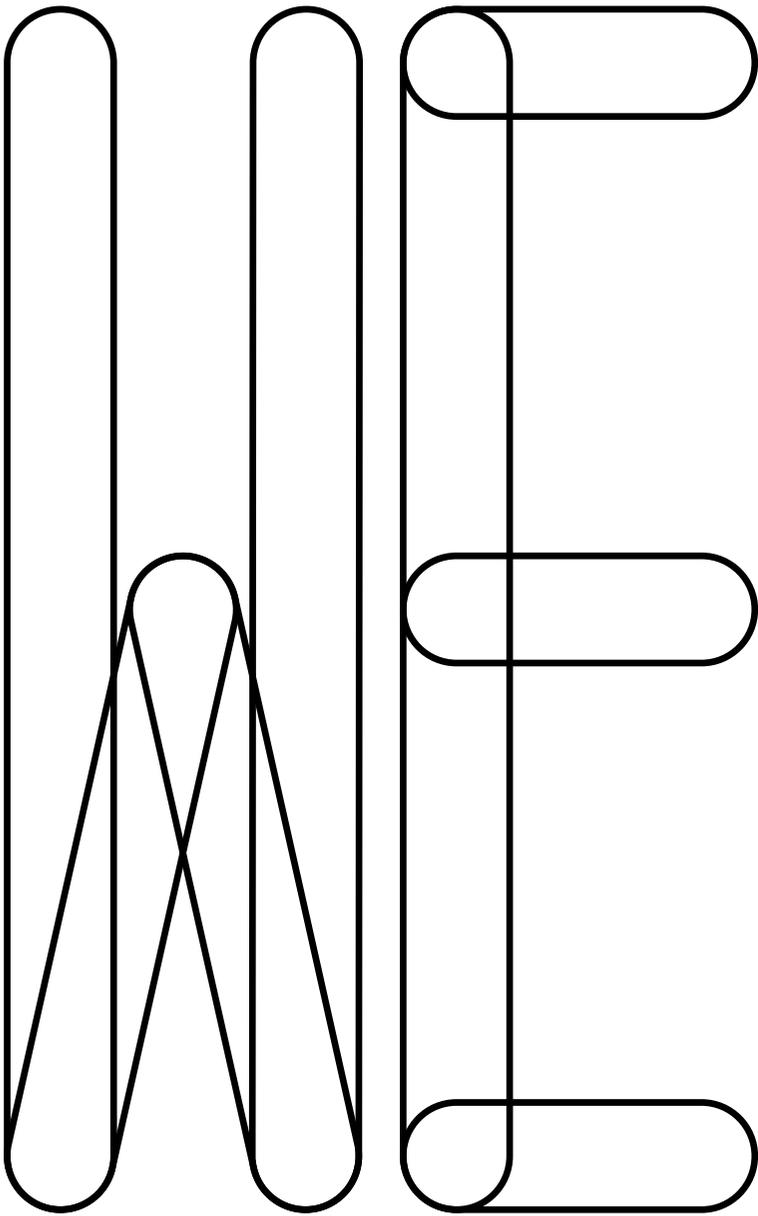


The Art of Performance

WITH

SNARKITECTURE, JACQUEMUS, DAVID ROCKWELL,
NIKE, DANICA KRAGIC & PATRICIA URQUIOLA



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The 2020 edition of *We Love* that you are holding in your hand was created with the ambition to be more creative and inspiring than ever before. *We Love* is a way to show our passion, communicate who we are and get a better insight into the world around us. It's a magazine that consists purely of things we love.

We want to let people behind the curtain and allow them to explore how Bolon works artistically, and to share exciting new ways of using our materials. That's why we're so delighted to launch The Art of Performance, Bolon's new philosophy that shows how design, sustainability and function can be brought together to create a harmonious whole.

During this year, we're going to highlight our existing product ranges and demonstrate how creative practice can support a responsible, sustainable modern company. With The Art of Performance, we're offering a new perspective on Bolon. We're going to show how successfully design, performance and art can work together.

For us, it's always been important to push boundaries and this year we have challenged ourselves by looking inside the company for inspiration, rather than finding it elsewhere. We are proud that we have re-discovered the beauty and function within our existing products and the endless possibilities afforded by our designs. That is the art of performance.

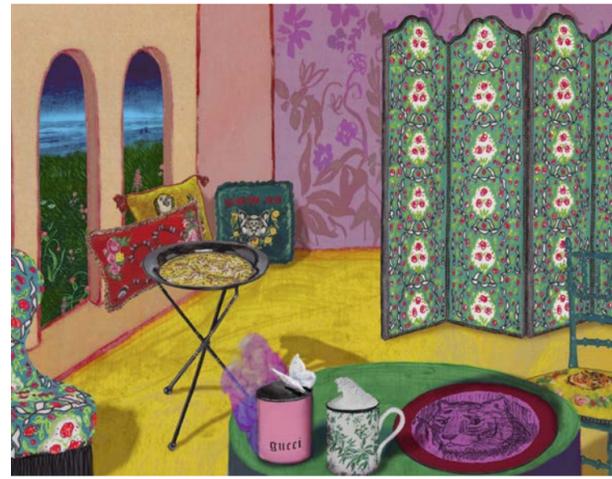
Annica Eklund, Chief Creative Officer Bolon
Marie Eklund, Chief Executive Officer Bolon



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Simple Materials, Used Innovatively

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This photo: Noah Kalina

Hoisted on flexible poles, a field of 150 white spheres careen, illuminate, and change hue when touched by human hands. Mirrors on all four walls extend the parabolic enclosure into infinite space. Evoking the qualities of rippling light or the experience of wading through tall grass, *Sway* – a recent installation mounted at the Intersect by Lexus exhibition space in New York – demonstrates many of the familiar traits of a Snarkitecture project: tactility, interactivity, drama and visual impact.



Whether developing a temporary installation like *The Beach*, a massive ball pit that evokes spending a day at the seaside; a fully immersive interior like the Beam nightclub in Bangkok; or objects such as the cut-in-half furniture archetypes of the Fractured series, Snarkitecture infuses every project with a distinctive approach. The New York-based practice favours the analogue over the digital, the physical over the intangible, and the minimal over the maximal. Helmed by architects-cum-artists Alex Mustonen, Daniel Arsham and Ben Porto, Snarkitecture creates projects that transcend the boundaries of traditional disciplines. As such, the firm's East River-facing workshop is a flurry of activity. Here, slightly fewer than a dozen production assistants can be found creating prototypes at a dizzying pace.

Renowned for its bold, graphical and all-white aesthetic, Snarkitecture has spent the past decade developing spatial designs for a long list of cultural and commercial clients. On the roster are Cos, Valextra, Laufen, Design Miami, Exhibit Columbus, the National Building Museum in Washington DC, and fashion brand Kith, for which the practice has outfitted numerous stores.

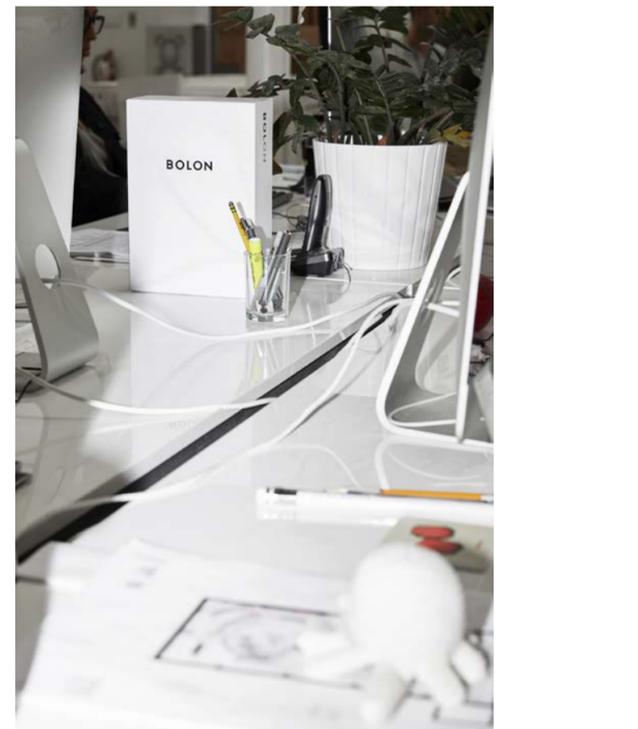
Marie Eklund visiting the Snarkitecture office during the development of Bolon's 2020 concept



Snarkitecture's latest venture, a multi-room booth being developed for Bolon to use as a showcase during the 2020 Stockholm Furniture & Light Fair and Salone del Mobile, Milan, promises not to disappoint. "Though we've never worked with this type of material or application, this collaboration has presented us with the opportunity to try something different," explains Alex Mustonen. "The challenge of working within a design fair is new for us but something we're interested in taking on. It's another chance for us to push the limits of architecture and what people have come to expect in this type of context."

Snarkitecture is setting out to create a space that will highlight Bolon's collections but which also offers fair-goers a chance to slow down and engage with an unexpected experience. "Most fair booths are open and exposed. It's hard to look at products without immediately making eye contact with a sales representative," Alex reflects. "What we're hoping to create is a journey through multiple spaces; a kind of world that will communicate different facets of Bolon's story and frame its products. We don't want to just use the flooring for its main purpose but to employ these materials in unexpected ways. Our goal is to make sure visitors stay for longer than just a few minutes and spend time with the products." According to the architect, a representative will only be available to answer questions toward the end of this "manageable maze" of different textures and colours. In addition, visitors will be able to interact with a tessellated carpet-tile game and test out their own patterns.

As is evident in the Bolon project, Snarkitecture's work invariably places a particular emphasis on the idea of interaction. "People always seek some form of engagement, whether it be with objects, products,





The interior of the Snarkitecture office in Brooklyn, NYC



or other people,” explains Alex. “Anytime we can foster a serendipitous or unexpected interaction, we go for it full force.”

Snark Park, the practice’s self-initiated and self-proclaimed “amusement park ride”, is a testament to this ethos. Located in the heart of New York’s new 20 Hudson Yards retail complex, the exhibition space acts as an unconstrained incubator for the practice’s latest concepts, presented as a rotation programme of Snarkitecture-designed installations. Much like the Bolon venture, this multifaceted venue offers visitors a full experience. Every aspect has been carefully considered.

The inaugural Snark Park installation, *Lost and Found*, was on view throughout the spring and summer of 2019 and set a template for the space’s use. Ninety 3.5m-tall columns filled the area, creating the illusion of an endless forest. Visitors, who entered at ticketed times, were able to roam on their own and interact with others doing the same. Roughly cut alcoves in a few of the totems served as secluded seats – places to rest or engage in a game of hide-and-seek – while the sleek white columns contrasted against their faux-fur, glass-tile and bead-curtain interiors.

Snarkitecture’s projects almost always carry this element of play. “Often in our installations, we like to juxtapose spaces and objects that cater to big collective experiences with interspersed moments that let you reflect and have personal time,” says Ben Porto. “Overall it’s about engaging with material, sound, smell and visual elements.” According to Alex, “moments of surprise” also play a key role in the firm’s projects. “With the Bolon installation, we’re hoping to introduce these moments as features people don’t usually expect to see at a design fair.”



*Alex Mustonen and Ben Porto,
two of Snarkitecture's three partners*



These moments of surprise are further apparent in Snarkitecture's retail projects. Kith's New York flagship features a sneaker vault – visible through a see-through floor insert – in which white sneakers circle the edge in a continuous wall-mounted pattern. Mirrors further create the illusion that this motif continues forever. “Retail has opened up quite a bit in terms of what brands are willing to do,” says Ben. “What we're focused on is integrating art and architecture and bringing those moments together. Temporary installations afford more of that, but there's an increasing amount of room to achieve these types of element in finished projects as well. It's about creating an environment that is as much about giving back to your clientele, as it is [about shopping].”

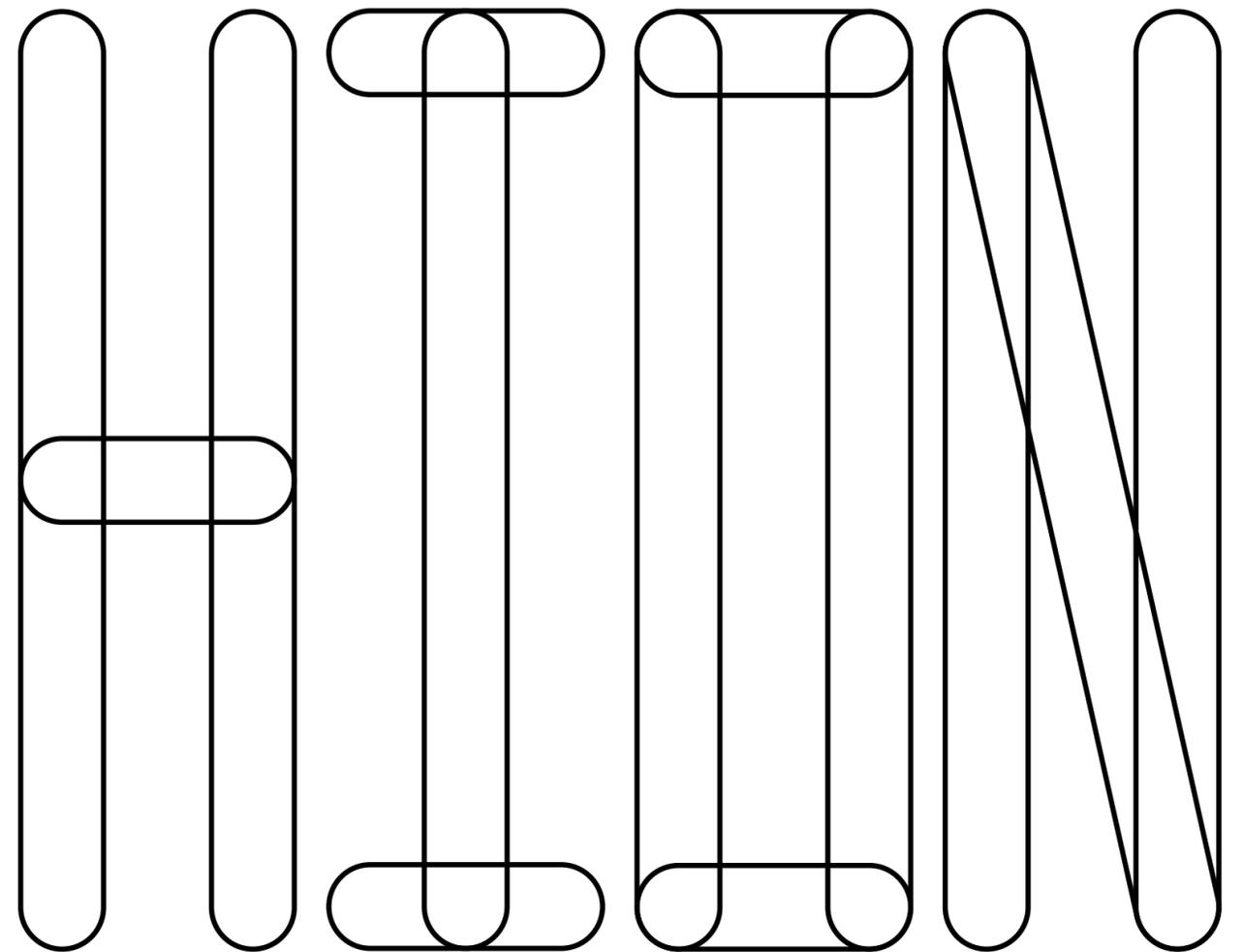
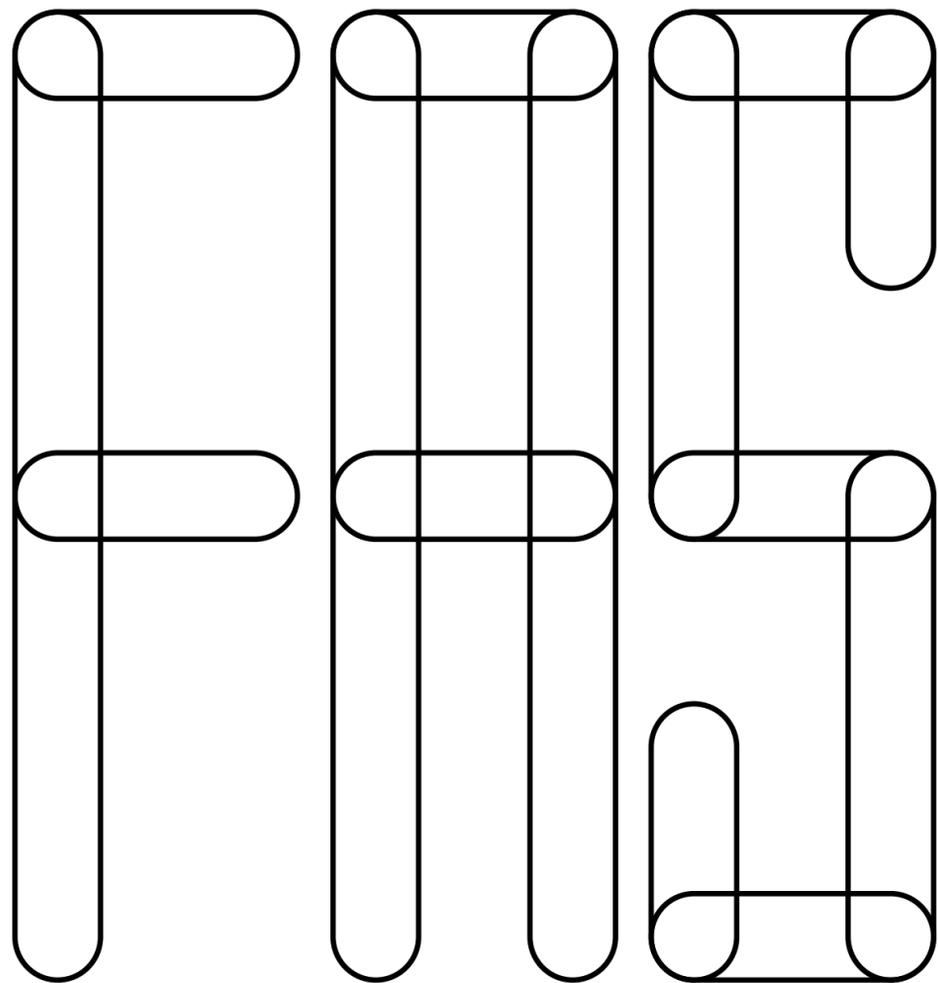
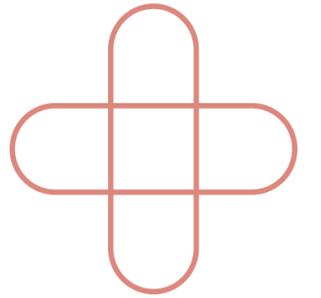
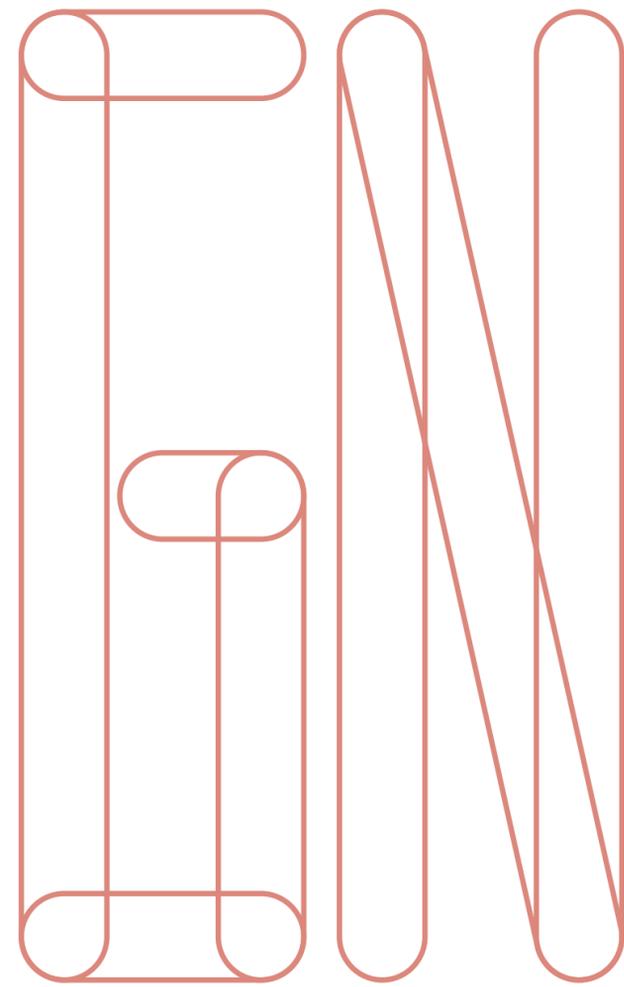
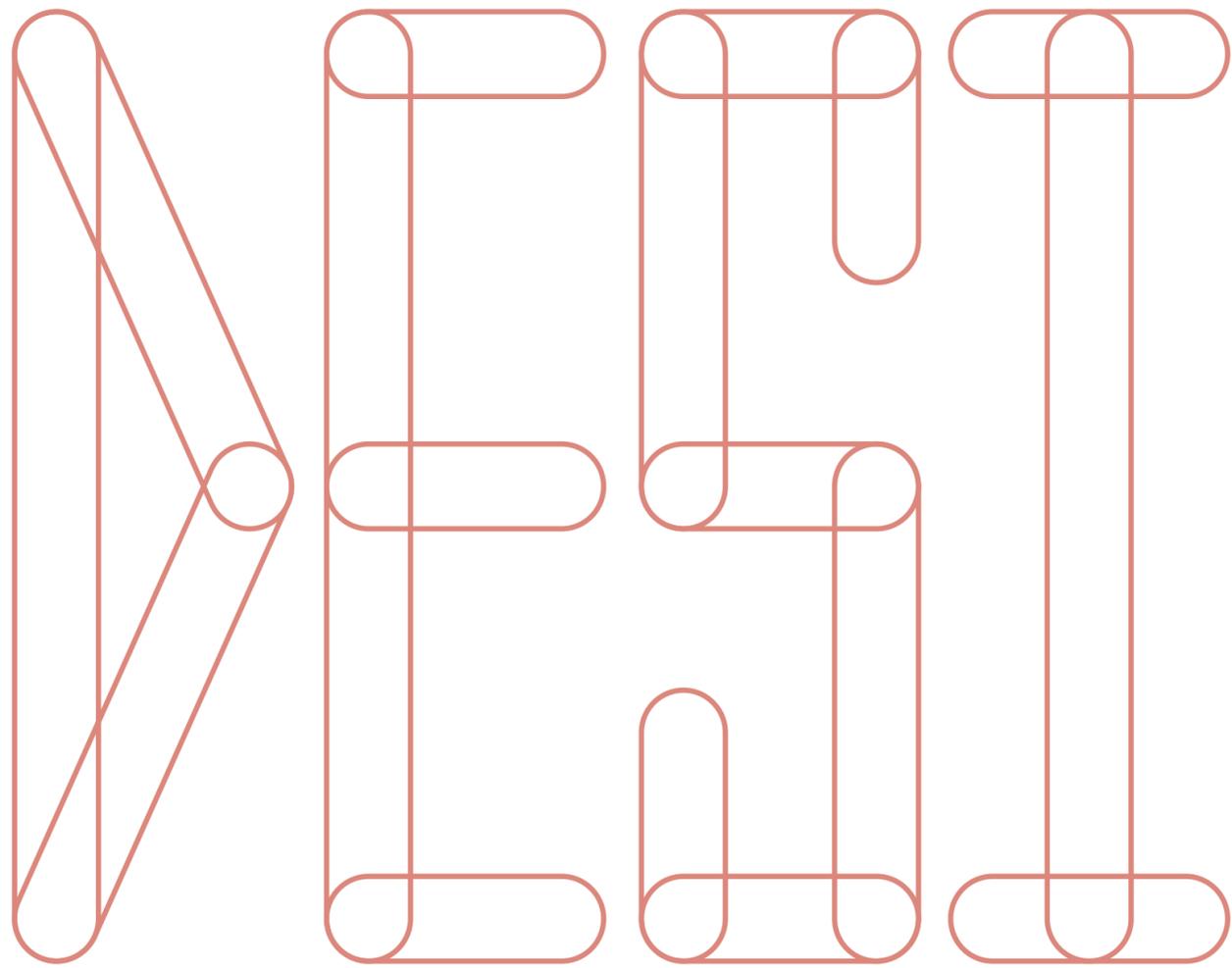
Another important aspect of Snarkitecture's practice is visual impact and aesthetic continuity. Targeting all ages, the studio's self-initiated and commissioned installations not only provide entertaining environments to explore but also stand as strong artistic statements. Though many of the studio's projects have become fodder for Instagram and other social-media platforms, the trio holds closely to the idea that these installations are intended to make people think about architecture in different ways. Unlike other pop-up museum and brand-sponsored immersive experiences prevalent today, these projects hand over control and allow a visitor to engage freely with the spaces.

“Overall, there's a reduction in material, colour, light and other elements that carries through our work,” explains Daniel Arsham. “We often transpose one archetype into another.” The studio distills metaphors and contemporary material-culture references, translating these into minimalistic shapes and

monochromatic environments that are also distorted and deconstructed. In the 2018 *Fun House* exhibition at the National Building Museum in Washington DC, visitors were able to experience iterations of some of the practice's most iconic works. Playhouse, for instance, translates the classic gable-roof architectural structure into a scaled-down public bench – an all-white piece that might have been banal were it not for the disruption created by its sharp edges and formal contortion. Broken Mirror, developed with the radical Italian furniture brand Gufram, is another striking example of Snarkitecture's aesthetic. A seemingly pristine slab of foam has had its core ripped away to reveal a mirrored surface beneath. In other object designs, such as its Positive and Negative vessel series, Snarkitecture's all-white surfaces are interrupted by moulded imprints, reliefs and jagged edges, a contrast that engenders both visual and visceral appeal.

It might seem difficult for Snarkitecture, so resolute in its own aesthetic, to collaborate with partners whose work embraces vibrant colour and ornamentation. Yet Snarkitecture has crossed this bridge before and its new collaboration with Bolon shows that it is ready to repeat the trick again. “With this installation, Bolon is hoping to present its 2020 trends projection, part of which relates to colour,” explains Alex. “One particular hue the brand is exploring is a deep copper, far from our usual range, so we're determining how to build around that. It's a balancing act. We want the installation to feel like it's an innovative architectural space or experience, but we also want it to be a successful project for the client. It has to be a win-win scenario in which we create something that not only speaks to their products and brand direction but also brings it to a new place.”

FASHIONED BY DESIGN
*"We want to work with people who are
the best and most interesting in their fields"*
INTERVIEW: FRANCESCA GRANATA

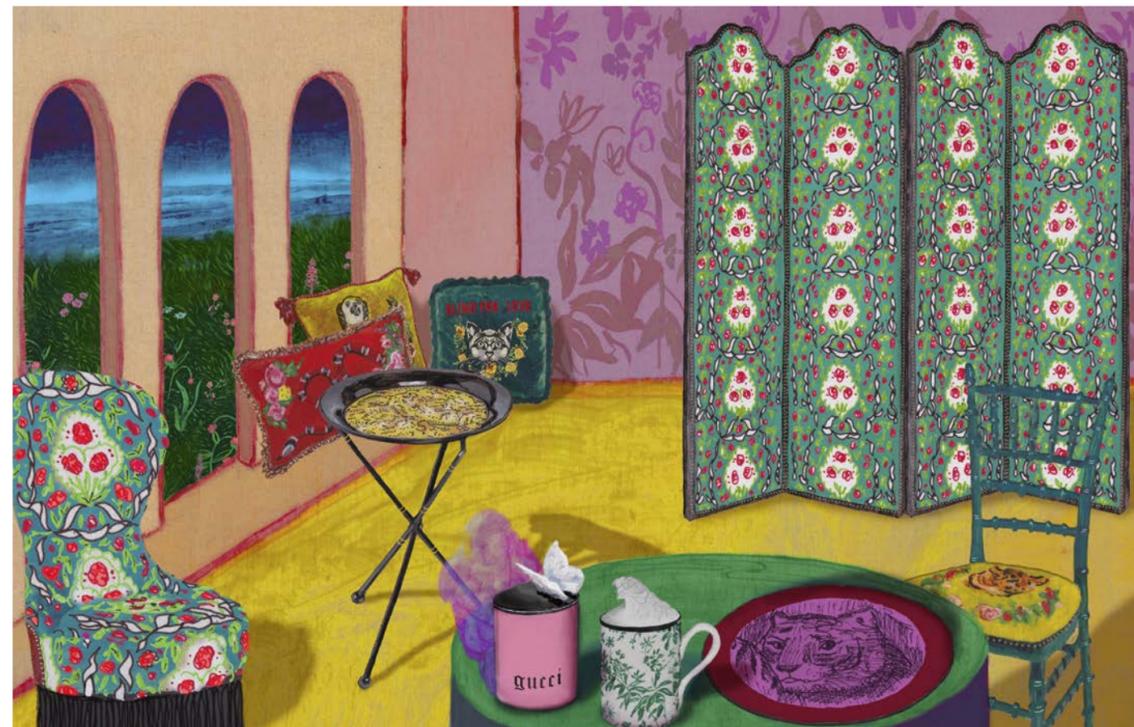


In 2019, the acclaimed industrial designer Konstantin Grcic released Collection 03, a range of minimalist garments for young German fashion brand Aeance. It was a commission that sat outside of Grcic's usual practice, but he nevertheless took it in his stride. "Making a jacket is an act of construction," he wrote, "not unlike building a chair."

This movement between typologies is increasingly common across design, with recent years having seen a growing tendency for fashion to interact with other fields. Today more than ever, fashion influences - and is in turn influenced by - the practice of other disciplines. From Raf Simons's textile design for Danish fabric brand Kvadrat; Virgil Abloh's remixes of Jean Prouvé furniture for Vitra; and Alessandro Michele's homeware designs for Gucci through to Louis Vuitton's Objets Nomades project (which pairs the maison's savoir-faire with product design from studios such as Barber & Osgerby, Patricia Urquiola and Nendo) the connections between fashion and design are drawing ever closer.

This tendency has long been familiar at Bolon, a company that has made no secret of the impact that fashion has had upon its design work. Since assuming the leadership of their family-owned business in 2003, sisters Annica and Marie Eklund have drawn inspiration from fashion's creativity and approach to design. The company launched an ongoing collaborative collection with the Italian fashion brand Missoni in 2012, as well as working with leading maisons such as Chanel, Dolce & Gabbana and Armani. To explore the links between fashion and Bolon, in autumn 2019 Annica and Marie travelled to New York to meet with Francesca Granata, associate professor of fashion studies at the city's prestigious Parsons School of Design.

Alessandro Michele's homeware designs for Gucci



Konstantin Grcic designed minimalist garments for young German fashion brand Aeance

Photo: Gerry Kellermann



Edward Barber and Jay Osgerby created a lamp for Louis Vuitton's Objets Nomades programme

Photo: Dan Wilton

*The Eklund sisters
with Jean Nouvel*



Raf Simons's textile designs for Kvadrat

Francesca Granata How did Bolon's interest in and collaborations with fashion houses like Missoni come about?

Annica Eklund We have always been interested in fashion and design, even before we began working with Bolon. That interest was the whole idea behind our decision to convert Bolon from a very traditional company into an international design brand. Growing up, we were fascinated by fashion and interior design, so we wanted to attract people to Bolon who we were ourselves attracted to in our personal lives, like Missoni. Slowly, we converted Bolon into a high-end design brand.

Francesca What role did fashion play in that?

Annica In the beginning, we had some interesting collaborations with design businesses such as Cappellini and the Campana Brothers, but it actually started with Giorgio Armani - we knew he was using Bolon in his offices or shops, and privately too. When we discovered that, we thought, wow! If we can attract someone like Armani, then we can attract anybody. Our mindset is that we want to work with people who are the best and most interesting in their fields, and who can interpret our product in a very interesting way. So when we heard that the fashion brand Missoni was using Bolon in one of its hotels, we knew we needed to set up a meeting and see if we could do something together. When we met them, we quickly discovered that we have so much in common - like Missoni, Bolon is a third-generation family company run by strong women concerned with quality and keeping production in our own country. We launched our first collection together in 2012 and, in 2019, we're updating the collection for the second time.



Giorgio Armani has used Bolon's materials in his offices and shops, as well as privately

Marie Eklund We've only ever invited two brands to put their name on a Bolon collection: Missoni and the world-famous architect Jean Nouvel. His collection is more architectural, whereas the Missoni collection has a much greater emphasis on pattern, colour and energy. The same year that we started to work with Missoni, we made quite a big investment in our factory in Sweden and bought Jacquard looms, which allow us to weave patterns. That was really new for us and it's why working with a fashion brand like Missoni is so interesting - they're all about pattern and colour.

Francesca You're not a fashion company per se, but you work with fashion designers. There are many in the fashion industry, however, who complain that the increased speed of production we're currently seeing really hinders creativity. Do you feel that has been the case for you?

Annica We've managed to avoid it because, as a manufacturer, you own the process yourself, so you can determine your own speed, innovation and sustainability. That's the power of having your own factory. But we always say that we're a design company that produces flooring. Design is the main thing for our brand.

Francesca What made you develop the different areas of your company? You've founded the Villa La Madonna hotel in Piedmont, launched a string of guesthouses in Sweden, published books and - of course - *We Love* magazine. What drives that engagement with different fields?



Giulio Cappellini has previously collaborated with Bolon and designer Antonio Faccio



Virgil Abloh remixed Jean Prouvé furniture for Vitra

Patricia Urquiola designed a series of seating for Louis Vuitton's Object Nomades project



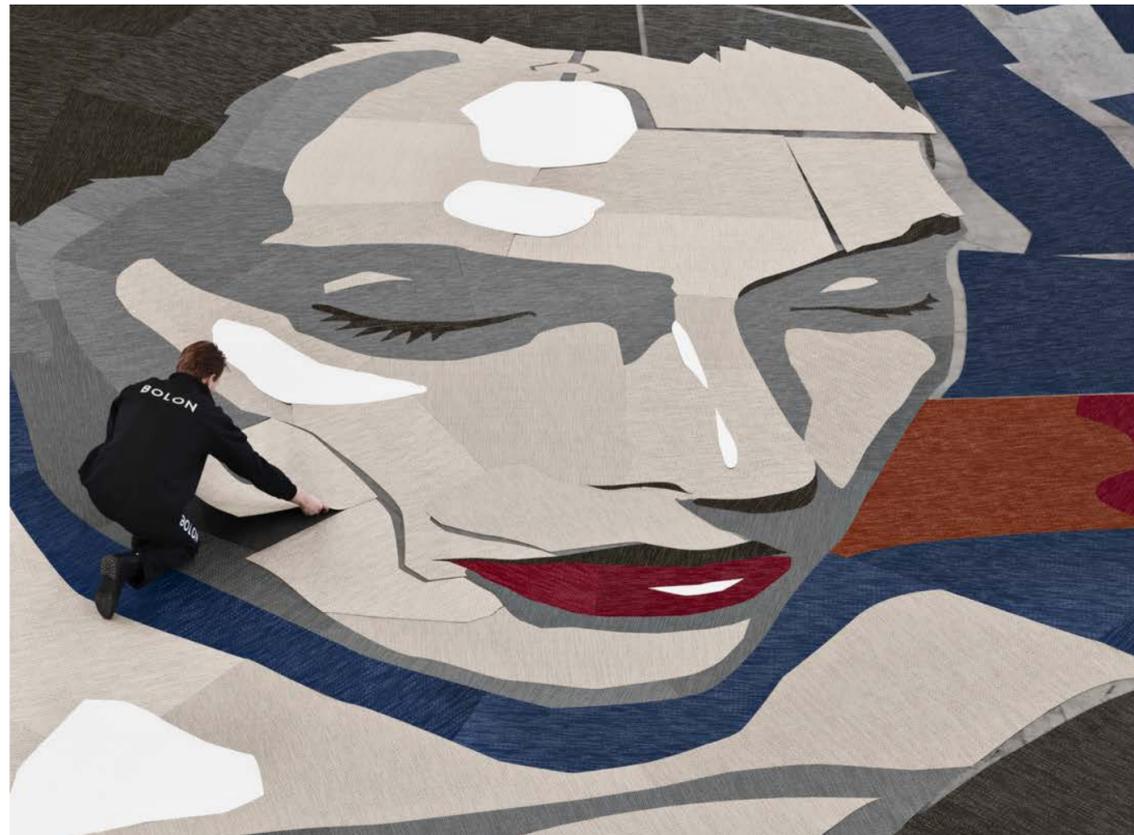
Annica Just being a flooring company is not for us. As owners, we have a dream to lead a joyful life with Bolon and everybody who works with us. We want to inject our day-to-day business with interesting things that make people understand the value of the brand. The books and the magazine give a special feeling that we sometimes can't communicate through our products alone and our guesthouses are something else that give another angle to our entrepreneurship. It's who we are. We want to welcome people to connect with our brand.

Marie It doesn't really matter if it's a hotel, or if it's Bolon, or if it's a book. Next, it may be a restaurant or gallery – or whatever. We just have it in us.

Francesca You don't want to fall into the super-accelerated speed of fashion, but it seems that you're driven by constantly changing and updating what you do. How do you make sure that your process remains sustainable?

Annica Our grandfather used to produce rag rugs, while our parents created camping carpets. Marie and I were the third generation, and our contribution was to add fashion and branding to the company, and lead it into the design era. Fashion, in particular, is interesting for us. It's quite speedy and flexible, whereas the design business is more long-lasting and stable. So inviting fashion into the equation lets you be more open-minded. We have a heritage that we're proud of and want to develop, but we've also invested €18m in our factory to help innovate and improve our sustainability. So, today, we have a recycling plant in our factory, which means we recycle and use all our waste materials in new products.

Marie We are proud of what we do when it comes to sustainability, because we're really on the top tier. Bolon was actually initiated by sustainable thinking when we were founded in Stockholm in 1949 – our grandfather took waste material from the clothes industry and used it to weave rugs. Today, we have a modern factory and 130 employees, but it was really when we added the design mindset into Bolon that we rose to the high-end position we're in now. As a business, we create possibilities to invest in innovative machines and innovative people, so it's really a circle. Business and design need each other.



The Eklund sisters with Rosita Missoni 2012

The Campana brothers made a 7,000-piece mosaic for Bolon at the 2011 Stockholm Furniture Fair



Whether the south of France or the west of Sweden, Jacquemus and Bolon are both inspired by their home regions – creating innovative designs shaped by a playful philosophy. Here, their two worlds meet in a series of collages that explore the space between fashion and design.

JACQUEMUS

A Provençal Patchwork

WORDS: FELIX CHABLUK SMITH

PHOTOGRAPHY: PAULINE SUZOR

STYLING: MARCUS SÖDER

COLLAGE: TINKA LUIGA

This page: Hat - La Bomba SS 18, Dress - La Bomba SS 18, Shoes - Le Souk AW 18





*Opposite page: Earrings - La Bomba SS 18, Shirt - L'Amour D'Un Gitan AW 17, Giant dust cover worn as skirt
This page: Coat - La Riviera SS 19, Trousers - La Riviera SS 19, Shoes - L'Amour D'Un Gitan AW 17, Bra and necklace - stylist's own*



*This page top: Shoes - Le Souk AW 18
 This page bottom: Bag - Le Chiquito, Earrings - La Riviera SS 19, Shirt with top - La Reconstruction AW 16, Trousers - L'Amour D'Un Gitan AW 17
 Opposite page: Hat - La Bomba SS 18, Dress - La Bomba SS 18, Shoes - Le Souk AW 18*







MODEL: MALAIKA HOLMÉN / MIKAS
 HAIR: JOSEFIN GLIGIC / LINKDETAILS
 MAKEUP: LINDA ÖHRSTRÖM USING BODHI & BIRCH
 SET DESIGN: VIKTOR AND JAKOB FJÄLLSTRÖM

This page: Earrings - Le Souk AW 18, Shirt - La Collectionneuse AW 19, Bag - La Riviera SS 19
 Opposite page top: Hat - Le Chapeau Foulard, Bag - Le Pitchou
 Opposite page bottom: Cardboard bag - set design, Blouse - L'Amour D'Un Gitan AW 17



The small town of Mallemort in southern France is beautifully unremarkable in the way that only ancient Provençal towns can be.

A short distance from Avignon, Aix-en-Provence and Marseille, Mallemort shares neither the medieval Papal grandeur, the upper-middle class bohemian airs, nor the gritty, dirty exuberance of its closest neighbours. There are some churches, a chapel and the remains of a chateau among the clustered houses that sit upon a modest hill at the edge of the Durance river, all rising gently above the surrounding patchwork of vineyards and olive groves. The cobbled streets are narrow, winding between old buildings with terracotta roofs and stuccoed walls in delicate tones of lemon yellow, parchment and salmon pink, all baked by the Mediterranean sun. On market day the streets fill with stalls selling local produce: olives and garlic, cheese and charcuterie, waxy blocks of Savon de Marseille.

Born into a family of farmers in Mallemort, the young Simon Porte Jacquemus would stand by the roadside and sell lavender, another celebrated local crop. Even as a child, he knew his customer. He had studied the car-registration plates and knew who was coming from Paris – city-dwelling sophisticates looking to escape, if only briefly, into this pastoral idyll.

Years later, on a ribbon of a runway stretching a third of a mile through the lavender fields that provided his original wares, Jacquemus presented his spring/summer 2020 collection to the international fashion cognoscenti who had made the pilgrimage south, eager for a taste of rural France.

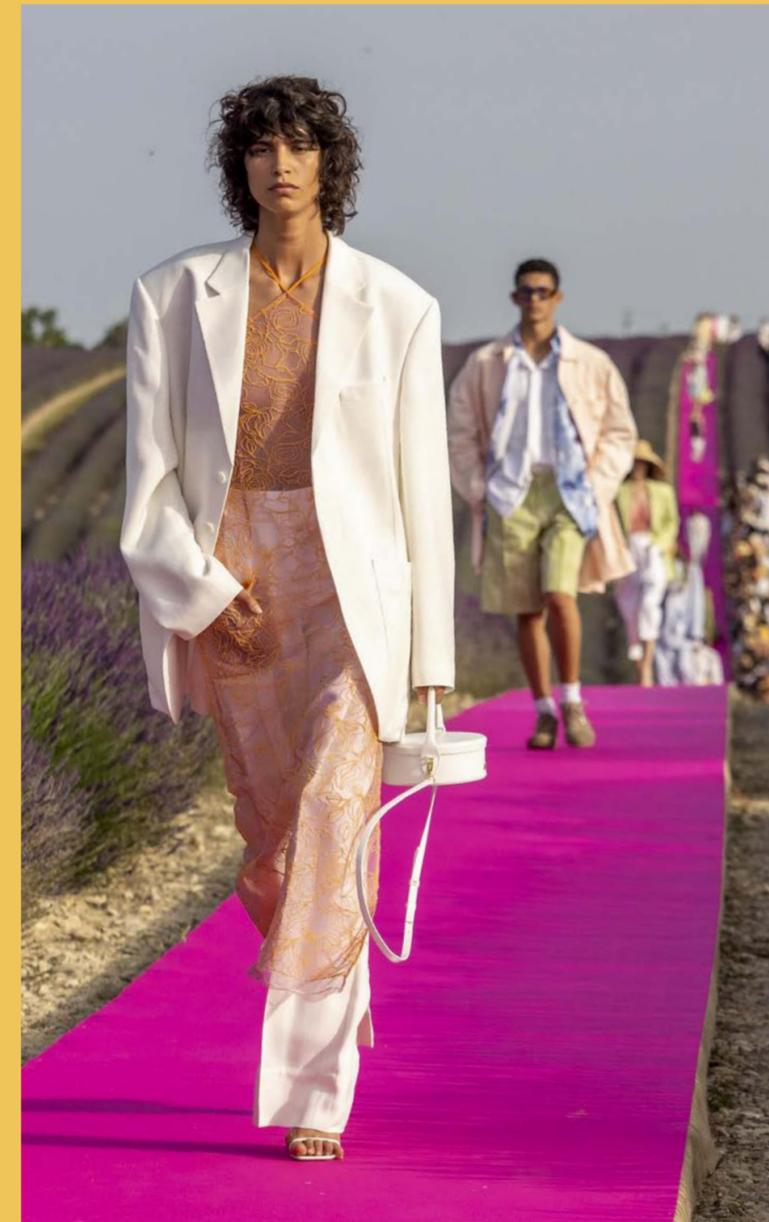
Jacquemus occasionally calls himself a minimalist, but his brand of minimalism is one of simplicity, not severity. Reflecting this, the clothes were easy and playful, some deceptively basic: comfortably oversized tailoring and loose peasant dresses in washed and printed cottons; canvas fisherman smocks and striped shirtings, worn layered and unbuttoned. Jacquemus's happy, healthy sensuality is one of confident Gallic ease; women and men feeling as good as they know they look, all casual tan lines and bared summer skin.

As a child, Jacquemus never wanted to be anyone or anywhere else. "All around me while I was growing up, everyone was trying to be American, wearing caps and listening to hip-hop," he told *Vogue* in 2018. "I wanted to be like Serge Gainsbourg." Along with Serge and Charlotte, the Jacquemus world contains Jean-Paul Belmondo; Brel and Barbara; zinc-topped bars, local boulangeries and rosé with ice as the sun sets over the Mont Sainte-Victoire while the cicadas chirp in the trees. It's a nuanced, authentic and immensely desirable kind of Frenchness, collaged from the fields, towns and beaches of his native Provence, far from the brittle Parisian chic peddled for so long by so many luxury fashion houses.

From shooting lookbooks against the baked earth and bristling corn of his home village or amidst the livestock of local farmers, to debuting his menswear line at the breathtaking Calanque de Sormiou inlet just outside Marseille, Jacquemus's work shows none of the cool irony, fierce attitude or despairing social commentary that characterises the creations of his peers. There are no difficult constructions or unwieldy proportions, no reappropriations or logos. Instead, the collections are suffused with a youthful romanticism, a cheerfully honest joie de vivre,



Jacquemus presented his SS 20 collection in the lavender fields of Provence



Simon Porte Jacquemus after his AW 18 catwalk show in Paris

and a lack of conceptualism that is all too rare in contemporary fashion. Even his earlier work, showed at an extremely young age and veering closer to unwearable experimentalism, never seemed too serious – it had a sense of fun and student-like playfulness that was hard not to like, especially from a talent who was largely self-taught.

Following long years of dreaming about studying fashion in Paris, Jacquemus enrolled at the city's École supérieure des arts et techniques de la mode, only to drop out after two months. One month later, his mother was killed in a car crash. "Simon, don't waste any time," Jacquemus recalled telling himself in an interview with *The Cut*. "I became obsessed with time: 'Do everything you can today.' I was obsessed, obsessed." Jacquemus had been his mother's maiden name, so he added it to his own, and named his label after her. As well as the fields of Provence and the calanques of Marseille, his mother will remain a deeply personal source of inspiration, albeit one he is happy to share with the world. "She was shy and she was sexy," he said, speaking after his spring 2018 show. "It will always be about her. I don't care! That's me."

Such unguarded openness, relentless positivity and eager, earnest sincerity might come across as naive if Jacquemus weren't so fiercely proud of where he comes from and sure of what he wants to say. Yet perhaps today, naivety too is something to be cherished. There is no denying the problems facing France, a country divided by class resentments and weekly gilets jaunes protests. Jacquemus, for one, is only too aware of the difficulties faced by those who live the rural lifestyle upon which he draws so heavily. As he told *Vogue* before his autumn/winter

2019 menswear presentation, "I am from the countryside, from a farmer family [...] I was born with these guys, these gilets jaunes. So all these messages about people's suffering, I understand them. I feel close to them. But it's a bit wrong to have a message in a fashion show on a Sunday morning." In looks inspired by traditional French workwear, Jacquemus's models took a walk before sitting down at rustic wooden tables for a country breakfast of café au lait, cheese, freshly churned butter and crusty bread – as close to a political statement as Jacquemus had ever come in the gluten- and lactose-free world of Parisian fashion.

These clothes are not escapist. They do not yearn for a bygone, better time nor an unobtainable bucolic future. Jacquemus simply believes that there is still space in this frightening, fractured world for lightness, ease and beauty. His are not the clothes of a fantasy France, swept up in couture or a romanticised past. Instead, they evoke a France that still exists, where, despite it all, the cicadas still sing, the sea is still blue and the lavender still blooms beneath that Mediterranean sun.



This page: Bag - Le Chiquito

HÅKAN NORDIN

The Green Man

WORDS: RIYA PATEL

PHOTOGRAPHY: ELISABETH TOLL

One of the founders of Greenpeace Sweden in 1983 and a former policy adviser to Greenpeace International in Amsterdam, Håkan Nordin has spent more than 30 years working with companies such as Ikea and H&M to improve their sustainability credentials, as well as developing wider environmental labelling systems for products. “I love being in nature,” Nordin explains of his career path. “But from the earliest days, I saw how acid rain was destroying our lakes.”

Bolon recycled material





Today, Nordin does not have to work as hard to communicate his message as he once did. “The pressure to address sustainability and the link to climate is such a hot topic now in business,” he explains. “The big difference in the last 5 to 10 years has been growing attention towards climate and sustainability.” Nowhere is this more true than at Bolon, which first called on Nordin’s expertise in 2010 to consult on developing a new strategy on circularity and climate within its production processes. Since August 2019, Nordin has been back at the company’s headquarters in Ulricehamn to set this strategy in motion, exerting a direct influence on the firm’s organisational structure and communication. “Today, every organisation has to deal with sustainability and climate, and has to do it in a good way,” he says. “Businesses are facing more – and deeper – questions about these issues than before: What do you do about circularity? How do you reduce your climate footprint?”

To help answer these questions and guide development, companies often call in environmental consultants like Nordin. Such appointments represent a way to introduce sustainability expertise as brands try to negotiate growing awareness of climate change and the environmental impacts of production. Nevertheless, Nordin is careful to stress that a truly sustainable attitude has to start from within and permeate all aspects of a business. “There are many companies waking up too late to these issues which will find themselves in trouble,” he warns. “More and more companies are trying to build

sustainable organisations in-house, and then employ a consultant from time to time to help develop things. But you need to build your own sustainable organisation and you need to have it in your business communication. It needs to be present in the way that you are selling things and the demands that you put to your suppliers. Companies have to be clear about what their position is but also need to understand the market. What is the need out there; where are the customers; what is the debate?”

To simultaneously grow a business and drive a sustainable agenda is often tricky for large companies. High-street fashion chains, for instance, are trying to retroactively deal with the consequences of years of large-scale rapid production by introducing in-store clothes recycling points. Since 2015, & Other Stories has offered in-store recycling points for textiles, while Nike’s 25-year-old Grind programme – which processes old products to create materials for new – now has a number of in-store collection points. For sceptics, this move seems too little, too late, but Nordin thinks that business growth and sustainability do not have to be at odds. True environmental responsibility is already a major advantage in the marketplace. “We need to change, to reduce climate impact, to recycle and we need those elements functioning properly so we can sell,” he says. “There are other companies out there wanting to show that they are responsible. So if you don’t deal with it, it can put the brakes on your business.”

More widely, recent movements such as Extinction Rebellion and the youth climate strikes have helped climate change finally reach the mainstream agenda. “On the one hand, I’m surprised that these kinds of movements haven’t happened earlier due to the urgency of the matter,” says Nordin. “But I do think there is a need to build pressure and opinion on many levels across the globe.” He is optimistic that business can play an important role in making change happen. “It is possible to have a future without fossil fuel,” he says. “We have all the solutions both from a technical and economic perspective. We now need a balance of strong voices showing that it’s urgent and leading us towards sustainable solutions.”





CONCEPT 2020

The Art of Performance

PHOTOGRAPHY: ANNICA EKLUND

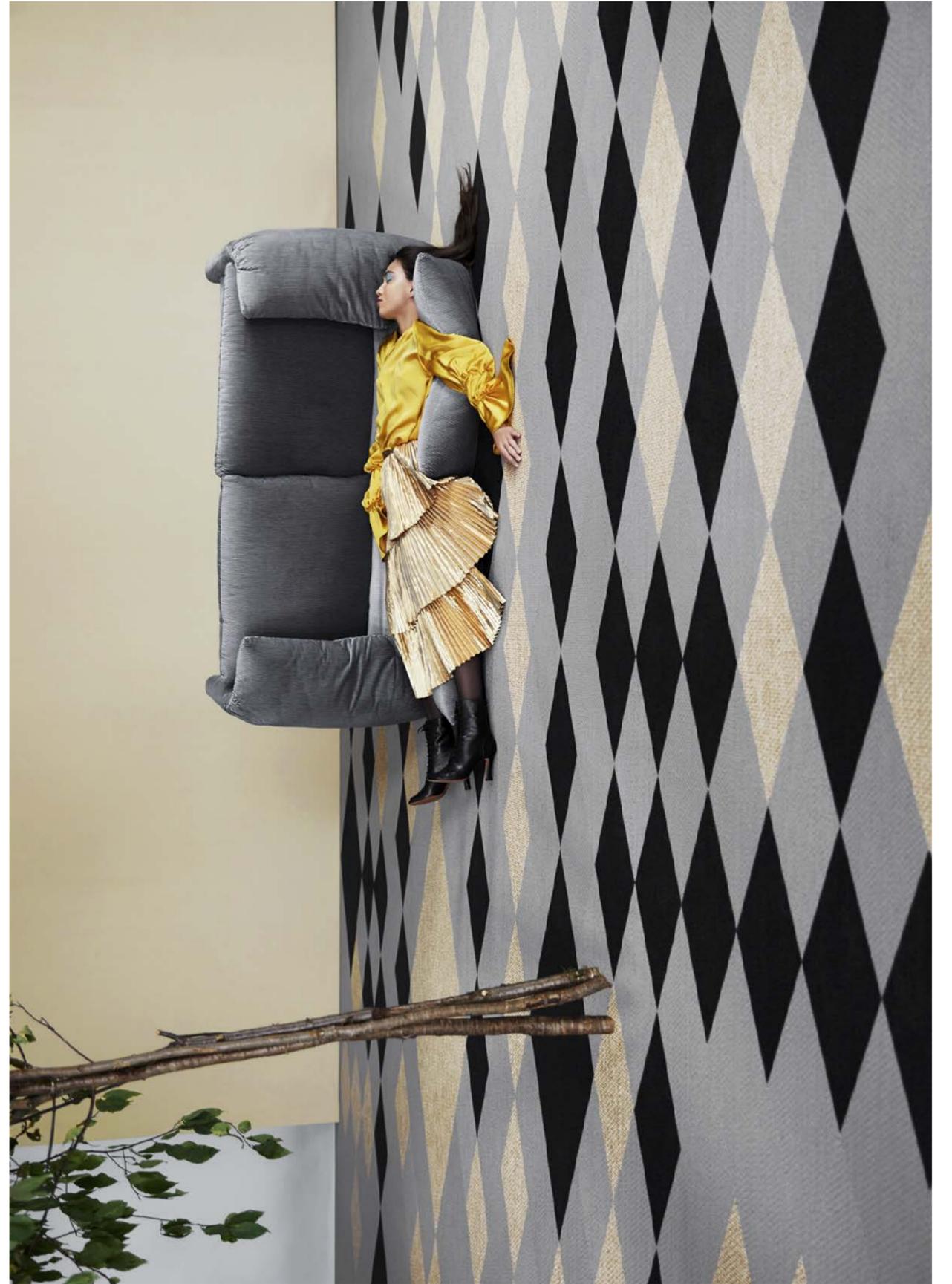
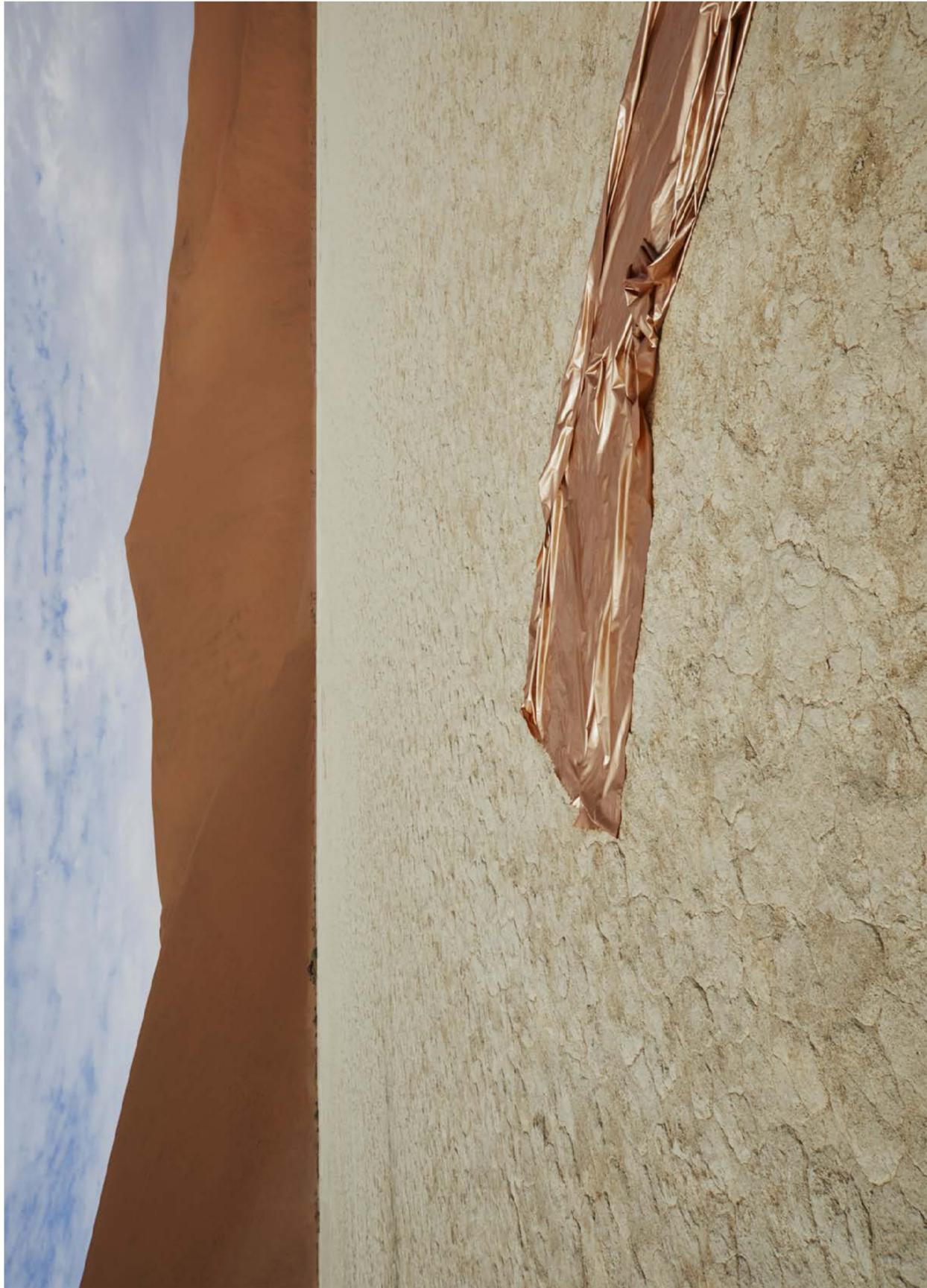
STYLING: HOBNOB

SET DESIGN: NIKLAS HANSEN

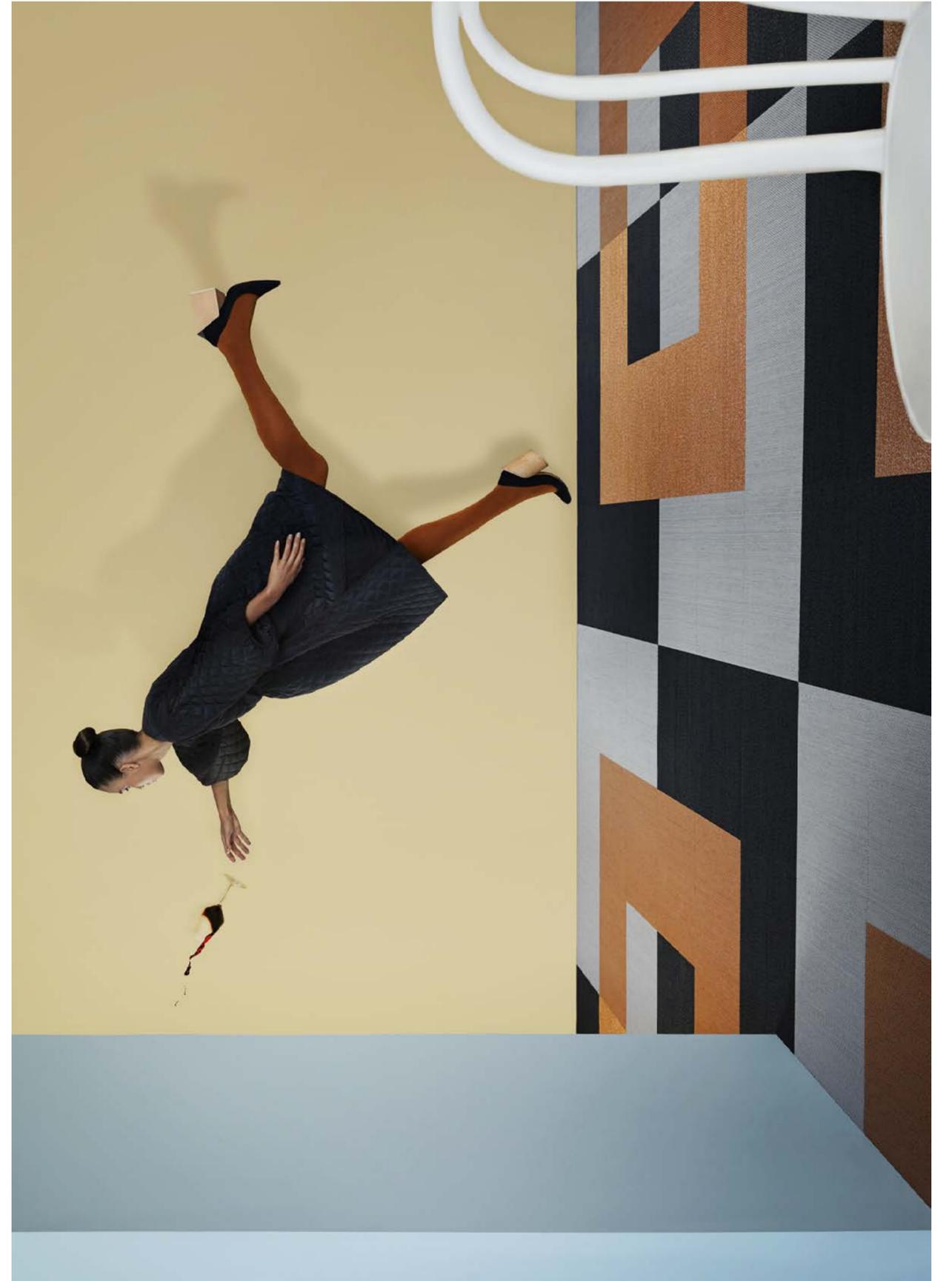
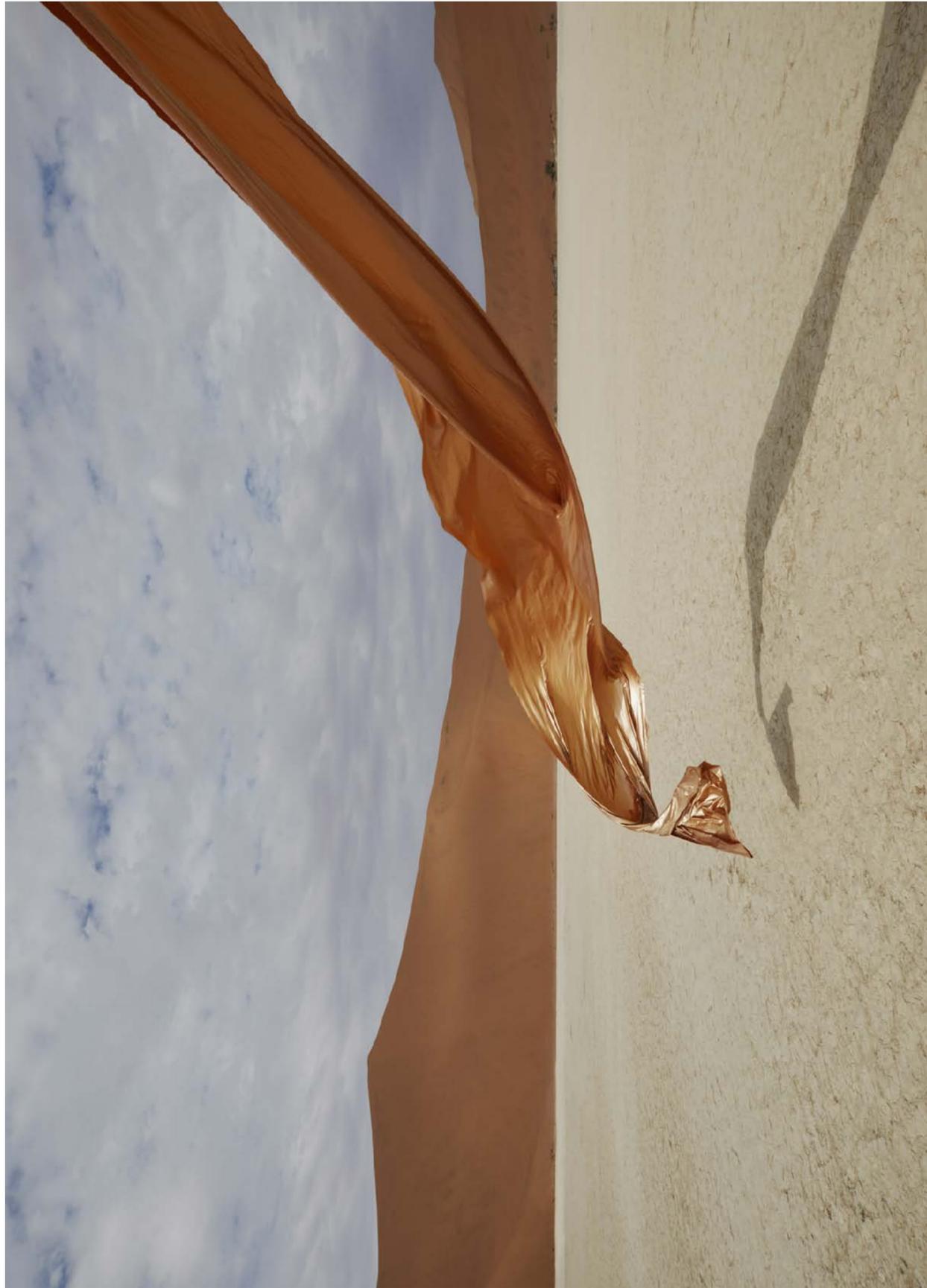
What lies behind a great performance? In 2020, Bolon sets out to answer this question with the launch of its new concept: The Art of Performance.

Blending function, manufacturing, environmental responsibility and design, the art of performance is a holistic philosophy that informs everything Bolon does. We believe in sustainable design that affords equal weight to durability and aesthetics, because great design is that which lasts.

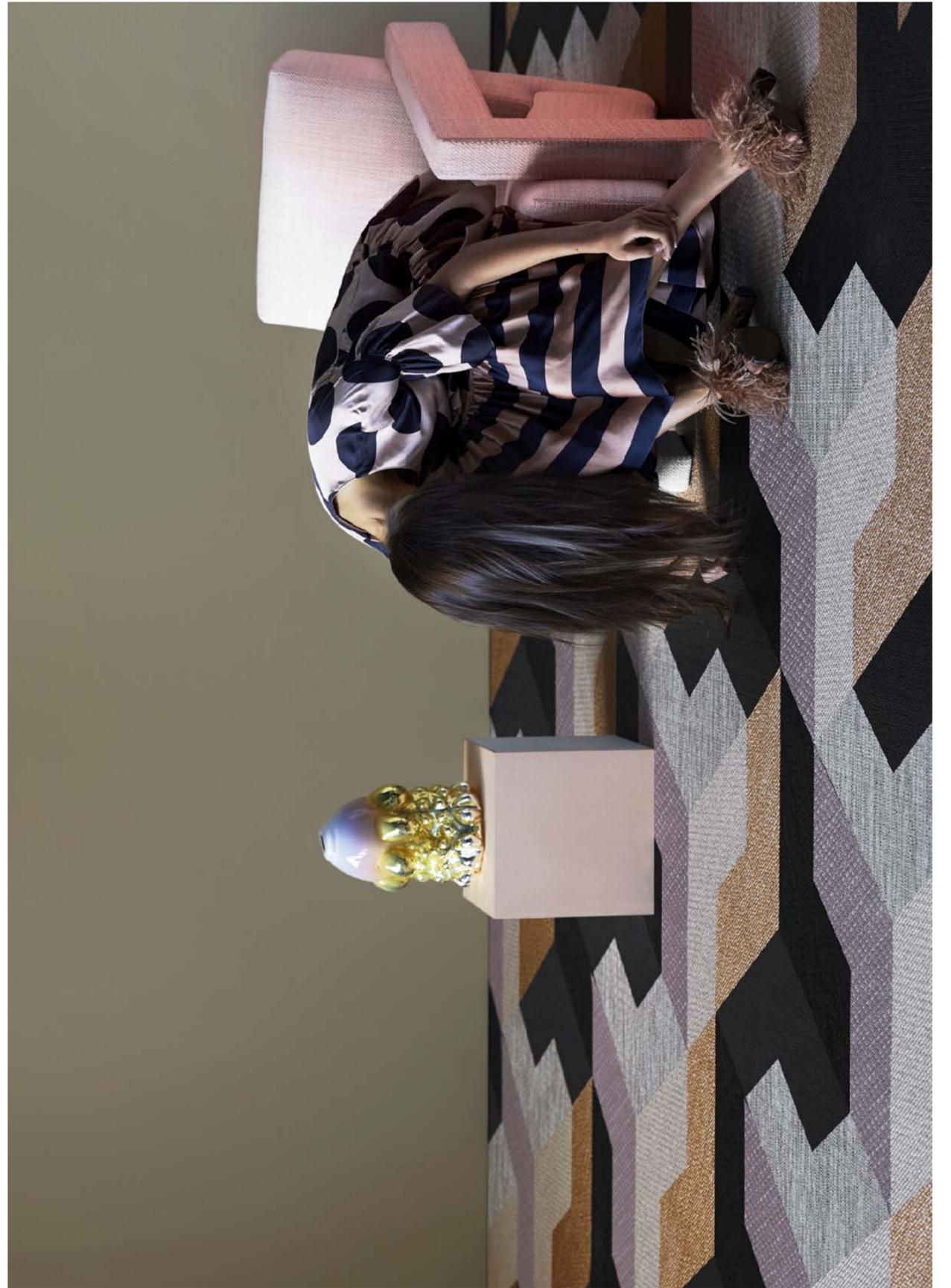
Featured materials: BKB Sisal Plain Mole, BKB Sisal Plain Beige, BKB Sisal Plain Black



Featured materials: Now Copper, Now Silver, Now Titanium



Featured materials: Now Copper, Now Titanium, BKB Sisal Plain Black, BKB Sisal Plain Beige, Artisan Quartz, Elements Cork



Art of Sustainability

Featured materials: Now Titanium, Artisan Sienna, Botanic Sage, BKB Sisal Plain Beige, Artisan Ivory, Elements Walnut



DAVID ROCKWELL

Spectacular Performance

INTERVIEW: OLI STRATFORD

PHOTOGRAPHY: MATTHEW WILLIAMS

Having grown up in a theatre household, the architect David Rockwell has always felt connected to ideas of spectacle and performance. “I’m interested in the human desire to participate in something bigger than yourself,” he says. “I’m interested in taking an architect’s filter and looking at larger-than-life events.”

Rockwell founded his eponymous New York practice in 1984 and since then has made a career as architecture’s great advocate for performance. The Rockwell Group specialises in architecture and interior design for leading hospitality clients such as Nobu, W Hotels and Shinola; and product and furniture design for brands like Benchmark, Rich Brilliant Willing and Knoll. It has also created a roll call of spaces for the performing arts, including redeveloping the historic Hayes Theater on Broadway, and a 2019 collaboration with Diller Scofidio + Renfro to create New York’s newest arts centre, The Shed. Running concurrently to this, Rockwell operates a set-design division from within his Union Square offices. To date, this wing of the practice has developed sets for plays and films such as *Kinky Boots*, *Team America*, *Hairspray* and *Catch Me If You Can*, as well as the staging for the 81st and 82nd Academy Awards.

In 2006, Rockwell set out his ideas around the value of performance to the design process in *Spectacle: An Optimist’s Handbook*, a book written in collaboration with the designer Bruce Mau that documents public spectacles from around the world and makes the case for their inclusion in architectural discourse. “There’s more creativity there than anyplace else,” concludes Rockwell in the book’s opening text. “Maybe *Spectacle* is actually about the design of living in the moment.” Fourteen years on, Rockwell’s plea for the value of the arts in the public sphere remains

as valid as ever. As Bolon began to prepare for its celebration of the art of performance, *We Love* spoke to Rockwell in his New York offices.

Oli Stratford How do you speak about performance within the studio? Would you talk about performance in terms of function, or would you reserve the term for discussing theatrical performance?

David Rockwell Well, performance is built into our DNA, which I can track back to my first love – theatre. I grew up in a household on the Jersey Shore where my mother ran a community theatre. I had firsthand experience with how the actors collaborated to tell stories and transform what was a very sleepy suburb into something completely different. Then, when I was 12, I went to New York to see my first Broadway show. That trip was also my first visit to a proper restaurant outside of, you know, hot dog stands. So those two experiences transformed my thinking, as did my family’s later decision to move to Mexico. My interest in performance grew in scale, because I became fascinated by how a city is itself performative. Guadalajara in Mexico has small private homes but huge public spaces. Everything took place on the street, in the market, the outdoor restaurants and the bull rings.

Oli How has that experience shaped your approach to design?

David I’m fascinated by how design creates connections with people. We don’t consciously try to imbue a project with a sense of performance or theatricality, but when you look in the rear-view mirror, you start to make connections and see what

things compel you and attract you. So we approach every design from a narrative – what story are we telling? The second thing we do is not to think of the people in our spaces as users or guests. We think of them as an audience. When you start looking at how you create a space in the abstract, you’re really creating a whole series of ways for people to be. The inanimate building without people is not as interesting as its interaction with people. So we’re designing from the inside out. That’s very much true about theatre, of course, where nothing exists until everyone collaborates and there’s a performance. Until then, the building is inert.

Oli How does that focus on the audience impact the design process?

David It gives us a deeper sense of empathy for the people who will actually inhabit our space. It breaks us out of cerebral problem solving and into a more emotional place. How do we want people to feel when they enter? I think performance provides an interesting model for that in a couple of ways. If you look at a performance, it’s very direct – it either engages an audience or it doesn’t really exist in any meaningful way. So there’s a need for a performance to be generous about who it’s for. It’s also a great model of collaboration. In theatre, even a single piece of scenery moving in a show requires lighting, choreography, automation, music, direction and costumes to work together. All of those pieces create a moment. That’s an interesting model for thinking about how a space works.

Oli Often society treats performance or the arts, or any kind of culture, as an optional extra – particularly within the context of public funding.



By contrast, your book *Spectacle* insisted that these things are essential to the human experience.

David It’s interesting to think about what strong memories you form from being in a space with people. If you look at those memories, in most cases they’re to do with things that are hard for architects to talk about – quality of light, proximity to other people, how things felt. All of these intangible elements. We try to take those elements into account. While spaces like restaurants, hotels and airports have intense functions, they’re also memory machines. They create experiences.

NIKE

NIKE

NIKE
*“Today we went to the Moon
and came back to earth!”*
WORDS: OLI STRATFORD
PHOTOGRAPHY: ANDERS KYLBERG
SET DESIGN: ANDREAS FRIENHOLT

NIKE

NIKE

On 12 October 2019, Eliud Kipchoge became the first person to complete a marathon in less than two hours. Running laps of Vienna's Prater park as part of an event organised by the chemicals company Ineos, Kipchoge finished the 42.195km route in 1 hour 59 minutes 40 seconds. To put this in context, the first men's marathon world record was set in 1908 by American athlete Johnny Hayes. Running at the London Olympics, Hayes made it home in 2 hours 55 minutes 18 seconds - close to an hour slower than Kipchoge. In the world of the marathon, progress has been rapid.

When Kipchoge crossed the finish line in Vienna, Ineos was quick to rank his time amongst other world achievements. "1954 Roger Bannister breaks the 4-minute mile," the company tweeted. "1969 Neil Armstrong walks on the moon / 2009 @UsainBolt runs 100m in 09.58 / 2019 @EliudKipchoge runs a sub two-hour marathon #INEOS159 #NoHumanIsLimited." Kipchoge put the same point more succinctly. "Today we went to the Moon and came back to earth!" he tweeted. "I am at a loss for words for all the support I have received from all over the world."

While the Ineos marathon will not count as an official world record - it does not meet the world athletics body IAAF's standards - this hardly matters. For one thing, the current official world record (2 hours 1 minute 39 seconds) is also held by Kipchoge, set during the 2018 Berlin marathon. As for the previous unofficial world record, set during the Nike Breaking2 race in Monza in 2017, this was Kipchoge again. That time he made it around the track in 2 hours 25 seconds. "This shows no-one is limited," said Kipchoge upon completing the Ineos run. "I want to make it a clean and interesting

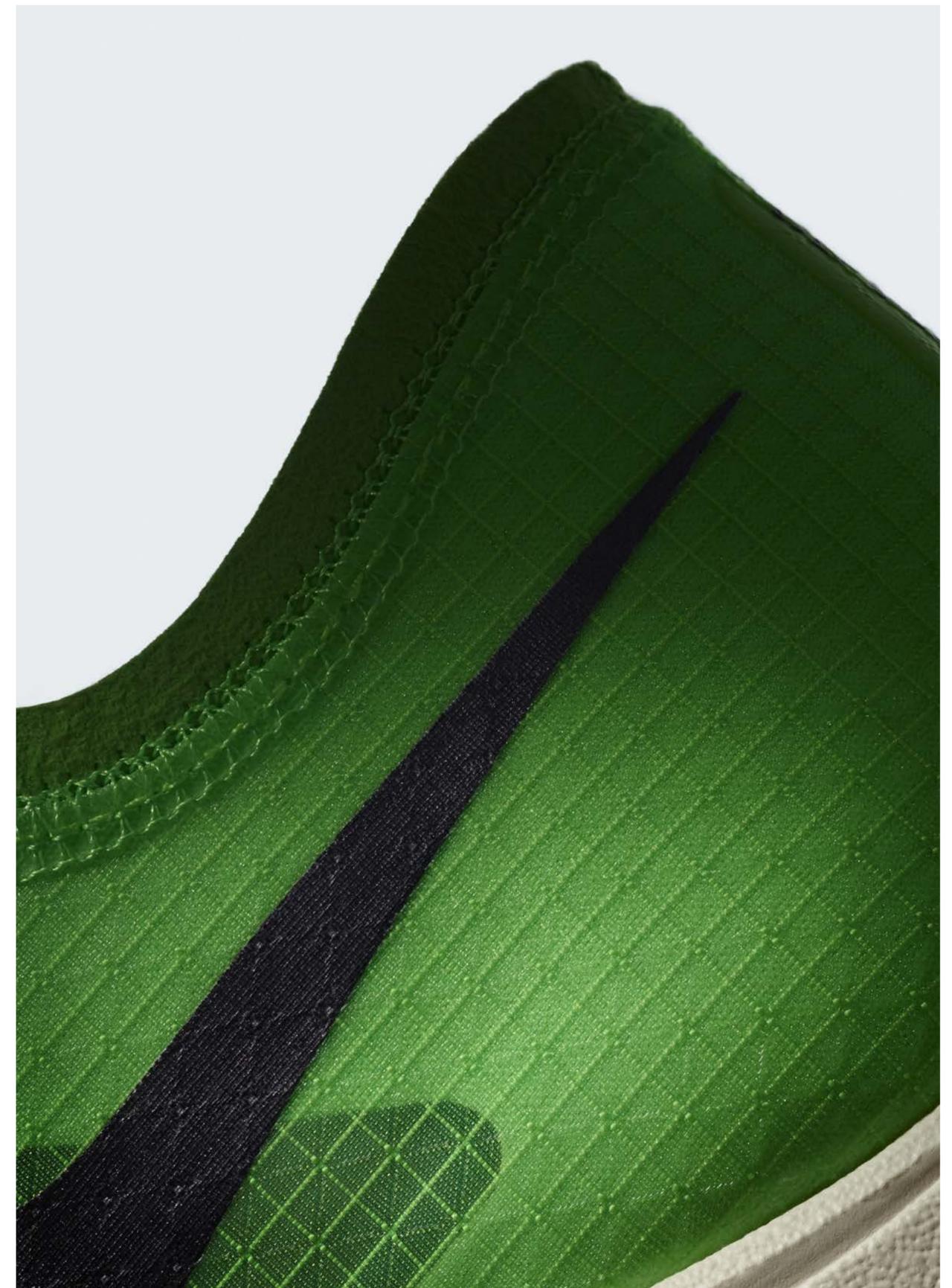
sport. Together when we run, we can make it a beautiful world."

Kipchoge is a transcendent runner, the world's greatest ever marathoner, but he is also right to point to the support that he has received - not least from advances in running technology. All of his recent runs, for instance, have been completed in a single type of shoe - the Nike Vaporfly.

The impact of the Vaporfly on long-distance running since its launch in 2017 is difficult to overstate. The current edition, the ZoomX Vaporfly Next%, is de rigueur amongst elite runners, with the five fastest IAAF-recognised marathons of the past year (and of all time) having come in versions of the Vaporfly. Nick Harris-Fry, a British athletics journalist is clear about the advantages that the shoe provides. "I've reviewed a lot of shoes," he told *The Independent*, "and Vaporflies are the only ones that are obviously different - and better - to everything else."

There are multiple reasons for the Vaporfly's dominance - from the carbon-fibre plate embedded in the shoe's sole to its use of energy-returning foam, both of which have been revised and refined as the Vaporfly has evolved. But one factor has been ever present throughout the running shoe's lifespan - the use of woven materials.

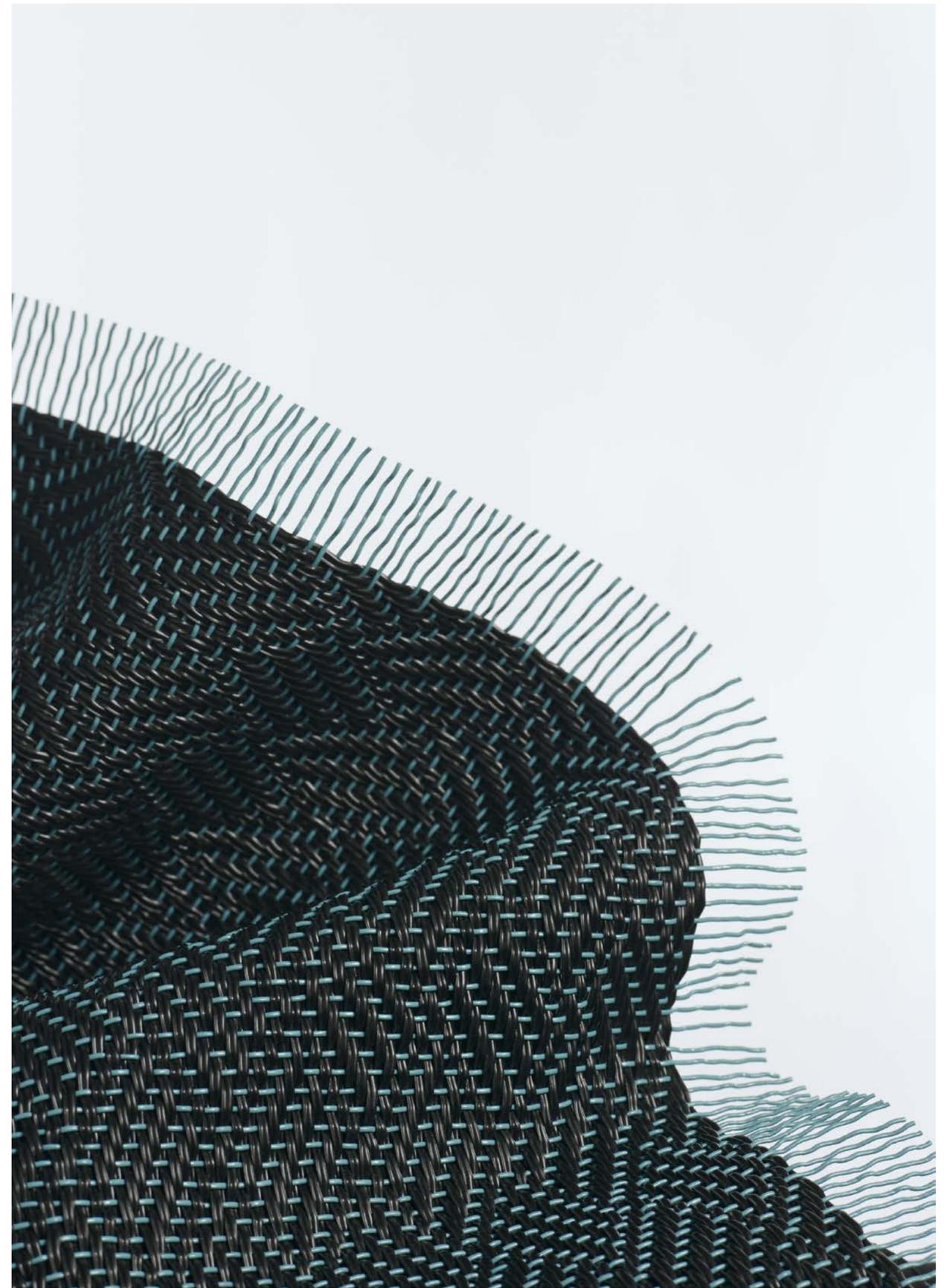
The earliest Vaporflies were produced using Flyknit, a Nike technology introduced in 2012. Flyknit shoes feature uppers woven out of recycled polyester fibres, creating a lightweight shoe that fits like a sock knitted to create discrete areas that variously provide structure, stretch and breathability. "Flyknit was a game changer," says Sam Adams, an experience



Vaporfly Next% shoe by Nike



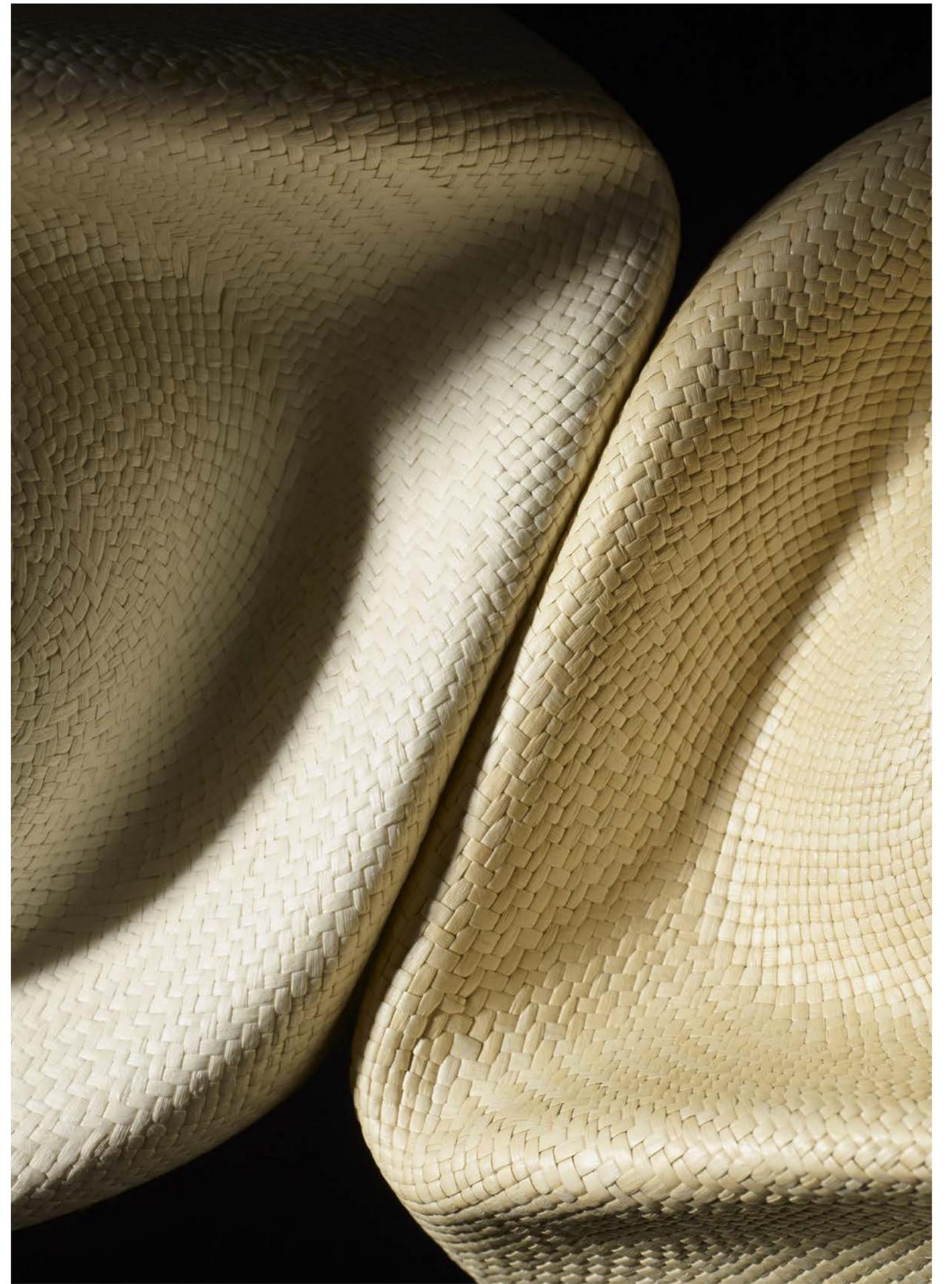
Woven leather lounge chair



Woven vinyl flooring by Bolon



Woven mirror strips



Woven Panama hats

manager at Nike. “It was the first time any brands really brought this sock-like one-to-one fit, which has gone on to have a huge impact.” The current ZoomX Vaporfly Next%, however, does not use Flyknit. Instead, it is made from a new woven material – Vaporweave.

“Vaporweave came out of the experience of Eliud Kipchoge in the 2017 Berlin marathon,” explains Adams. “It tipped down with rain and so there was standing water all over the course. The Flyknit soaked up the water, so [Eliud’s] shoe got heavier the same way your sock would. Vaporweave was born out of a need to cure that problem. We needed a solution which fits the same, feels the same, but which doesn’t hold onto water.”

While Flyknit is tactile and crochet-like, Vaporweave is far finer. Made out of a blend of TPU and TPE polymers, Vaporweave disguises its woven origins, appearing instead as a porous, water-resistant film. The material is both lighter than its Flyknit predecessor and absorbs 93 per cent less water. “This is such a pure performance innovation,” says Adams, “so it’s really [athletes] who are going to see the benefit of it.” The shoe’s first test came in the 2019 London marathon, when Kipchoge wore it to victory in 2 hours 2 minutes 37 seconds – an improvement of 1 minute 40 seconds on his winning time a year earlier.

“Fabrics – man-made and natural – have changed, defined, advanced and shaped the world we live in,” wrote the journalist Kassia St Clair in her 2018 book *The Golden Thread: How Fabric Changed History*. At one stage in the book, St Clair devotes her attention to the impact of performance textiles, including Flyknit and its descendants, on sport.

“Leather [has been] eschewed in favour of fabric: more breathable and better in rain,” she summarises. “In hindsight, many technological upgrades [to textiles] seem so natural it’s hard to imagine a time when they weren’t part of the fabric of a sport.”

Although Vaporfly shoes and Vaporweave woven technology are currently revolutionising long-distance running, there will likely come a time when such technologies appear commonplace. “Now I’ve done it,” said Kipchoge upon completing his sub-two-hour marathon, “I am expecting more people to do it after me.” And yet Kipchoge, at heart, is something of a purist. When asked by *Wired* magazine about the impact of technology on running and what would represent the “cleanest” possible marathon time, Kipchoge was unequivocal. “You ask me, *clean*? No technology, no help? That is what Abebe Bikila ran in 1960,” he replied, citing the Rome Olympics in which Ethiopian runner Bikila won the marathon despite running barefoot, setting a new world record of 2 hours 15 minutes 16 seconds. “That was barefoot. The cleanest.”

Yet in the world of the marathon, incremental improvement is unavoidable. While Bikila’s time was achievable barefoot, Kipchoge’s moon-landing would have been impossible without support. The role of textiles in creating this moment in sporting history ought not to be underestimated.



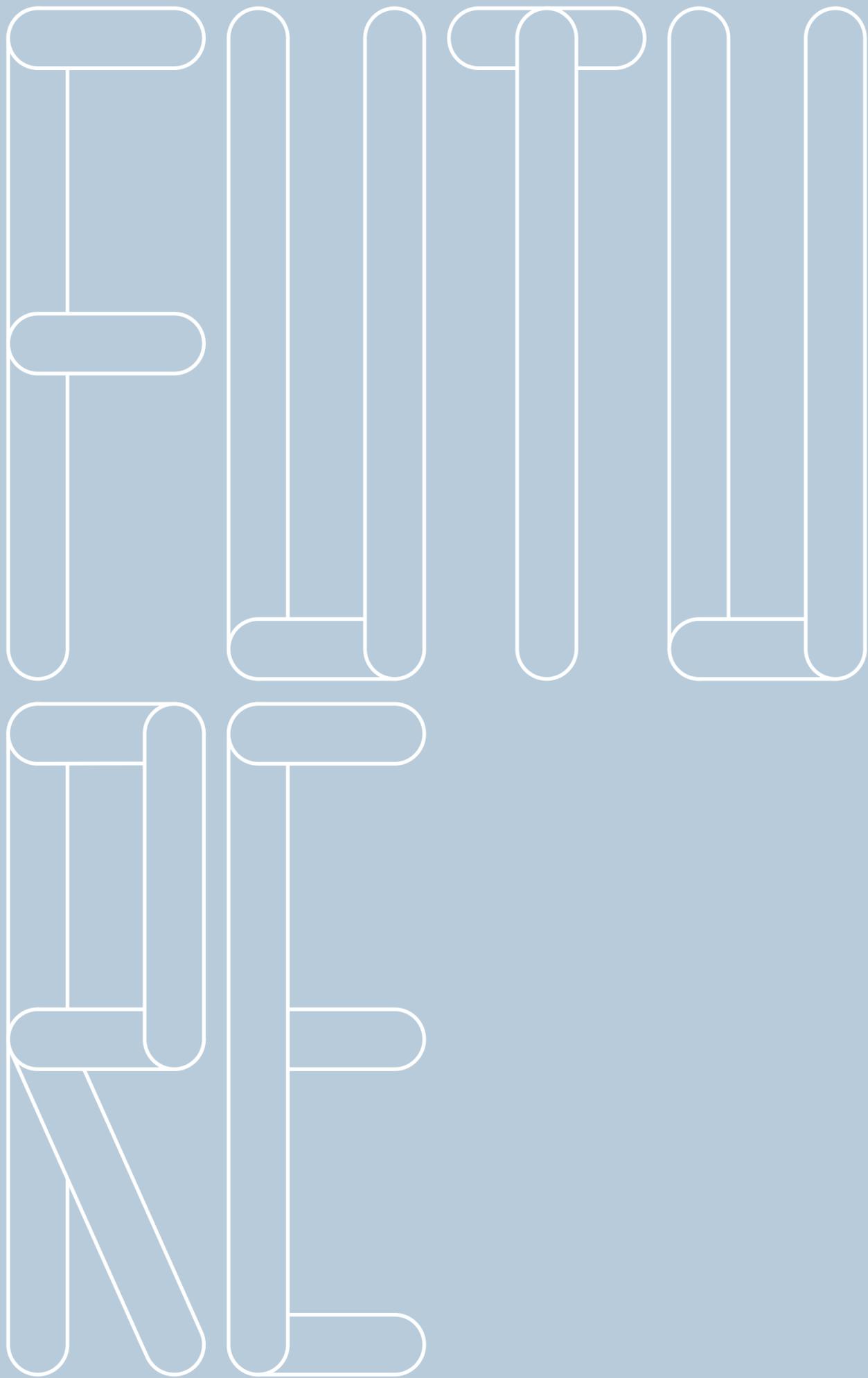
Zoom Fly 3 shoe by Nike



Woven vinyl flooring by Bolon



Vintage woven basket



DANICA KRAGIC

Manus et Machina

INTRODUCTION: DISEGNO WORKS

PHOTOGRAPHY: OLOF GRIND

*Danica Kragic, professor of computer science
at the Royal Institute of Technology, Stockholm*





Over the past 200 years, the relationship between humans and machines has evolved rapidly.

What began as a revolution in manufacturing now extends to all areas of society, with computers and robots having long since entered our everyday lives. Today, technology no longer resides solely within the sphere of production – just consider the combination smart computer and personal assistant nestling in your pocket.

In a roundtable led by Kieran Long, director of Arkdes, *We Love* set out to unravel some of the contemporary thinking around how new digital technologies have affected both the design process and our daily lives. Joining Long were Annica and Marie Eklund of Bolon; Martin Willers the co-founder of innovative design studio People People and audio company Transparent Sound; and Danica Kragic, professor of Computer Science at the Royal Institute of Technology, Stockholm.

Kieran Long What role do new technologies play in Bolon's business?

Annica Eklund It goes without saying that we're interested in technology – we want to make our production efficient and as easy as possible for the people who work for us. So, on the most basic level, we have looms, which are a kind of robot in that they were the forerunners of the earliest computers. Today's looms are very technologically advanced, but it's important to note that we still need humans to run them. Equally, all our yarns and fabrics are still knotted together into patterns, in part, by hand.

Kieran It's interesting that looms are a precursor to computing. Weaving is so important to the history of this topic. My father used to work for sewing-machine firm Singer, which later became a computer company.

Martin Willers People don't really think about something as being a robot until it has eyes. But pretty much everything has some level of technology embedded in it today.

Danica Kragic Technologies are supposed to represent a window onto the world. But when you open a physical window, you can look outside and observe people – you have full control over what you see, and the people whom you look at can see you too. By contrast, the problem with our current technology is that we're not always certain who is watching us. In most cases, we aren't aware of the kind of information somebody else gets from our actions online.

Kieran Do you think it's a case of being unaware, or is it that we're aware of this in a general way but don't allow it to affect our behaviour?

Danica We allow cookies and accept different kinds of contracts when we install new apps. But when you sign off something digitally, what does that really mean? A piece of paper is a piece of paper, but the digital is something else. We know from research that our brains are somehow "primed". Evolution has given us a basic programme for being alert to certain things, and that's just how the brain works – we're affected by everything we see around us, which shapes how we learn things from a very, very young age. The reflexes that we have and the fears we develop are based on what



Marie Eklund, Chief Executive Officer of Bolon



Annica Eklund, Chief Creative Officer of Bolon



Martin Willers, co-founder of design studio People People and audio company Transparent Sound

our surroundings have taught us. So if you know that a cat has four legs and moves in a certain way, your brain is primed to recognise and like anything that moves in that way. If you use that information to develop machines that look like cats, or dogs, or which smile, you will like them. It's very easy for humans to have a positive relationship with something that looks human or like a cute animal.

Marie Eklund Like Sony's electronic dog.

Danica Precisely. But if the robot's behaviour is repetitive, you become bored because monotony is something biological systems don't have. Biological systems are affected by their environment, so aren't very repetitive. People enjoy technology like Sony's dog in the beginning but then quickly get bored. Although perhaps technology shouldn't have emotions anyway, because humans can't handle it – we pay for function. We pay for vacuum cleaners, we pay for lawn mowers, and we expect them to do that thing we paid for. We wouldn't be comfortable with a situation where our vacuum cleaner started to develop a sense of humour and do funny stuff around the house. So right now, technology is there to serve specific functions and solve certain things that we humans find very boring and repetitive.

Martin My grandmother is 98 and lives by herself. Her cat died a couple of years ago and, reluctantly, we bought her a new robot cat. But it works surprisingly well. I found a Dutch study where researchers gave lonely senior citizens robots to speak to for two weeks. The robots asked them questions about their families and how they were doing. The level of attachment formed within those two weeks was amazing – most of the participants were actually quite depressed when they removed the robots because of how strongly the relationship

had grown. And these robots weren't true AI – they simply performed cognitive tricks. I'm super curious about this. Is it OK to let someone be lonely if we have a technology that could solve that? Should my taxes go towards robots that could help?

Danica It can work. If someone's grandparent has somebody or something to interact with, it keeps them agile. The robot may do exactly the same thing every day – remind them about medicine and things like that – but it may still be useful. On the other hand, lots of people think that's not ethical. Your grandparent might build up expectations or start thinking that the robot likes them, whereas the machine doesn't have emotions. But we are in the middle of a shift in society and we need to rethink what we consider ethical. That's why the research community is so polarised today.

Kieran We are, however, entertained by digital things that we know aren't human but which we accept anyway. I'm thinking of how we can form an emotional bond with, say, a video-game character through the choices we make within a game.

Martin We're now at a tipping point where VR and AR are going to enter our lives and the entertainment industry is going to become even more immersive. I hope that VR and AR will bring about a renaissance of creativity, because they're new media – the entertainment generated by them is going to be multifaceted and interactive.

Annica I wonder how these technologies may impact travel. Everybody wants to explore the world, but we also now know we need to limit how much we fly. AR and VR could be helpful tools for travelling, while actually staying at home. They offer a more sustainable form of exploration.



Kieran Long, director of Arkdes

Marie Current technologies are often very passive – you can binge Netflix for hours and hours, and you’re just lying there. By contrast, new technologies can give you so much more intense input from the outside world.

Danica I think that these technologies could completely change the way design is done.

Kieran Are you talking about a kind of democratisation of design where anybody can have the tools that once were confined to trained designers?

Danica Well, that’s what we’re seeing in the world of music, so why wouldn’t it happen in interior design or any other area of design? The bottom line is that we have the tools to generate certain patterns, just as we have to generate certain types of music.

Annica At Bolon, we’re excited about the opportunities presented by emerging technologies. We’ve been thinking about employing VR so that clients can enter a room and see our flooring nicely installed, and get a sense of the final result that way. Do you think that’s something that’s really going to bloom or will it be replaced by something else?

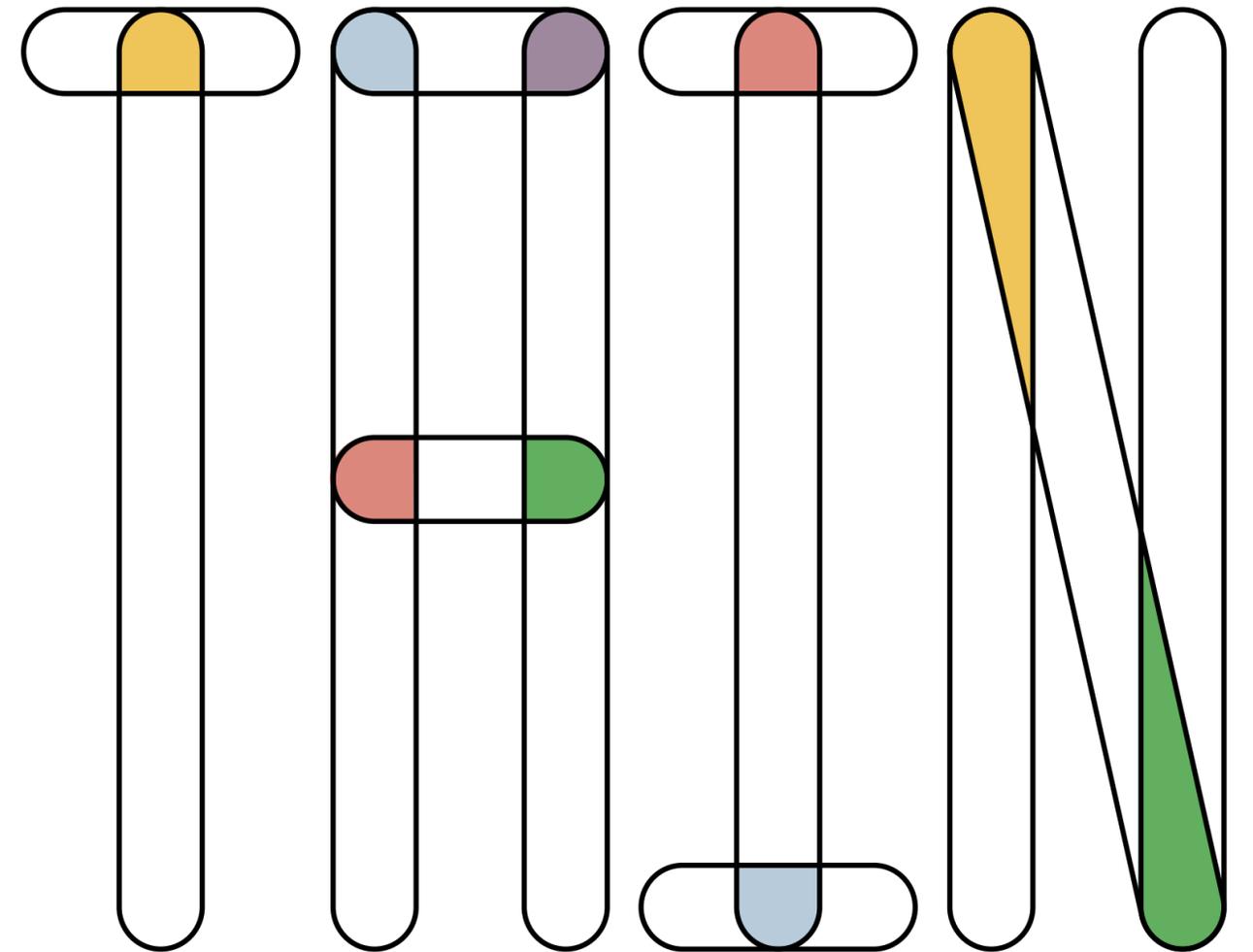
Danica I think that we’ll see more realistic worlds, setups, realities, alternative realities – whatever you want to call them – where you can get tactile feedback. There’s technology being developed that uses vibration, so if you know how the physics of how tactile feedback works, you can create the sensation of different surface textures using only the glass surface of a touchscreen. If you build in different types of vibration frequencies under that, you can actually simulate 3-D structures. A client could technically feel your flooring by dragging their finger over the screen.

Martin It’s interesting to reflect on how these developments shape behaviour. I came here via the subway and people were walking around with their heads down as if they were praying in church, with the blue light of their phones lighting up their faces. Lines and lines of people, all praying to the screen. Hopefully wearable technologies such as Google Glass will mean less of that – it will mean looking people in the eyes again.

Annica It’s a question of rolling these things out democratically. Flatscreen technology was available much, much earlier than flatscreen products were widely available on the market. It was as a result of lobbying from TV manufacturers who still had warehouses full of older televisions to sell that we didn’t get flatscreens sooner. We’re not always able to find a good way of using technology right away and making sure that everyone is included.

Martin I have a friend who just moved back to Stockholm from New York, and their big reaction was to the electrical scooters that have totally overpopulated the city. The streets are full of electric scooters and the people driving them have no sensibility for either biking routes or car routes. These scooters are self-balancing and the next generation will be able to park themselves, so they’re essentially self-driving robots. But there’s very little regulation around these devices. As usual, technology penetrates wherever it can in order to create growth, regardless of the legal or democratic system. We need to democratise some of these questions around how much power technology will have in our lives.

PATRICIA URQUIOLA
Simple Materials, Used Innovatively
WORDS: ANNICK WEBER
PHOTOGRAPHY: PIOTR NIEPSUJ



Among the eclectic collection of things on Patricia Urquiola's desk in her Milanese studio is a vintage toy dinosaur sitting atop a copy of *The Age of Earthquakes*. Though unintentional, the pairing is fitting. "We are indeed in an age of earthquakes," says Urquiola as she notices the irony of the scene. "We have to shape the end of our existence in the most elegant way. We designers can help work on that." As apocalyptic as the message may sound, there is no pessimism in Urquiola's voice. Rather, her call seems to be for more playfulness in response to our current social and environmental challenges – an approach that manifests itself in her creations and their mix of bright colour palettes, unusual shapes and sustainable materials.



A graduate in architecture and design from Madrid Polytechnic and Milan Polytechnic (where she was a protégé of Achille Castiglioni in the late 1980s), Urquiola describes herself as a student of the postmodern school. "We entered postmodernism when we started being concerned [about the future of the planet]," she explains. "I've been in the arena for some years, but now more than ever we have to look at what's happening around us and modify our behaviours. I'm lucky that I get to do what I do alongside people who are open to embracing change."

Although Urquiola started her career working under the influential Piero Lissoni and Maddalena de Padova, she has managed to chart a path separate from other designers, developing a distinctively minimalistic, yet playful style of her own. Since founding her product-design and architecture studio in north-east Milan in 2001, Urquiola has created furniture lines, accessories and showrooms for some of the biggest names in





contemporary design including Molteni & C, Moroso, Flos, and Kartell, as well as office interiors, restaurants and hotels in locations from Singapore to St Moritz. She was appointed art director for the Italian furniture brand Cassina in 2015 and has guest lectured at the world's most renowned universities. In addition, her work has been displayed at the likes of New York's MoMA, Basel's Vitra Design Museum and the Stedelijk in Amsterdam.

Born in the Asturias region of northern Spain, Urquiola grew up in a creative family - her father was an engineer, her mother studied philosophy. "Even though I've spent more than half of my personal and professional life in Milan, my roots are in Spain," says Urquiola. "I come from the Atlantic, where the scenery is constantly changing with the tides. This idea of constant rebirth is something that stays with you all your life. Our national poet, Antonio Machado, wrote 'Wanderer, there is no path, the path is made by walking.' This is what I'm trying to do: to create my path with humility and openness, to take new directions." Urquiola speaks in the lively, passionate manner of someone who enjoys discussion, mixing languages and repeatedly coming back to Machado's metaphorical path. Of her responsibilities as a designer she says that the best she can do is "to follow her path with good intentions, every day". "But we all have a lot of homework to do," she adds. "Whether [we are] designers or not."

Urquiola has certainly done her fair share of homework. Through her commissions for brands, as well as in her role as art director at Cassina, she has been able to influence the industry in terms of how it approaches sustainability. By incorporating

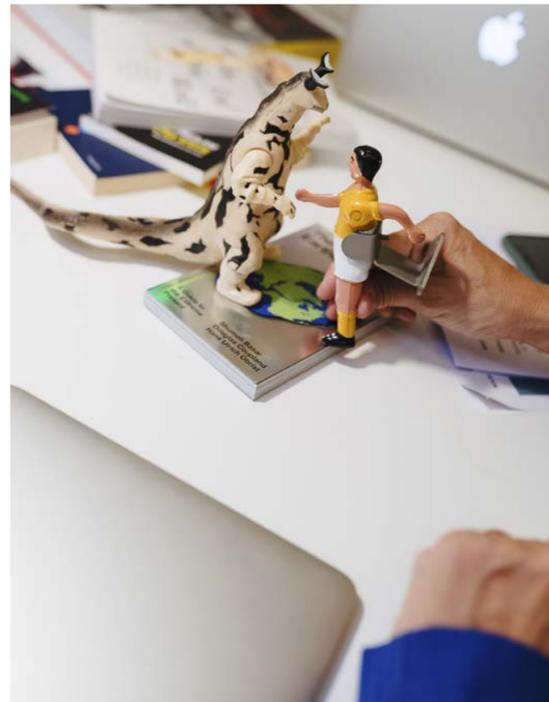
discarded materials and craft techniques into industrial-production processes, Urquiola brings a humanistic stance to her work, always designing with her surroundings in mind. When two major earthquakes hit northern Italy in May 2012 and caused widespread damage, the designer collaborated with Italian marble manufacturer Budri on furniture pieces, vases and other accessories made from fragments of marble and onyx rescued from the disaster. "Marble is a wonderful material but not an endless resource, so it's important to think about ways in which we can turn a problem into an opportunity," says Urquiola of her Earthquake 5.9 collection for Budri. "For me, all waste is valuable; it's just a matter of presenting it in a fresh light." In other collections, such as her Nuances line of carpets for Spanish rug manufacturer Gan, she recycles scrap fibres from wool processing, celebrating the irregularity of the leftovers. Urquiola's designs are testimony to the beauty of simple materials used innovatively.

Protecting craftsmanship in an age of mass manufacturing is also central to Urquiola's work. She sees the human element as fundamental to each of her projects: her lines for Gan, for example, are all hand-sewn by skilled artisans from women's craft collectives in the Indian state of Uttar Pradesh. "If you want to help someone, empower them to use the tools that they own," explains Urquiola. "Our entire work happens around these communities of women, their lifestyles and culture." In 2014, she created the Bandas line for Gan, for which she adapted her designs to the artisans' family lives. Urquiola wanted to make sure that the pieces were narrow enough to roll up easily, allowing the women to continue working at



home with the rugs on their laps. The outcome is a system of modular rugs and seats of various sizes, embellished with colourful, chunky stitching. In the same year, she was involved in a charity project aimed at encouraging Bilbao restaurateurs to serve guests tap water from the city's civic aqueduct in ceramic jugs specifically designed by Urquiola for the campaign. These were offered for sale at all participating establishments, with profits donated to Oxfam Intermón to support the construction of wells in Ethiopia.

In her architecture, as in her furniture and accessories, Urquiola seems to excel at projects that allow her to foster meaningful connections through design. "Some mornings when I wake up, I feel trapped; other mornings I'm filled with good energy, feeling like I'm moving along my path purposefully and in connection with those around me," she says. Whether it's designing a hotel on the shores of Lake Como or creating a line of flexible cubicle walls and sofas for the American office-furniture brand Haworth, Urquiola's work fulfils a constant desire for interaction, both between people and their surroundings, and between form and material. "The switch between architecture and product design helps me to constantly enhance my thinking," says Urquiola. "We don't always know how to approach things in complicated times like these, but this is my way of redefining my compass every day." If poet Antonio Machado's wanderer finds his path by walking, Urquiola is finding hers by designing.





Bolon's 2020 concept images feature glass sculptures created by the artist Hanna Hansdotter



Record Weaving
Photography: Anders Kylberg



Jacquemus
Photography: Pauline Suzor
Collage: Tinka Luiga



Future
Photography: Olof Grind



Art
Photography: Annica Eklund



Snarkitecture
Photography: Annica Eklund



Future
Photography: Olof Grind



Jacquemus
Photography: Pauline Suzor
Collage: Tinka Luiga



Record Weaving
Photography: Anders Kylberg



Art
Photography: Annica Eklund



Patricia Urquiola
Photography: Piotr Niepsuj

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