

Projects we love

2014

BOLON'S WONDERFUL WORLD OF FLOORING



WE PROUDLY PRESENT

**The new
collection**

CLOSE UP

**Annica &
Marie Eklund**

FASHIONABLE FLOORING

**Missoni
catwalk**

Share & care

You never know when that special, amazing new thought will hit you, the thought that makes you all wound up and eager to tell everyone. A secret inside your head before you share it. And once outspoken things start to happen. The thought develops when you add another person and a direction is set. I love to share those thoughts and of course, to be the person to be shared with. It is so fun and creative to gather around an idea. Hot, sparkling, and unifying like a campfire on a camping trip.

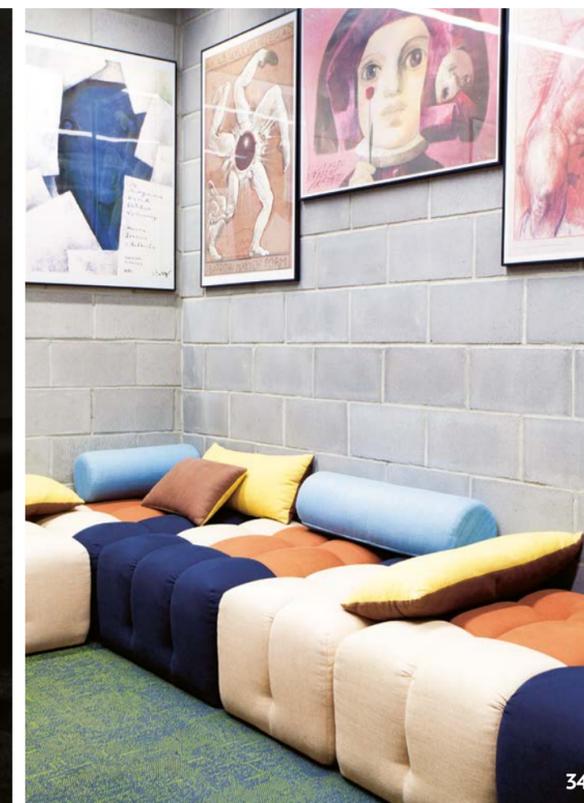
My job is a lot about this process. I have a unique opportunity to give thoughts and ideas a chance to root. The seed to this year's concept woke me one night. I saw Bolon as a moving body, like a dance performance. I shared the idea with my colleagues at Bolon and a few days after I contacted the most inspiring choreographer I know, Alexander Ekman. I tend not to make it more difficult than that. Just ask! Alexander got inspired by our new flooring collection Silence and at our first meeting we had so many shared thoughts and ideas. We set him free and it turned into a magical film. Contradiction of Silence is my favourite film at the moment. It fills me with joy, pride, and ... new ideas!

In this second issue of Projects We Love you will meet Alexander, Silence, and a lot of beautiful projects from all around the world. Alexander is just one of many exciting collaborations we will have during 2014. It is a year filled with visions, creativity, and inspiring meetings. I hope you will have a joyful reading. Maybe something in the reading will meet your thoughts and create a new sparkle inside you?

ANNICA EKLUND, CEO BOLON



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BOLON'S UNIVERSE

Black, of course at Helmut Lang

Despite having not designed for the brand that takes his name since his retirement in 2005, Helmut Lang's passion for minimalism is still very much in evidence at the new Helmut Lang store in Manhattan. Tucked away on a quaint brick street in the meatpacking district of Soho, this is very much a stark and monochrome retail experience with a collection that is almost entirely black, white, and beige displayed on racks along the exposed-brick walls. To complete the brutalist chic effect, the flagship store installed Sisal Plain Black from Bolon's Bkb range for the flooring.



Sydney Indesign Week

During Summer 2013, Marie and Annica Eklund were guests of honour at Sydney Indesign. Introducing the recently published book, *The Story of Bolon*, CCO and CEO were invited to speak at a seminar at the Galleria on the topic of "Creative Leadership: Right Brain Vs Left Brain – Creative women leading change in business". Bolon hosted several events during Sydney Indesign week with its Australian partner The Andrews Group around the city.



UPDATED COLLECTION 2014

Lovely colours of pink, green, orange, blue, and turquoise have moved into the standard Bolon collection together with exciting graphic structures. Some old colours and patterns have given room to new, fresh looks. Be sure to have a look!



Flaming success with Missoni

Continuing its successful collaboration with the Missoni group, Flame Rust from the Bolon by Missoni range was chosen for the Missoni showroom at Viale Elvezia, in Milan, Italy. Flame Rust was one of four new colours of Bolon by Missoni Flame to be released during Design Junction in London 2013.



At home with Bolon

You'll find Bolon's newly-completed club house down a dirt track, on the shore of lake Åsunden, near the company HQ at Ulricehamn. Designed by the Eklund sisters as both a showroom, a hang out, a dining room and an overnight haven for clients, friends, family and collaborators, it's a subtly modernized rendition of the original boat house that once stood in its place. Cosy in the winter, joyful in the summer, Björkudden, that recently been awarded House of the Year in Ulricehamn, is an idyllic location and the perfect way to try out Bolon flooring designs in a peaceful and inspiringly tranquil setting.



New office in Stockholm

Bolon has opened up a new office at Engelbrektsgränd 21, in the heart of Stockholm. A cosy environment with a bold and impactful installation of the Bolon Studio™ tile Wing, the space has a typical and distinctive Bolon showroom feel; light and airy, with large windows looking on to street level. Engelbrektsgränd 21 will serve as both a workspace for the Bolon team based around Stockholm and as a natural meeting point during events and fairs in and around the Swedish capital. The office will also be open for tours and showings by appointment.

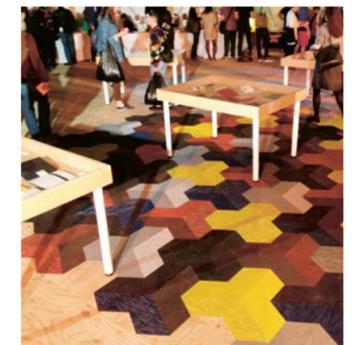
ALTEWAISAOME + BOLON

Fashion is a great inspiration for Bolon. So what could be more suiting than to collaborate with one of the most interesting fashion designers at the moment? For Mercedes-Benz Fashion Week A/W 2014 Bolon worked with the talented design duo AlterwaiSaome, recent winners of Swedish Elle Designer of the Year Award 2014. The result? A custom-made pattern for the catwalk, flooring made into wearable art and lots of new inspiration.



Fashionable flooring at Biennale

Ineke Hans's design Studio INEKEHANS was responsible for signage, displays, ticket-offices, bookshops, pedestals, public seating for the M^oBA lounge at Arnhem Central Station at the 2013 M^oBA Fashion Biennale in Arnhem, Netherlands. Collaborating with Bolon, the renowned Dutch designer used Bolon by Missoni in Flame Black to create a series of flooring configurations that led visitors to various event locations, and created a handsome and helpfully directional, red carpet-like experience.



Bolon at MoMa PS

The recently published book, "The Story of Bolon" and US Bolon business partner Viiir were both present at the NY Art Book Fair at MoMA 2013. The NY Art Book Fair is the world's premier event for artists' books, catalogs, monographs, periodicals, and magazine. The fair features over 280 booksellers, antiquarians, artists, and independent publishers from more than twenty countries, and is attended by more than 25,000 people.



DIFFA charity

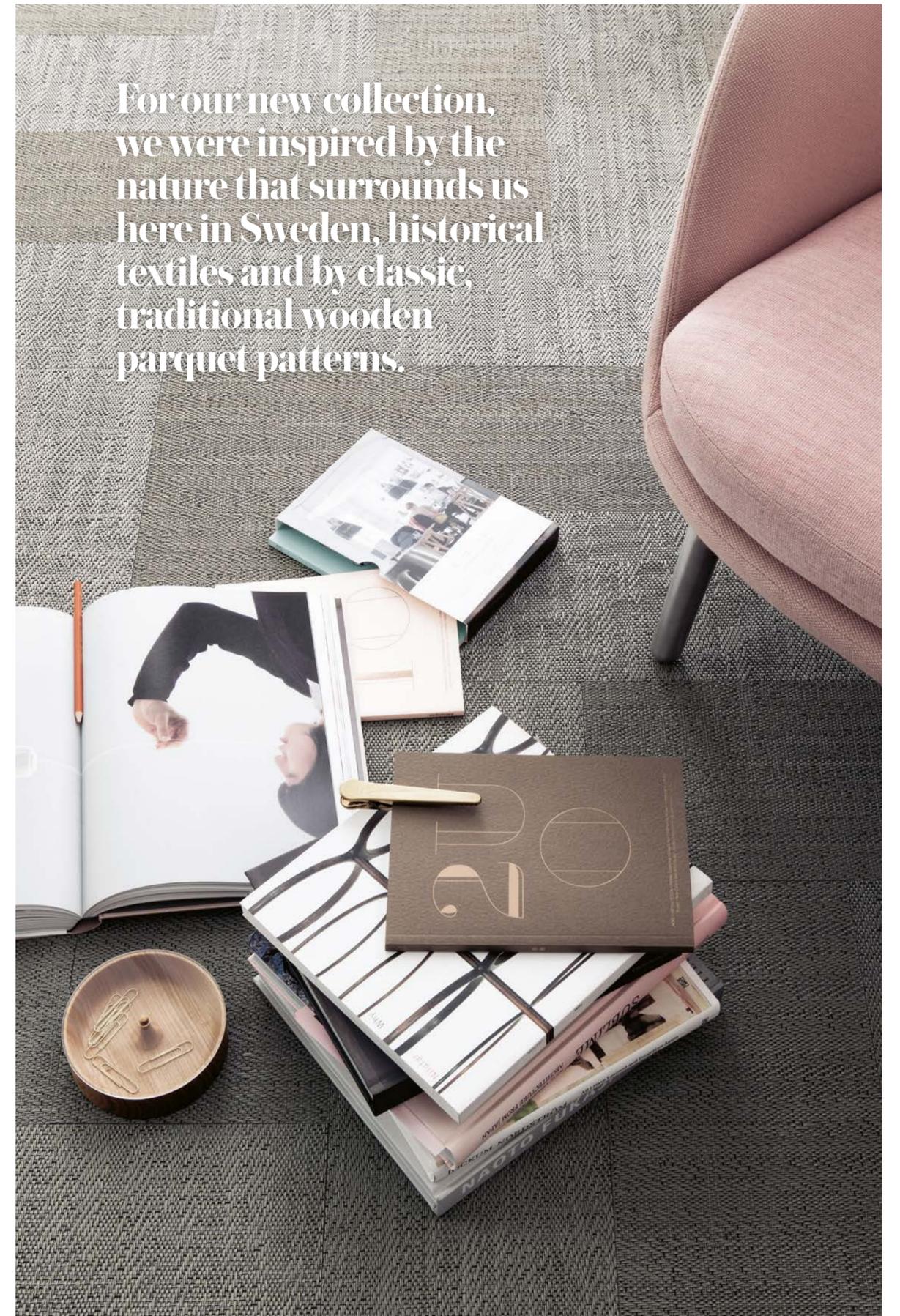
Bolon's US partner Viiir will support DIFFA – Design Industries Foundation Fighting Aids, during 2014. To show their commitment to the charity, 5% of the sales of the Create collection in the USA will go straight to DIFFA.

PROJECTS WE LOVE: SILENCE



SILENT WONDERS

In Sweden, Ulricehamn, nature surrounds us, subtly expressing itself in everything we create. With this in mind, calling our new collection Silence seemed entirely appropriate. However, we are Bolon – so you know you can expect the unexpected. Historical textiles and traditional wooden parquet inspired patterns, stunning 3D effects, playful light reflections and a unique weaving technique that gives the collection head-turning depth and structure. Has Silence ever spoken so confidently? We don't think so – and we're sure the contradiction will delight you too.



For our new collection, we were inspired by the nature that surrounds us here in Sweden, historical textiles and by classic, traditional wooden parquet patterns.



We believe that the timeless aesthetic and pragmatic features of our 'Silence' collection make it a stand out choice.



CREATIVE ROOMS

The world's leading online betting company bwin.party wanted a futuristic interior solution. To achieve this they chose a building by starchitect Jean Nouvel and chose one of Bolon's exciting floorings. If they succeeded? You bet on it!



PROJECT INFORMATION

COLLECTION:
Create Pario, Botanic
Osier, Picea, Ivy
OBJECT: bwin.party
LOCATION: London
ARCHITECT: Ranne
Creative Interiors
AREA: 1,750 m²
YEAR: 2012

The impressive new HQ of bwin.party digital entertainment, at the prestigious One New Change building in London, didn't come together by accident. Working closely with the Ranne Creative Interiors team, bwin.party held workshops for its 200 staff members asking what they liked and didn't like about their existing office ... and what they would look for in the new space. With Bolon's internationally renowned designer friend Jean Nouvel as the building's architect, Ranne was responsible for the improved and startlingly futuristic, open-plan office design for what is the world's largest listed online gaming company. Their bold concept references the recent introduction of a significant 'dot' between the words "bwin" and "party" on the company logo; huge circular coffers in the ceiling of the reception area lit by LED light tape, large white circular Corian entrances to the four meeting rooms located near the reception area.

"Interesting materials are also a theme," explains the Ranne team, who rather fittingly selected a product from Bolon's range Create Pario. "Bolon woven vinyl floor in the open plan area (1,744 square meters of Create Pario, Botanic Osier, Picea & Ivy) was chosen both for its ability to reflect light, and its durability and practicality – it can be hoovered or mopped." You can always bet on Bolon, it seems. ♦



DYNAMIC STYLE

When the trade fair centre in Utrecht did their math the answer was pretty obvious – a geometrical flooring from Bolon!

Edward van Vliet likes to mix things up; pattern and stoicism, traditional Western silhouettes and accents next to high-tech elements, natural materials adjacent to state-of-the-art production techniques. As both product designer and interior designer the Amsterdam-based Dutch man's mood board is a heady collage of quality workmanship combined with elements and influences from Middle Eastern, African and Asian cultures that create multi-textural worlds within worlds. Having worked on many hotel and catering projects worldwide he has dubbed his distinctive commercial style "a new age in hospitality".

For the Foyer Pieter Christiaan at Jaarbeurs, a trade fair centre in Utrecht, van Vliet's SEVV atelier was called in to provide a busy business

facility with a pleasant spot for lunch, to host dinners, receptions and meetings. With a fascination for mathematics, geometry, symmetry and repetition, Edward chose a simple refectory-style layout for the restaurant, but dispensed with formality with his choice of flooring. Working with bold triangular blocks from Bolon's Botanic and Artisan collections Edward mixed up yellows, blues greens and greys; Botanic Viva, Ivy, Cilia, Osier, Picea, Artisan Slate, Coal, Oil and Ecrú, the inimitable and distinctive Bolon material comprising key van Vliet elements of colour, texture and pattern. "Colour is the most expressive aspect of any design," he says. "Colour influences moods and helps determine the character of a space. Patterns add tactile quality and make a space come to life. The stunning Bolon floor with its pattern of coloured triangles merges perfectly with the tones of the other interior elements. The result is a dynamic and harmonic atmosphere." ♦

PROJECT INFORMATION

COLLECTION: Botanic Viva, Ivy, Cilia, Osier, Ins, Picea, Artisan Slate, Coal, Oil, Ecrú
 OBJECT: Restaurant Pieter Christiaan
 LOCATION: Utrecht, The Netherlands
 ARCHITECT: Edward van Vliet, SEVV
 AREA: 560 m²
 YEAR: 2013

BOLON AT MISSONI CATWALK

*Italian tailoring and Swedish craftsmanship work fine together.
Just take a look at this beautiful catwalk during Milan Fashion
Week. No wonder the Missoni models put on a sparkling show!*

PROJECT INFORMATION

COLLECTION:
Bolon by Missoni
Flame Black
OBJECT: Missoni
Fashion Show, S/S-2014
LOCATION: Milan
AREA: 400 m²
YEAR: 2013



FACTS:
ALEXANDER EKMAN

BASED: Stockholm/
New York
CAREER: Choreographer



Alexander Ekman

He is the wunderkind of the international contemporary dance scene and has created original works for the Cullberg Ballet, and the Royal Swedish Ballet, among others. Now Alexander Ekman puts on the dance shoes for Bolon in a unique and exciting collaboration.

PHOTO TOBIAS REGELL

“I always
try to create
things outside
the box.”

— ALEXANDER EKMAN —

In the short film you made for Bolon you can be seen dancing on the flooring. Is it a good surface for ballet or modern dance?

“When we created the film I was quite concerned about the Bolon floor because dancers are usually very picky about what surface they are dancing on. In most opera houses and other dance stages there is a specially laid dance floor. But Bolon actually worked out fine ... only a couple of minor falls and bruises! What was quite funny was that we not only danced on the floor but we also made costumes out of it. We actually wore the floor! To be honest, its not the most comfortable piece of clothing I have ever worn... but it was definitely the most comfy floor I have ever worn!”

How did the Silence collaboration with Bolon come about? Bolon and Alexander Ekman share a passion for the unusual and unpredictable with both flooring company and choreographer dealing in traditional crafts but striving to challenge conventions...did these connections make for a helpful and inspirational factor during your collaboration?

“I think that the Eklund sisters were hungry to create something different from the beginning. They contacted me and we spoke about what we could do. I am always open for new challenges and love to try new things. So this seemed like a great and fun project to me. They were very receptive to my ideas and we clicked immediately. I always try to create things outside the box and I reckon Annica and Marie relate to that way of thinking as well.”

Of the two Eklund sisters, who is the best dancer? Annica or Marie?

“Hmmm. Its a tough call, I will have to take them both out dancing and then get back to you on this.”

How did the Silence collection inspire you?

“I wanted to create an entire world of the floor. Also, I wanted to

work a lot with rhythm. I was extremely excited when I heard that Johan Söderberg agreed to edit the film. He works extremely and intensely with music and rhythm and he made an amazing edit of our material.”

Why did you decide to call the range Silence?

“The silence concept was given to me from Bolon. I think it definitely relates to the silent communication of movements – the wordless, dialogue-free expression of dance.”

In what way did you contribute to the set design in the film? How did you go about this??

“I worked with a great set designer and costume designer on this project. I basically gave them my general idea and they went wild with their imagination and delivered a fantastic set. We really had a great team on this production making it a lot of fun to create. There was that great ‘lets make this work’ atmosphere in the air. We were always looking for ways to solve everything ... I love it when a team finds that state of being.”

As a choreographer, you love to challenge conventional perceptions of dance, often using some very unusual theatrical sets. Would you ever consider incorporating Bolon into a stage production?

“Yes, definitely!”

What are you working on right now?

“I am about to set off to India where I will study yoga for a month before I start the biggest production of my life; my own version of Swan Lake for the Norwegian National Ballet premiering at The Oslo Opera House in April 2014. It has a new score by Mikael Karlsson, costumes by Henrik Vibskov ... and a real lake on stage! So, I am heading to Oslo for yet another production meeting ... with a 16 metre pool, filled with 6,000 litres of water, we don’t want anything to go wrong on stage!” ♦



THEN COMES SILENCE

*The new collection Silence has a head-turning depth.
No wonder it took inspiration from the dance floor!*

PHOTO TOBIAS REGELL



Bolon and Alexander Ekman share a passion for the beautiful, unusual and unpredictable. At their respective creative roots the Swedish flooring company and the cutting edge Swedish choreographer deal in the traditional but strive to challenge conventions and perceptions. Both parties concern themselves with the subtle connection of delicate human to ground surface, of foot to floor ... the daily dance of life.

This is how *The Contradiction of Silence*, the newest Bolon flooring concept, a collaboration with the Swedish born, choreographer Alexander Ekman world-renowned for his thrilling, cutting edge ballet productions, was developed.

Using the haunting, intangible notion of *Silence* as an inspirational motif, Alexander formed his own interpretation of the new Bolon collection via the medium of contemporary dance, taking on the idea and the material, twisting it and having fun with it. He choreographed his dancers on Bolon flooring ... even made costumes from Bolon.

Why *Silence*? Like dance itself, Bolon flooring is born out of a calm and quietly passionate place. "In Sweden nature surrounds and subtly expresses itself in pretty much everything we see and do," explains Marie Eklund. "With this in mind, calling the new collection 'Silence' seemed entirely appropriate."

What does *Silence* look like? Historical textiles and classic, traditional wooden parquet inspired patterns, stunning 3D effects, interlacing souls, yarns and colours, playful light reflections and a unique weaving technique that gives the collection head-turning depth and structure. Quiet, calm and speechless ... but aesthetically eloquent. ♦

Want to see the film? www.bolon.com/theshow

BEAUTIFUL BANKING

Norway's most aesthetic banking experience is located in Fredrikstad! Welcome to Sparebank 1.



PROJECT INFORMATION

COLLECTION: Artisan Ecreu
 OBJECT: Sparebank 1
 LOCATION: Fredrikstad, Norway
 ARCHITECT: Griff, Geir Hermansen, Monica Stavem
 AREA: 600 m²
 YEAR: 2011



PROJECT INFORMATION

COLLECTION: Bkb Sisal Nature Black, Ethnic Kaise
 OBJECT: NSB, Norges Statsbaner
 LOCATION: Oslo Norway
 ARCHITECT: Lund + Slaatto Arkitekter
 INTERIOR DECORATOR: Mellomrom Arkitektur-psykologi AS
 AREA: 9,000 m²
 YEAR: 2013

ON A GREEN TRACK

The HQ of the Norwegian State Railways is an ecological masterpiece – and the flooring is of course by Bolon!

The Oslo-based architectural firm Lund + Slaatto is used to breaking new ground. Kjell Lund and Nils Slaatto first set up their practice back in 1958 quickly establishing themselves as the most influential architects in post-war Norway.

Half a century later the Lund + Slaatto outfit is breaking new ground again, as bondafide role models for sustainable construction, this time with their design of Schweigaardsgate 21 and 23, Oslo, the HQ of the Norwegian State Railways (NSB), the first buildings in Norway to achieve a BREEAM-NOR Excellent certification.

Because of the stringent BREEAM requirements laid down by developers ROM Eiendom AS and builders Skanska Norge AS – Schweigaardsgate is adjacent to Oslo central station and incorporates a number of environmental features including renewable energy systems, low water consumption and green working practices – using environmentally sound materials on the project became a vital consideration for all areas of the build.

“We were delighted to discover that Bolon complied with all the BREEAM requirements,” explains Lund + Slaatto’s Henning Klouman.

“We were looking for a floor covering that could work on large surfaces of office spaces,

and Bolon, with its hybrid qualities, combining aspects of both vinyl flooring and carpeting, was an interesting alternative. Furthermore, we wanted a material that could be used in different zones of the building. The good acoustic qualities of Bolon, were also an important argument for choosing it in the busy office areas.”

The building is, say the architects, “a precise outer volume with an inner stepped atrium”. A fifth floor space opens up to provide a spectacular view over the platforms of the National Railway Station. The outer volume is clad in dark granite, while the exterior flooring is a lighter, granite stone. The stone floor continues into the reception areas and the lobby on the ground floor with the atrium walls clad in oak slats. The same oak is also used as the flooring material and for the fitted furniture in the public areas up through the atrium.

“It was important for us to bring some of that warm atmosphere into the office spaces,” says Henning Klouman. “We therefore chose a Bolon design in a colour that would work well with the oak parquet. So, when you step from the atrium and into the office spaces, walking from the oak parquet onto the softer Bolon flooring, the idea is that you perceive it as a continuation of the floor. This continuity is also used in the conference area where we chose a lighter design from Bolon, matching the granite flooring in the reception area. The transition from hard to soft surface without a strong visual interruption is very successful.” ♦

FACTS:
KIM JEONG IM

BASED: Seoul
CAREER: Principal
of Seoro Architects



Kim Jeong Im

The client wanted a unique and chic space, says Kim Jeong Im, principal of the Seoul-based practice Seoro Architects. And for the first time the Bolon flooring was used in an office space in South Korea.

**“Bolon was
*an attractive
but unfamiliar
and unusual
material.*”**

— KIM JEONG IM —

Kim Jeong Im, principal of Seoul-based practice Seoro Architects, and a partner at the iArc Architects Co., makes people-friendly structures that engender community and business; sustainable buildings that function efficiently, effortlessly and responsibly. Focusing on the relationships between diverse elements in modern society, Kim Jeong Im and Seoro's work strives to reflect these complex human dynamics within architectural spaces. No accident then, that the Korean word 'Seoro' means 'each other'.

Since graduating in architecture at Yonsei University, Kim's major works include the renovation of Seoul Square, aka "the Daewoo Building", the Deco-Netishion Office building, a renovation of Hannam-dong La Terrasse and Paichai University Howard Hall, for which she won a prize for excellence at the 2011 Korean Architecture Awards.

For the headquarters of Seoul advertising agency Cheil Worldwide, Kim was tasked with designing a flexible and innovative office design, maximising Cheil's potential as a team by revitalising and accelerating face-to-face interaction and supporting more open collaboration. "The core value of the Cheil message was an 'idea ecosystem' - to encourage diverse people with various interests to interact and share ideas," she says. "They wanted more a integrated working process."

The implied hierarchy suggested by glass-box offices was given up for

a more modular, contemporary and democratic layout, punctuated with open-sided glass partitions, coffee stations, soft seating areas, generously furnished with opportunities for spontaneous meetings, conversations and lively conceptual exchanges.

"It was a critical challenge to make an easily-communicable and intra-departmental communication space," says Kim. "The fact that the office is visible from the outdoor street level meant that the space would become a visible identity for the department also."

Having worked with Bolon products previously during the major renovation of a 30-year-old office building at Seoul Square, located across the road from Seoul Railway Station. ("We used Bolon for the public spaces in a luxury restaurant zone") some 13,000 square meters of Bolon's Botanic and Artisan collections were chosen for the flooring of this busy, creative hub. Why Bolon? Because of its texture and colour, its eco-friendly production and its reputation for easy maintenance, explains the architect. "The client wanted a unique and chic space," says Kim. "Bolon was an attractive but unfamiliar and unusual material to use in office space in South Korea but because the theme of the project was 'idea Ecosystem', the colours and woven textures of the Botanic Series were perfectly matched to the design concept." ♦

SEOUL STAR

When the advertising agency Cheil in Seoul decided to go for a chic and yet eco friendly design solution Bolon's new Botanic Series was the perfect choice.



PROJECT INFORMATION

COLLECTION:
Botanic Ivy, Pyrus,
OBJECT: Cheil
Worldwide office
LOCATION: Seoul,
South Korea
ARCHITECT: Seoro
Architects, Kim Jung Im
AREA: 13,000 m²
YEAR: 2011-2013





Australian Commonwealth Government. Bolon's environmental credentials were thoroughly examined before it got the go-ahead to be included in this rigorously controlled project.

PROJECT INFORMATION

COLLECTION: Artisan Coal, Wax, Oil, Botanic Ivy, Cilia
OBJECT: The Co-operative Estate
LOCATION: Manchester, UK
ARCHITECT: 3D Reid, Mike Hitchmough
AREA: 2,000 m²
YEAR: 2012



GREENOVATION

A better Bolon means a better environment. Follow our work towards a greener future.

Spring 2014 – Manchester, UK. Architects 3D Reid choose 2000m² of Coal, Wax, Cilia, Oil and Botanic Ivy from Bolon's Artisan flooring range in their design of the newly completed HQ of the Co-Operative group at One Angel Square.

A vast, hive-like structure, lush with flowers and plants, representing the democratic brand values of the financial group, One Angel Square runs on a combination of smart, low-energy mechanical heating powered by rape oil from Co-op farms. The building earns acclaim as the most sustainable office development in the UK and

achieves a BREEAM Outstanding rating with the construction attaining an impressive score of 95.32 per cent.

Over in Australia, Alison Irons Design at Woodhead International selects 1300 m² of Bolon studio planks from the Artisan and Botanic collections when completing the new office of Australian Commonwealth Government at the Nishi development in Canberra. Designed by architectural practice Fender Katsalidis in conjunction with the sustainable engineering firm Arup (also responsible the Beijing Olympics Water Cube and the Gherkin in London) the Nishi has been meticulously conceived to meet five star NABERS requirements and to gain six, Green

Star ratings. The building is said to be so green that leasing one of its floors is the equivalent of planting 1,387 trees or akin to preserving 7,500 square metres of rain forest annually. Impressive.

All good news, but, as Bolon's Quality and Environmental Manager Malin Andén will tell you, when it comes to environmental practice there is always room for improvement. Keeping close tabs on its ethical nature of its materials, acknowledges Malin, is a vital for Bolon's reputation amongst architects and construction engineers and its continuing quest for a lighter environmental footprint. For instance, modern PVC – recyclable, versatile with a long product life – is widely used by Bolon in its production of flooring and is now amongst the world's most rigorously tested and forensically studied of all plastics.

Responsible for communicating the "Bolon Green" environmental process to distributors and customers Malin increases awareness of continuously upgraded improvements across all environmental aspects of the manufacturing

process and the end product, applying the highest "Greenovation" standards in Bolon's choice and use of PVC in its products. (Bolon sources its PVC from approved suppliers only, passing its materials through refinement plants less than 250 km from its production facility). "We are now approved for certifications with stringent emission requirements ... by a large margin."

Actually, this sort of responsibility toward the wider world has always been an integral part of Bolon's operational DNA. Long before phrases like 'carbon footprint', 'fair trade' and 'environmental consideration' entered the global business vernacular; Bolon established a product development philosophy that was years ahead of its time. "The Greenovation ethic is close to our hearts,"

"Now the plan is for a 100% recycling of our internal waste of raw material and flooring, as a step to make Bolon a climate-neutral and completely environmentally compatible product, to create 'a future without footprints.'" says Malin. A better Bolon means a better environment. ♦

Malin Andén is Bolon's Quality and Environmental Manager and responsible communicating the "Bolon Green" environmental process to distributors and customers.

PROJECT INFORMATION

COLLECTION: Artisan Coal, Clay, Ecrú, Slate, Oil, Botanic Ivy, Cilia, Tilia, Picea
OBJECT: Commonwealth Government Tenancy
LOCATION: Canberra, Australia
ARCHITECT: Woodhead International – Alison Irons
AREA: 1,300 m²
YEAR: 2012

PLAYFUL WITH PIXELS

The Internet company in Poznan was looking for an extraordinary flooring solution to match the funky interior. They didn't have to think twice to decide for a unique Bolon product with a magical 3-D pattern.

PROJECT INFORMATION

COLLECTION: Create
Special colour
OBJECT: Office building
Pixel
LOCATION: Poznan, Poland
ARCHITECT: Garvest,
Hanna Włodarczyk
AREA: 11,000 m²
YEAR: 2013

Poland is a forward thinking European country these days. Emboldened by buoyant economy, business in the on-line, design and creative sectors is booming and the demand for congenially contemporary, cutting-edge workspaces in its cities is on the up.

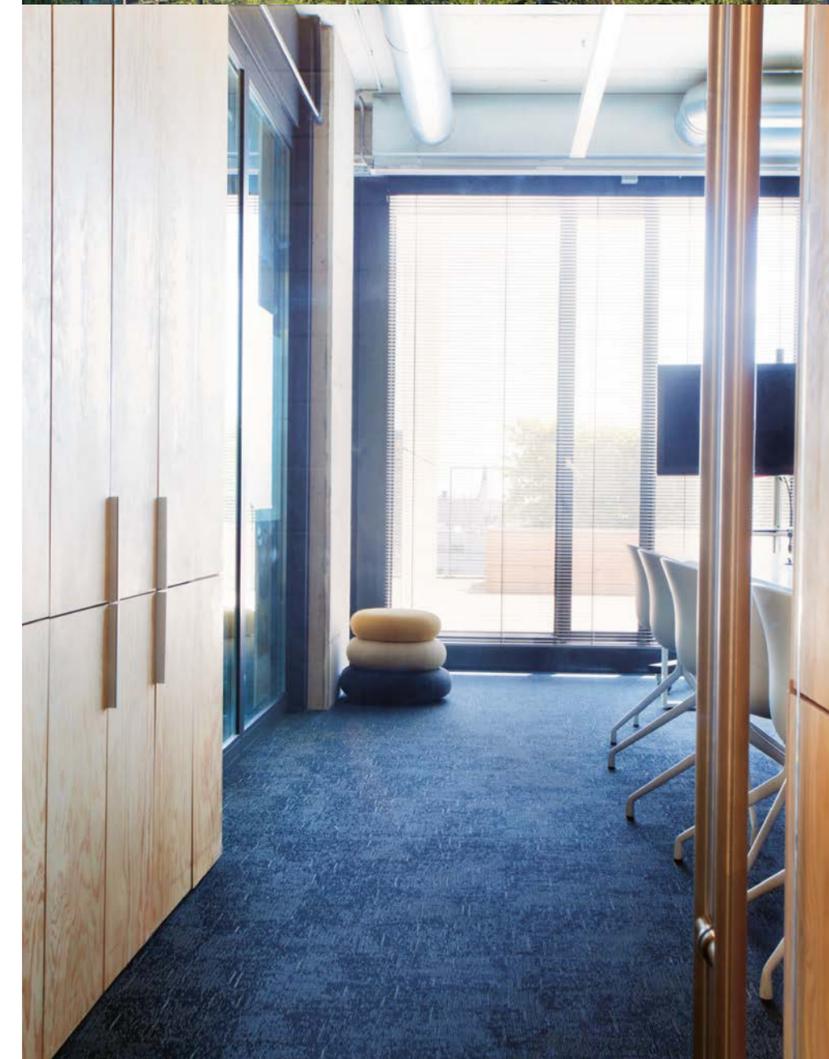
Pixel 1 is the first of five very modern office buildings to be built in the very old Polish city of Poznan as part of the larger 2.5 hectare Pixel Office Park. Designed by the Warsaw architectural practice Jems Architekci for the Allegro Group, the largest online auction site in Middle-Eastern Europe (Think Poland's eBay) with an interior conceived by the Garvest studio, demands for the project were practical, responsible and eccentric.

This being the HQ of an internet-based business, state of the art technology and lightening fast connectivity were essential. But with more than 1,300 employees to keep busy and happy, Grupa Allegro wanted its home to be funky, quirky, playful, happy, kid and bicycle-friendly, environmentally sophisticated also.

Keeping its ecological footprint light was essential so an open-space interior concept with strong sunlight penetration, common terraces, green roofs and a landscaped courtyard criss-crossed by footpaths and bike paths was developed. There would be a restaurant, a nursery and pre-nursery for the employees' children, with all interior furnishings made only from natural, environment-friendly materials throughout.

To bring together the holistic spatial reflection of the Allegro Group's core value of originality, creativity, sustainability, and friendliness, Hanna Włodarczyk, architect in charge of the project at Garvest, chose 11,000 square meters of Bolon flooring in a bespoke colour from the Create collection for all rooms and corridors at Pixel 1. "We were looking for something that would complement the austerity of concrete walls and terrazzo floors in the stairways," says Hanna. "At the same time, it had to join glass with plywood in the offices."

The Garvest team was delighted to be rewarded with a bonus feature when the Bolon product was installed. "A unique 3-D effect pattern, changing its texture depending on the light and visual angle, in precisely the exact colour we wished for," says Hanna. "Thanks to their aesthetic qualities, these floors are a genuine presence in any interior." ♦



**PROJECT
INFORMATION**

COLLECTION:
Eight London
OBJECT: Shanghai
Jiading Public Library
LOCATION: Shanghai,
China
ARCHITECT: Vermillion
Zhou Design Group
AREA: 16,000 m²
YEAR: 2013

BOOKS & DREAMS

In a time where everything goes digital it is heartening to know there is still a desire for the classic library. Shanghai Jiading Public Library is the perfect setting for books – and peaceful floorings.

In the current age of e-books, super-fast literary downloads and tablet readers it's rather heartening to know that there is still a demand and desire for the traditional library environment complete with perfect bound spines, heavy stock paper, graphically inspiring dust covers and elegantly chosen fonts.

When the Shanghai-based Vermillion Zhou Design Group was chosen to create such a space – a 16,000 m² library and cultural centre in its home town – it turned to the style and the character of Jiangnan Literati: the cultural choice of the contemporary Chinese prose, as its inspiration.

This translated as a natural, minimalist interior with extensive use of warm wooden ceilings, walls, and reading desks; modern, simple and unmistakably Chinese lines to encourage quiet and contemplative bookish pleasures.

“The relationship between people, objects and space, combined with traditional Eastern thinking integrated with the scattered beauty of the courtyard's elements outside – window, view and light – merging inside to outside and vice versa,” ex-

plain founding designers Ray Chou and Vera Chu.

The subtle and stealthy, multifunctional configuration of modern multimedia technology – full wi-fi coverage, hi-fi audio equipment, multimedia audio-visual hall, multimedia documents lending section, 24-hour self-service library, reading room with visual impairment equipment and auditorium – was another consideration. Bamboo was used on the walls of the 500-seat theater while a parent-child reading area employed fresh, lush colours to bring a forest feel inside. To complement the tranquil warmth of the wooden floors, 600 square meters of Bolon's Eight London flooring, chosen for its natural beauty, sound-absorbing ability and hardwearing qualities was incorporated into the design.

We started with “people” and “nature” as our main points of reference with this project, the designers explain. How to design a calming but informal facility that makes local citizens feel at ease amongst books. “Using the characteristics of local history and natural elements, we furnished this public space with the new Chinese minimalist philosophy.” ♦



To complement the tranquil warmth of the wooden floors, 600 square meters of Bolon's Eight London flooring was chosen by the Zhou Design Group.

CLEAN CUT

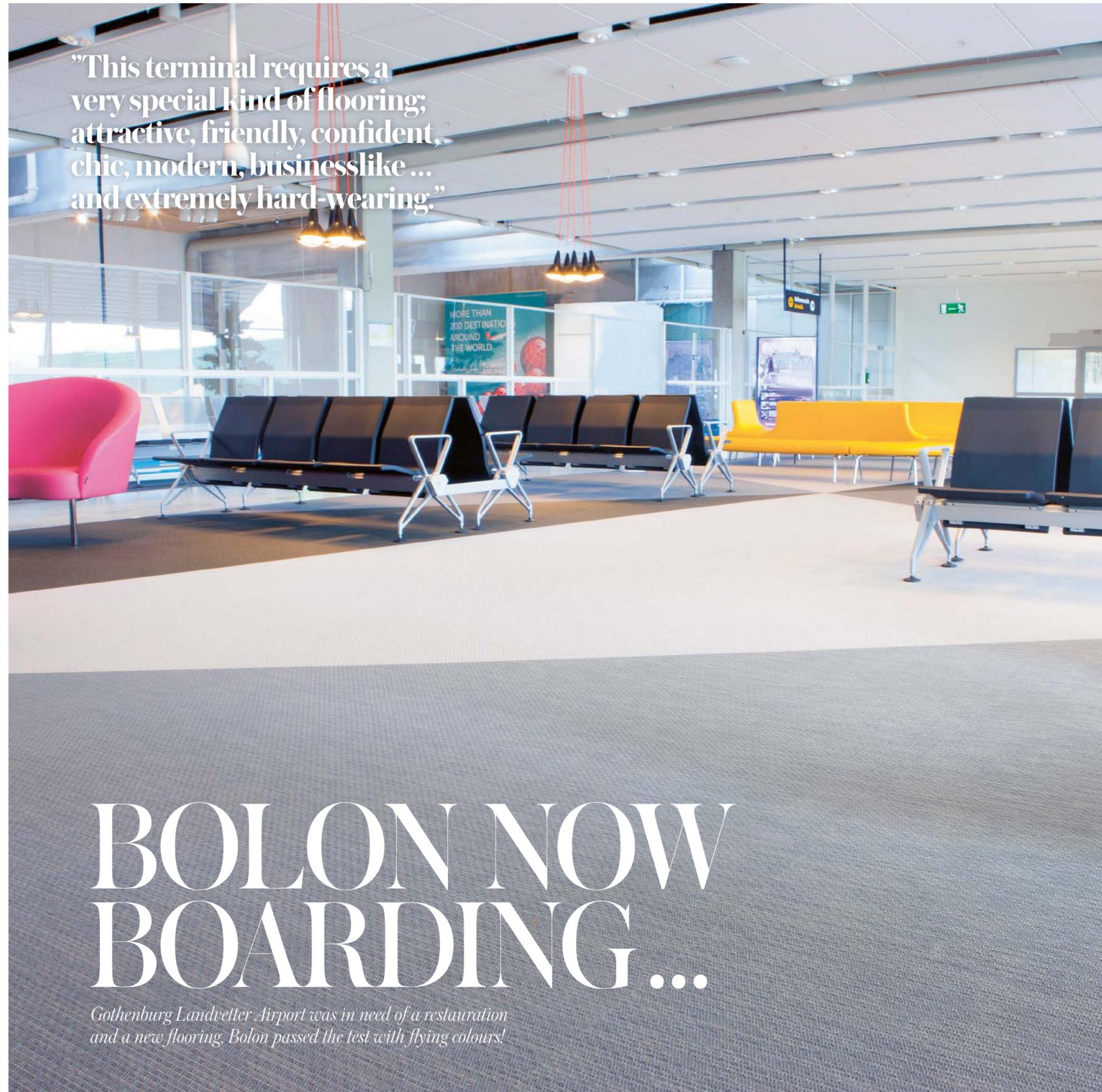
As the leading cleaner energy company in Australia Arrow Energy needed an office space that reflected their ambitious environmental goals. The Botanic Collection from Bolon hit right into bull's eye.



PROJECT INFORMATION

COLLECTION: Botanic collection, Botanic Viva, Cilia, Tilia, Osier, Picea, Iris
OBJECT: Arrow Energy
LOCATION: Brisbane, Australia
ARCHITECT: Geyer
AREA: 1,600 m²
YEAR: 2013

“This terminal requires a very special kind of flooring; attractive, friendly, confident, chic, modern, businesslike ... and extremely hard-wearing.”



BOLON NOW BOARDING...

Gothenburg Landvetter Airport was in need of a restoration and a new flooring. Bolon passed the test with flying colours!

PROJECT INFORMATION

COLLECTION:
Artisan Slate, Coal, Ecrú
OBJECT: Gothenburg Landvetter Airport
LOCATION:
Landvetter, Sweden
ARCHITECTS: Swedavia
AREA: 1,000 m²
YEAR: 2013

“A ir travel reminds us who we are,” wrote the American author Don DeLillo. “It’s the means by which we recognize ourselves as modern. The process removes us from the world and sets us apart from each other. We wander in the ambient noise, checking one more time for the flight coupon, the boarding pass, the visa. The process convinces us that at any moment we may have to submit to the force that is implied in all this, the unknown authority behind it, behind the categories, the languages we don’t understand. This vast terminal has been erected to examine souls.”

Some 3,500 of such souls work for over one hundred companies and organizations at Gothenburg Landvetter Airport, Western Sweden’s international airport. With more than 90 direct flights around the world a day, it’s a frantically busy hub of transport, travel and business that has around five million passengers and customers passing through its doors every year. That is what you call heavy footfall ... and great deal of soulful examination.

Of course this being northern hemisphere Sweden, we’re not just talking soft-soled sneakers, pumps and mules, neat wheeled suitcases and briefcases either but also sturdy winter boots, bulky ski wear, substantial, long-haul luggage.

This terminal is the kind of punishing, commercial environment that requires a very special kind of flooring; attractive, friendly, confident, chic, modern, businesslike ... and extremely hard-wearing.

So, back in 2012, when Charlotte Sandberg, Interior Quality Manager at Swedavia’s Gothenburg Landvetter Airport was considering a new floor for the building – a potential area of more than 1,000 square meters – she thought long and hard about her choice.

Charlotte’s job is to put the travelling customer first, to generate an atmosphere that is positive, convivial and welcoming, to factor in the elements of sustainable development and environmental responsibility. Bolon, she decided, made irrefutably attractive flooring. “But then came the question of whether it is durable, too?” asked Charlotte. Having previously worked as a construction engineer and property rental agent at the airport, Charlotte knew that the

floor would have to last and be able to stand the rigours of daily cleaning. Exercising caution and guile, she chose a high-traffic area of the airport as a test zone, monitoring heavy customer footfall over a busy period of time.

Six months later, with stakeholders, cleaners and architects united in their conviction of the flooring’s durability, resilient beauty and practicality, Bolon had passed the test with flying colours and an order was placed from the company’s Artisan Coal, Ecrú and Slate collection.

To best satisfy the complex and specialised needs of its airports the Swedavia team employs mood boards to develop a complete picture of the feelings and emotions it desires to evoke in the people who pass through each terminal. “We want to control the way we are perceived and do away with the patchwork feel that some airports have,” explains Charlotte Sandberg. These mood boards are based on three elements – aesthetics, flow and approach – which are adapted to the appropriate region, the buzz-words at Gothenburg Landvetter Airport being the sea, the seasons and a good friend.

How are these moods executed tangibly and practically? Travellers are greeted by “summer” at the gates, with sparkling sea and warm granite rocks replicated by a bespoke flooring solution, cut to shape in situ, from Bolon’s Artisan Coal, Ecrú and Slate collection. After the calm presence of winter in the check-in area, customers progress to the fresh vigour of spring at the security checkpoint, towards the most friendly, relaxing and festive part of the journey – the food and drink areas complete with well-equipped, regularly cleaned washrooms and clearly marked electrical sockets.

More than a year since its installation the Bolon product is still holding up well. “We are extremely satisfied,” says Charlotte Sandberg. “A floor is usually defined by how well it wears and how it best blends in. But when it comes to Bolon’s flooring, a bold statement is made also – the direction of weave brings life to its surface, even in the plain coloured floors ... and I think that’s fantastic.”

At Charlotte Sandberg’s recommendation, the installation at Gothenburg Landvetter Airport has now led to more Bolon flooring (660 square meters) for the facelift at Stockholm Arlanda Airport with Malmö Airport looking set to follow. Be sure to check it out next time you check in. ♦

100% MADE IN SWEDEN

It takes skill and innovation and a whole lot of patience to produce one of Bolon's magical floorings. PWL took a look behind the scenes in the brand new factory at the headquarter in Ulricehamn, Sweden.

How does BOLON happen? How do great bales of apparently unpromising, raw material of PVC morph into beautiful rolls of tightly woven, geometric, light-reflecting, tactile and highly desirable contemporary flooring? A combination of skill, innovation, patience, technical know-how and little bit of magic.

The looms in the weavery at the Bolon factory at Ulricehamn are the thrumming heart of Bolon; this department has been busily working its woven wonders ever since the Bolon first opened for business way back 1949.

At the moment the Bolon weavery includes 12 looms, three of which are jacquards for more advanced patterns such as the complex Bolon by Missoni range. (Jacquard weaving, in case you didn't know, makes possible the raising of each warp thread independently of others, bringing greater versatility to the weaving process, and offering the highest level of warp yarn control.) There are different looms for different types of weave and for each weave there are more than 1200 threads in the warp. (The warp being the set of lengthwise yarns held in tension on a loom.) But things weren't always so super efficient and hi-tech.

Marie and Annica Eklund's grandfather Nils-Erik was Bolon's founding genius. Sixty years ago, whilst producing cans for food packaging, he

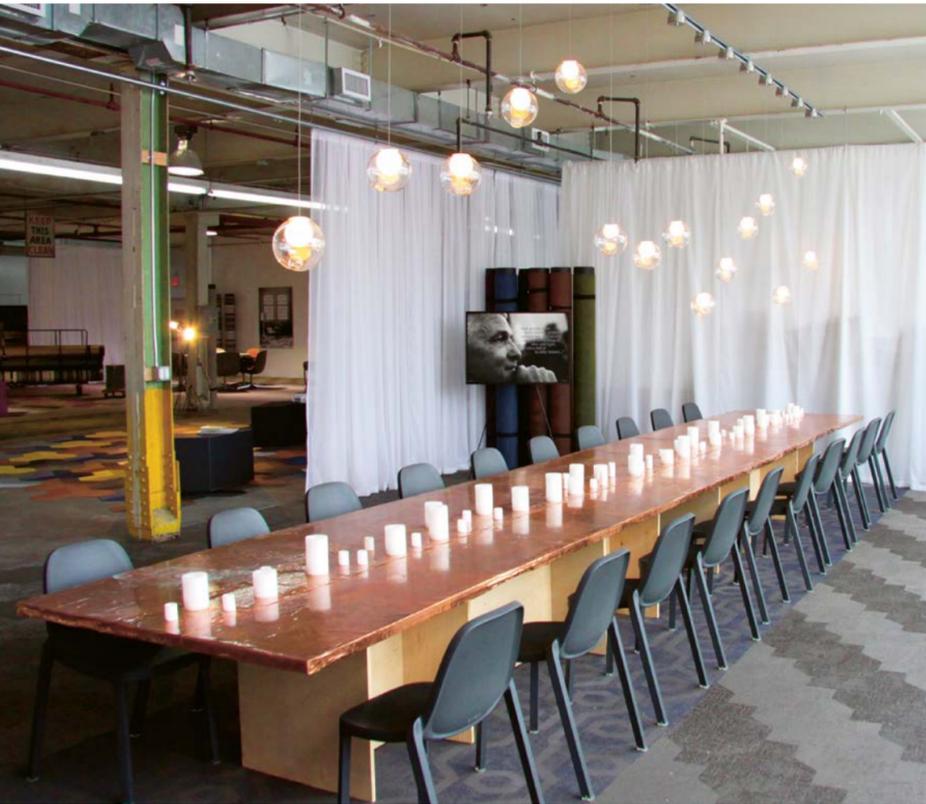
noticed that the factory next door, making vinyl aprons and table cloths, was producing large amounts of textile waste. The ever-resourceful, eco-maverick Nils-Erik found a way to take the waste sheets of PVC, cut them into strips and then hand plait them with cotton into rag rugs for recycled use in the camping and caravan sector. He named his company Bolon, fusing the Swedish words for cotton (BOMull) and nyLON selling several million square metres of his genius product over four decades.

By the time Nils-Erik's son Lars took over the business in the 1960s, the factory was employing around up to 30 people with the weaving done on old and clattering machine. "Now we have more than 80 people and some incredibly sophisticated new technology," explains Lars Eklund. Bolon now supplies more than two million square metres of its distinctive product across 45 countries. Turnover is now estimated to be more than 27 million euros.

But even with bold investment, a modern masterwerk of a factory and the most up to date machinery to hand, the manufacturing of BOLON's quality product takes time, patience and skill; approximately 100 sqm/hour. Weaving done, the material passes through a variably climatically controlled oven to fix the weave; through first section of the oven heated and the final zone regulated colder, chilled by adjacent groundwater. The gleaming Bolon product emerges from the oven shiny, taught, super cool, cooked to fixed perfection ... and ready for fitting. ♦



The new Bolon showroom in New York is large, airy and open plan with a very Brooklynish feel redolent of an artist's loft.



NEW YORK NEW YORK

At super happening Long Island City the new Bolon showroom is located in an old factory. The first priority when moving into the building? Install a large, Studio 54 mirror ball!

Bolon has a brand new, New York home. After a brief tenure in TriBeCa back in 2013, this bigger, better and more fun-loving showroom is located at super happening Long Island City, bordering Brooklyn and the East River, only one subway stop away from Lexington Av. in Manhattan.

Why did Bolon choose the LIC area? "We decided on this part of town because it offers amazing warehouse spaces and a highly creative neighbourhood," explains Annica Eklund. "Near by you can find the MOMA PS1 art gallery, the Noguchi Museum and many lofts occupied by young, creative companies. LIC has what Brooklyn had 10 years ago: unexplored territory for

edgy and maverick, trend-setting minds. You also have great views over the skyline of Manhattan."

Add to this a burgeoning bar and restaurants scene, Obie-winning theatre the Chocolate Factory, and Oracle Club, a new writers' and artists' salon and you have an area that is thriving with energy, diversity and verve.

Bolon's second storey, 940 square meters space is large, airy and open plan with a very Brooklynish feel redolent of an artist's loft. There's specially commissioned graffiti art, ping-pong, a full size pool table and an abundance of bare brickwork. Fixtures and fittings – electrical trunking and sprinkler plumbing pipes – are industrial and exposed. Chairs are those cool, lightweight, aluminium classics by Emeco. "The NYC showroom is located in an old factory, says Annica. "Our US partner ViiiR has done a fantastic job with de-

signing the space, transforming it into an open plan showroom but taking care to respect the original structure and industrial elements. It is definitely a very unique building that impresses every visitor. The amount of natural light really enhances the light reflection on our products offering the best possible display of Bolon designs."

It's a multi-functional facility, too; by day, serving as a showcase for Bolon product, a place to eat and meet ... and at night, as an area for lively activities after normal working hours. One of the first priorities when moving into the LIC building was to install a large, Studio 54 mirror ball, to its ceiling. "May we present Bolon Club, Brooklyn style!" the sisters announce. ♦

BOLON NYC, 11-22 44th Rd, 2nd floor, New York (Long Island City), NY 11101. Easy connection through E subway line. By appointment only.

"LIC has what Brooklyn had 10 years ago: unexplored territory for edgy and maverick, trend-setting minds."

FACTS:
MARIE EKLUND

BASED: Ulricehamn
CAREER: CCO

FACTS:
ANNICA EKLUND

BASED: Ulricehamn
and Stockholm
CAREER: CEO

A Family Affair

Marie and Annica Eklund remembers how it all started – with a beautiful vision, an Italian design icon and a lot of determination.

WORDS SIMON MILLS PHOTO ALEXANDER DAHL

“We have a lot of courage.”

What qualities did the original Bolon business model have that made you believe it could be taken to the next level?

Marie. “When we were still very young, we were not closely involved in the company - and that was probably for the best! Bolon was a successful company with a solid product. It worked well but we could see that there was no clear vision, business strategy or business goals.”

Annica. “To run a company like Bolon needs dedication and commitment. In our teens and twenties we probably weren’t ready for that. Our main interest was horses! We needed to be free! And this actually turned out to be a good thing because we had time to see the world, develop our personalities and decide what we wanted to do with our lives.”

Marie. “We saw the potential to develop a new concept and a new marketing strategy. We were both very interested in fashion - I studied fashion design in Florence - and crucially, we were convinced we could do something with the company, in big, bold, fashionable terms. We had ideas and our vision was so strong.”

So, step-by-step, how did you make it happen?

Annica. “In 2002, when we announced that we wanted to become involved with the company the existing managing director said it would best for us to take over the leading positions. We sat down and talked. As the third generation of our family’s company, we explained to the board and the partners that we wanted to reposition Bolon as a high-fashion brand, re-packaging and communicating in a new way, to a new customer demographic. Suddenly things became very serious and exciting. This was actually happening! We were really going to do this!”

Marie. “Our parents and the board were always very supportive but maybe some of the older employees were a little concerned - like, they’re going to turn a flooring company into a fashion brand? How can that be possible?!”

Annica. “We took time to listen to everyone. We took things step by step. After two years business we had grown. People all over the world began to know the Bolon name. The press coverage was good too. The kind of magazines we’d always liked to read seemed to understand what we were trying to achieve and they were receptive to our collaborations and keen to follow Bolon and the plans we were making.”

Marie. “When we took over, it was important that we had clearly defined roles. I was to be marketing director, Annica, the president. We got everybody involved in all aspects of the company and started to develop a structure. Building a strong team was essential too. We employed key people that we could trust, who would understand the new image and philosophy of Bolon and who were happy to deal with a lot of ideas and different cultures.”

Annica. “The restructuring of the company meant shifting the balance of production. When we took over, the financial turnover of the company divided itself almost 50/50 between flooring and awnings.”

Marie. “During those first years, we were still visiting camping and caravan fairs and while we knew that this side of the business was very important for the company, we were determined to develop our own vision and go forward with our plan. The significance of camping products to the contemporary Bolon brand may be less important now but it is still very much a key element of the Bolon story.”

Annica. “To implement a strong design philosophy into the brand, we started to forge partnerships and collaborations. For the Stockholm Furniture Fair in 2008, Giulio Cappellini - who was guest of honour that year - decided to use Bolon flooring in the special guest of honour exhibit. Another major breakthrough was our Botanic collection. This established us as a new look company with a very strong commercial campaign and brand philosophy.”

Marie. “This association brought us a lot of attention and allowed us to find a credible position in the design segment. We got a great reaction with PR and amongst many other key designers and architects. We wanted Bolon to be an attractive and innovative product for both big projects and small buildings alike. We are so happy to work with an amazing creative network of key designers and architects. The ones we have close collaborations with we call our Designer Friends.”

If you had to list the five key personality traits that have helped you make Bolon a success, what would they be?

- We have a lot of courage - we are truly passionate and we have strong ambition.
- We are business focused and business orientated.
- We can turn a good idea into a profitable business.
- We are endlessly curious.
- We are socially mobile.

Do you believe that you are both born entrepreneurs? How does the spirit of entrepreneurship manifest itself in the Bolon brand?

Annica. “As young women, we were both very creative. When I began work at Bolon I would take Thursdays and Saturdays off to run my own small business; a clothing boutique and delicatessen in Ulricehamn. The store sold local cheese and clothes that I had bought on my travels around the world. The boutique even had its own barista!”

Marie. “As girls we were very much into the horse business, always fighting hard to be the best. Annica made money buying and selling horses, too. At 21 I went to Italy to study. I have been curious and driven all my life.”

Having a sense of ambition and adventure in business has proved invaluable for Bolon. Courage and confidence is also needed, right?

Annica. “You must be brave in your daily life. I found my way in business in the business itself. For me, it’s mostly been an instinctive thing.”

Marie. “Annica and I have always believed in ourselves, changing things and taking positions even when those decisions have been tough. In many ways we are very different, but we share a love of enjoying a good life and seeing good ideas. These days, we’re often apart but we always make time to talk and communicate. We share things and we trust each other. We need each other!”

Tell us about your vision for Bolon - what does the future hold for the brand?

Marie. “We want Bolon to continue its growth but in a niche way. We don’t want to be a super large company and lose our identity. We want to expand but retain our core brand values. We believe that “big” can be small and niche at the same time. It is a tricky balancing act - we will be the same company at heart but hopefully with double the sales figures!”

Annica. “I believe that there is great potential for Bolon to develop as a material in lots of different areas although architecture, flooring and interiors will always will be our core business. But why not shoes - shoes with Bolon soles? You never know - it could happen!!” ♦



BOLON