

PROJECTS WE LOVE

WHEN BOLON FLOORING COMES TO LIFE. ISSUE 2018

Elemental nature

SNØHETTA'S
INDUSTRIAL IDYLL

Inspired by Elements

TRAVEL IS SO IMPORTANT as a form of inspiration for everything that we do here at Bolon. We're a global brand and we're always inspired by the different cultures and places that we're lucky enough to visit. Through travel, we get to see different design cultures and different influences, and we constantly find fresh inspirations for our work back at home. The different elements that surround us inspire us every day.

Recently, we were able to visit Antwerp in Belgium, for instance. It's a small city, but there's so much going on there: it's an interesting meeting point for culture, art, fashion and food. While we were there we took the time to visit *Margiela, The Hermès Years* at MoMU, an exhibition looking at the fashion design of Martin Margiela. His design is an example of a creative body of work that has inspired us, particularly with the way he works with various materials. He creates pieces that are durable, but that are completely unexpected.

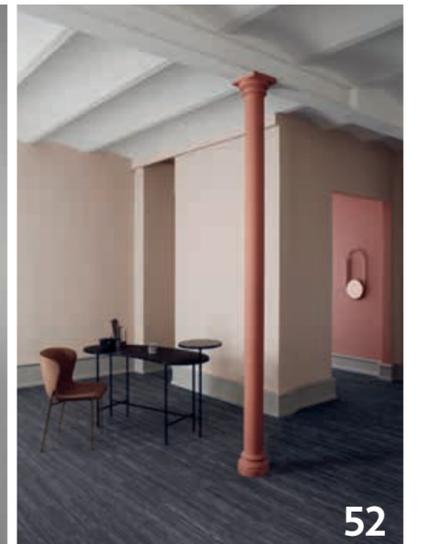
We find inspiration closer to home too, particularly from the people we work with every day here in Ulricehamn. We're very proud to have all of our production here in Sweden. We're based in a forest and

everything that we create is right here. We're surrounded by all our colleagues from development, sales, marketing and production. It's a good feeling and so important to be among such strong people.

That's why this year we're very pleased to be launching Bolon's new Elements collection – it's intended as a welcoming collection that can introduce Bolon to a wider range of people than ever before. It's based around nature and is an example of quite classic design in the Scandinavian or Japanese sense. It doesn't shout, but it still has a presence. It's all about the feeling of harmony that it gives you and its allusion to our design heritage.

Central to our strategy is creating connections between people and Bolon's world. How can our material influence people so that they experience more from an interior? We want to help create spaces that give you a warm, welcoming feeling, but that still speak of good contemporary design. And that's what the Elements collection and Bolon are really all about: the people who experience them.

MARIE EKLUND, Chief Executive Officer
ANNIKA EKLUND, Chief Creative Officer



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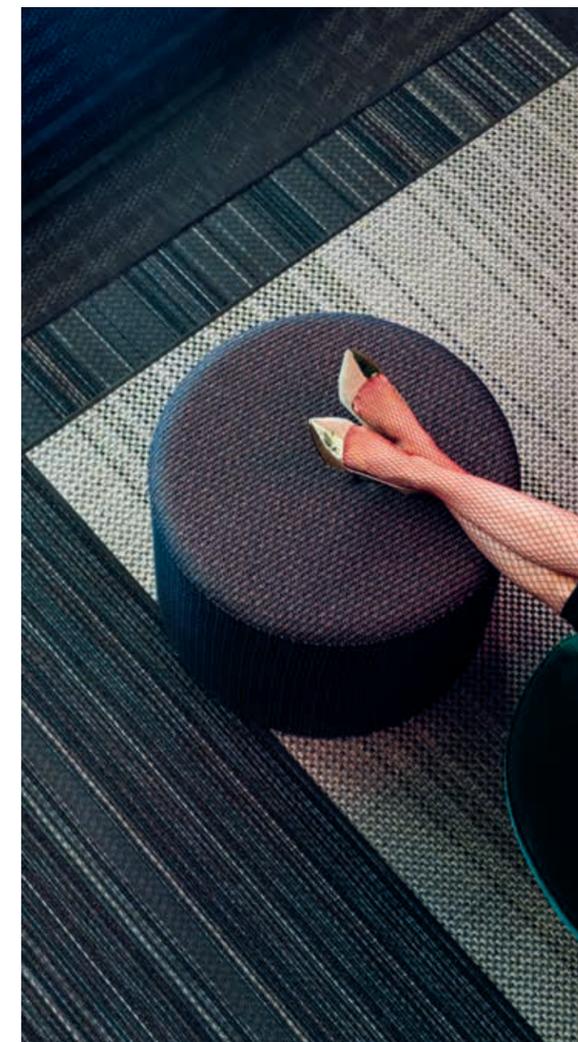
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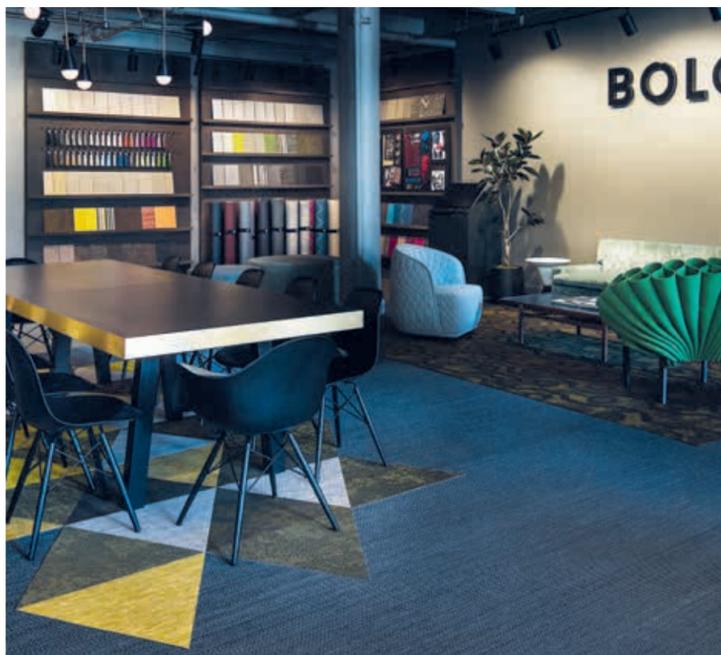
GOOD CHEMISTRY

Innovation has always been at the heart of what Bolon does and its new concept store is no exception. Premiered in Stockholm in June 2017, the Bolon Lab Store is a living laboratory that enables architects, designers and enthusiasts to form a community and exchange ideas. The full range of Bolon products is on show, complemented by a rotating programme of exhibitions, lectures, workshops and dinners prepared by an in-house chef. And for those keen to take a piece of design innovation home with them, there's more good news: alongside Bolon's first rug collections, Duet and Villa La Madonna, limited-edition Bolon poufs are available for purchase. Perfect for those with an eye for the next big thing.

PHOTO ANNICA EKILUND, JASON STRONG



NOTICE BOARD



In the Big Apple

New York has been an inspiration for many designers, not least Paola Zamudio, the founder of Manhattan-based practice NPZ Style + Décor. When Zamudio was commissioned to create Bolon's first Manhattan showroom, which opened in March 2017, she knew she wanted to reflect the many different faces of the city that never sleeps. Combining the aesthetics of television programmes such as Mad Men with the glamour of the city's art scene and more bohemian artist-studio vibes, Zamudio used brass, concrete, marble and Bolon flooring to create a space that is at once cosy, sophisticated and beautiful. The ideal New York backdrop for collections such as Bolon by Jean Nouvel, Bolon by You, Now and Flow.

MASTERS OF COLOUR

Earlier this year, Italian style fused with Bolon's technical innovation on the occasion of an exhibition hosted in Noto, the Unesco listed capital of Sicilian baroque. Curated by Luca Missoni of the eponymous Varese-based fashion house, the exhibition Marc Chagall – Ottavio Missoni. Sogno e Colore offered visitors to the Ex Convitto Ragusa museum in Noto an insight into the work of two masters of colour. As a major sponsor of the event, Bolon was represented by two flooring designs from the Bolon by Missoni collection: Zig Zag Sand and Optical Stone. And the collaboration didn't end there: a Missoni Home pop-up shop, which was open until 3 October at Isetan in Shinjuku, Tokyo, showcased Bolon by Missoni's eye-catching Flame Stone too.



PHOTO CHARLIE BENNETT, BOLON, KRISTOFER JOHANSSON

Milan MUMBAI PARIS MIAMI

A PRODUCTIVE PARTNERSHIP

One of Bolon's most fruitful collaborations of 2017 has been with the Italian design school Istituto Marangoni. Over the course of the year, the pair completed ambitious commissions in three world cities: outposts of Istituto Marangoni in Paris, Mumbai and Miami. Using 50x50cm tiles of Bolon's Ethnic Abisko and Botanic Tilia patterns, the projects represented the latest success in a partnership that stretches back several years. Past joint ventures have included the institute's new Giulio Cappellini-designed campus in Milan, as well as Bolon Variations: from material to product, an exhibition at the Fuorisalone during Milan Design Week 2014.



THE RIGHT TYPE

Bolon thrives on creative dialogue with innovators, so the opportunity to be part of a week-long interactive project about prototyping at this year's London Design Festival was a great fit for everyone on the team. Curated by the Stockholm design studio Form Us With Love in London's picturesque Somerset House, the Prototypa exhibit gave key players in the Swedish design industry the chance to push the boundaries of their discipline at one of the most prestigious events in the international design calendar. Bolon designers Petra Lundblad and Klara Persson relished the opportunity to work with Form Us With Love, and exhibit alongside fellow participants like Teenage Engineering. "To work with others challenges our own perspectives and gives new input," said Persson. "Together we reach new insights. Prototypa was a great opportunity for us to share the design process at Bolon at the same time as opening up new possibilities."



A Magical Summer

What do you get when you bring together a historic chateau, two internationally renowned designers and high-quality flooring? This summer, eight people found out when they attended a week-long workshop at Domaine de Boisbuchet in Lessac, France. Under the guidance of Pierre Favresse, head of design for Habitat International, and celebrated Dutch designer Petra Blaisse, the participants used Bolon flooring, wood and nails to create new furniture, objects and installations inside "magic boxes" – prism-shaped structures situated in and around the former stately home. The process enabled them to explore ways of modifying the material to achieve characteristics such as flexibility and permeability. And there was a chance for everyone to let their hair down too at the chateau's traditional costume party: Porky's.



SUSTAINABLE INVENTIONS

Bolon further strengthened its impressive sustainability track record this year when it became the first company to launch an environmentally friendly cold-welding product. Developed in partnership with Swedish manufacturer Ohla plast, Bolon Green Welding is free of the flammable and irritant chemical tetrahydrofuran (THF), a standard ingredient in the liquids typically used to melt and fix PVC when flooring is installed. This means that Bolon Green Welding carries less risk to users and can be transported more easily than traditional cold-welding products. It's a clever product that offers more flexibility and lessens wear and tear on cold-welded surfaces. On sale in Sweden from October, before being rolled out to the rest of the world in Spring 2018, Bolon Green Welding represents an important milestone on the journey to building sustainability into the flooring industry.

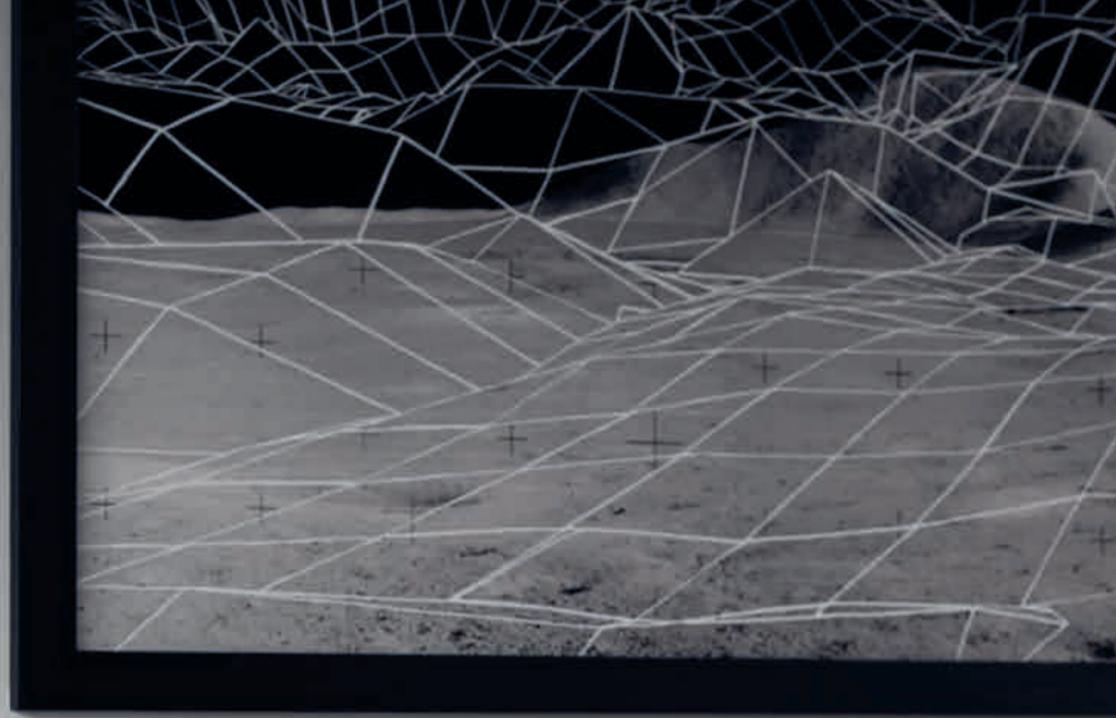
Shaped by a harsh climate and scarce resources, Norway's culinary tradition is nevertheless rich inspiration for the world's youngest triple Michelin-starred chef.

AT THE CHEF'S TABLE



Head Chef Esben Holmboe Bang quickly fell in love with Norway's seasonal fare and fresh seafood.

The monochrome interiors reflect the modern Nordic ethos of the restaurant.



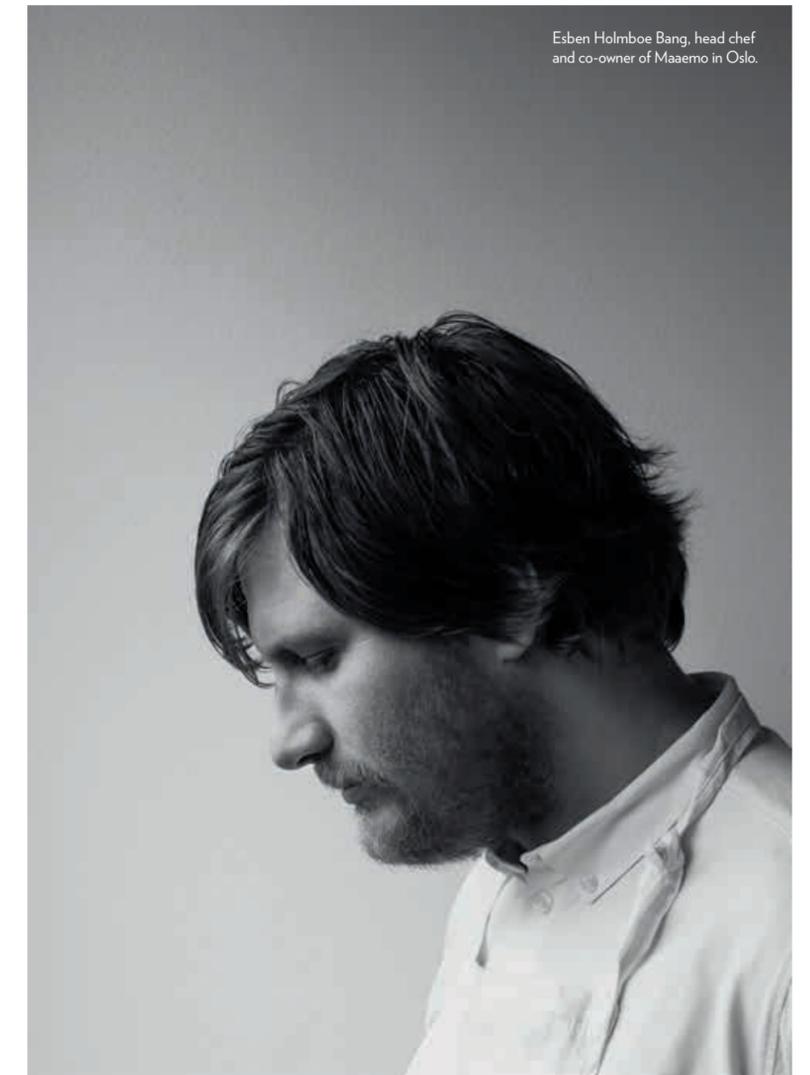
IN 2016, THE OSLO-BASED restaurant Maaemo became the first Norwegian restaurant ever to hold three Michelin stars. The restaurant's Danish chef and co-owner, Esben Holmboe Bang, also became the youngest three-starred Michelin chef in the world.

But Holmboe Bang isn't in it for the accolades. In fact he's quite clear that he's really "just a cook". His aim is to create a cuisine that honours the traditions of Norway and clearly reflects its history of poverty by using ingredients from the country's past. He's fascinated by the humble culinary traditions that reflect Norway's harsh history and climate, such as salting and drying. His engagement with such traditions is an act of cultural preservation – and evolution – that Holmboe Bang takes seriously. "In Denmark you'll eat a whole roast duck for Christmas," he says. "Whereas here, it's a salted sheep. It's not extravagant in any way. There is a tension that I really like."

BORN AND RAISED in Copenhagen, Holmboe Bang grew up working in restaurants from the age of 14. His love for cooking was ignited as a child when his father made kjøttbein ("meat bones"), a dish of meat on the bone roasted in the oven – he remembers it being set on the table and everyone digging in with their hands. Holmboe Bang didn't start cooking with the aim of becoming a chef, however, but impulsively when he needed a job and decided to see where it took him. It was only later that he realised that food was the perfect medium and creative outlet through which to communicate his ideas surrounding community, nature and ritual.

"I've always been interested in food from a social standpoint," he says. "In my family, we always gathered around to eat, and it was the only time we would really gather. The meal was the most important thing." Holmboe Bang, now 35, lives in Norway with his wife and their two children. When he first met his wife, she brought him to Oslo, where he quickly fell in love with Norway: its history; its stunning scenery; its amazing diversity of seasonal fare. And produce has always been his starting point – the point of ignition or the spark that sets a dish in motion. The coastline, too, is key, with its abundance of fresh seafood including scallops, langoustines and cod.

WHEN HOLMBOE BANG opened Maaemo in 2010, he chose to situate the restaurant in the most modern part of Oslo because he wanted



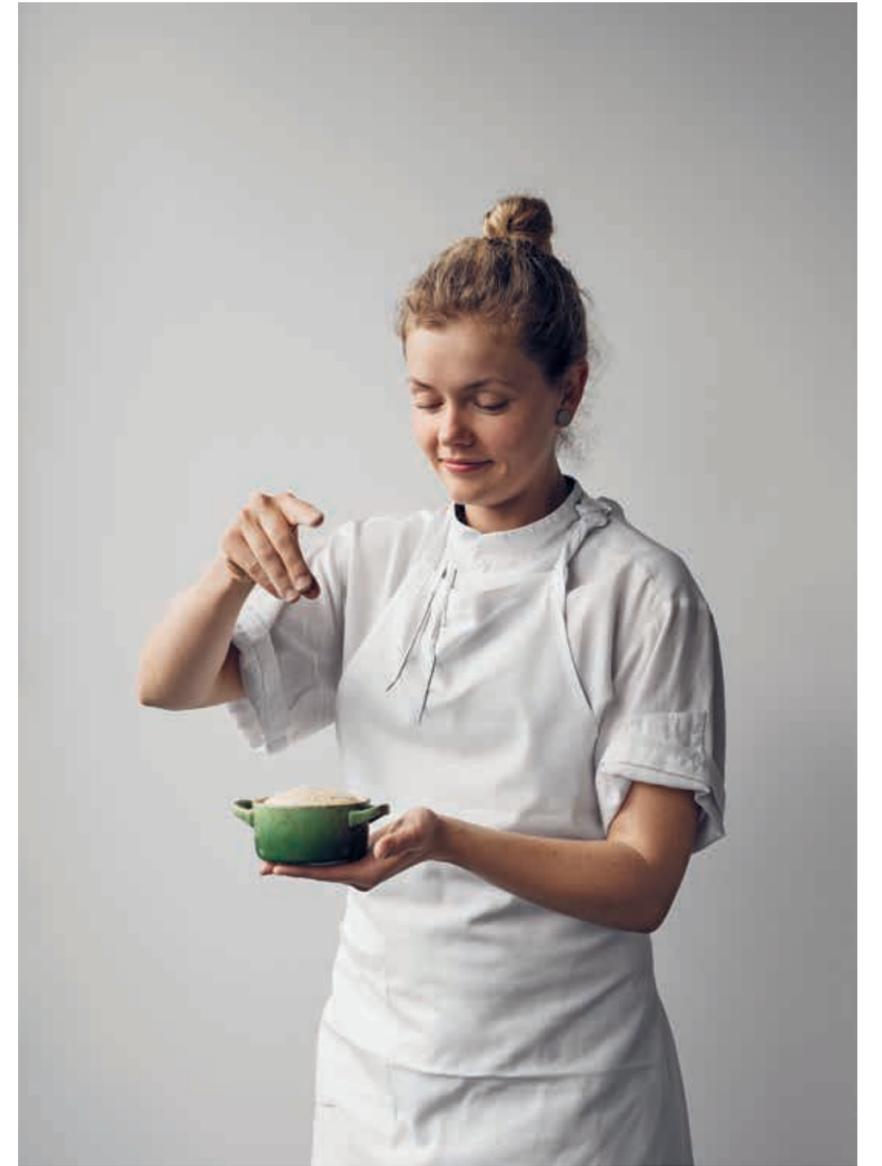
Esben Holmboe Bang, head chef and co-owner of Maaemo in Oslo.

"BOLON'S LOW ENVIRONMENTAL IMPACT WAS A DRAW FOR MAAEMO."

it to stand on fresh ground. The restaurant is located in Bjørvika, which is in close proximity to the docks, where the fish comes in, and to the forests, where Holmboe Bang and his staff forage for herbs and berries. It also presented an opportunity to juxtapose old Norway on the plate with new, more modern surroundings.

The restaurant has only eight tables in the main dining room, in addition to a private test kitchen table that has a direct view of the chefs at work and the distinctive skyline of Bjørvika. The monochromatic design of

Maaemo's interiors plays on lines, shapes, rhythm and light to result in a poetic, Nordic modernism, with dark woven Bolon Graphic Etch flooring as a foundational element of the space. To Holmboe Bang, the spatial experience of the restaurant and the materials used in it should resonate with the wider aim of the restaurant. His interest in Bolon flooring stemmed from its low environmental impact and versatility. "I wanted Maaemo to reflect where we are in the world," says Holmoe Bang. "That's why >



Aesthetically, Maaemo plays with "lines, shape and light". Bolon Graphic; Etch (left image) provides the perfect complement to this.



The restaurant is located close to Oslo's docks, where the chefs get fresh fish and seafood.



“WE USE MATERIALS THAT SHARE A COMMON GROUND WITH OUR VISION.”

it made sense to play on cultural references and history, and use the surrounding nature to get that terroir feeling. I want Maaemo to be a footprint of where you are and in what time. Anything you touch and have an interaction with has to generate some sort of expression that links up to what we're doing. We use materials and objects in the restaurant that share a common ground with our overall vision for what we want Maaemo to be.”

In the warmer seasons, Holmboe Bang and his staff look to nature for their produce

and forage by the nearby fjord. In the spring and summertime, the restaurant has multiple staff members who are completely committed to foraging. They head into the forest to pick seasonal herbs, berries and mushrooms and navigate the fjords and extensive archipelagos to scour the one-of-a-kind microclimates for ingredients. “I get inspired by the smell, taste and tactility of the produce,” says Holmboe Bang, whose process is firmly rooted in the ebb and flow of the natural environment. “That's what

sparks my imagination. But to be honest, it could be anything: music, conversation, or art. Anything that starts a thought process.”

This flexibility is what keeps Maaemo's ingredients surprising: juiced spruce; salsify pickled in juniper broth; dried chanterelles; creamed hazelnuts; potatoes with “Norwegian gravy” and preserved rhubarb; autumn-red Oxalis leaves draped over beets in a sloe-berry syrup. Then, of course, there is the famous langoustine dish with pickled spruce and cold-pressed rapeseed oil poured over dry ice to create a vapour that smells of the Norwegian forest. Holmboe Bang's creativity with ingredients is all part of his commitment to honing any craft, however humble or lofty.

“I THINK THAT'S my responsibility,” he says. “Whatever you are in your professional life, it's your obligation to stay curious about your craft. And it doesn't matter what you do, whether you cook hospital food, flip burgers, or work at a hotel restaurant. It's a necessity as a human to evolve and fill yourself with information.” It's a philosophy he shares with Bolon: a nod to tradition while simultaneously evolving through curiosity and education; it's the transformation of a favourite ingredient or material into a new, yet somehow familiar form. For Holmboe Bang and the rest of the Maaemo team as with Bolon, collaboration is key to this process.

“I have been dictatorial in the past,” he says. “But Maaemo became great when all the people worked together and we tried to pull the ship to shore together. It's a cliché, but it's about recognising that you can't do it alone. You have to work towards the same goal otherwise there's no point.”

WHEN HOLMBOE BANG isn't combing fjords for moss or edible flowers, he spends time with his wife and his two children, who are six and nine years old. He also finds time for travel, cycling, music and art. In his home, he uses the very same Bolon Graphic Etch flooring that he selected for the restaurant.

“I walk barefoot most of the time at home and I like the feel of the texture on my feet. And having kids, it's an easy flooring to clean,” he says. “I choose things for the restaurant as I would choose for my home.”

“I'm just a regular guy,” he says. “The accolades and all that – it's fantastic and I'm humbled, but at the end of the day I do the things that make sense to me as a person. If you do something that is true, honest and personal, that's what matters.” ♦



PROJECT INFORMATION

COLLECTION NAME:
Graphic, Etch
AREA: 220 m²
LOCATION: Oslo, Norway
CLIENT: Maaemo

the new cut

In a photoshoot at Textilhögskolan, the Swedish School of Textiles, three creatives came together to document the fashion designs of graduate Louise Linderöth, whose collection reinvents a ubiquitous item of everyday clothing: jeans.

EACH IMAGE FEATURES a figure sat in a wheelchair wearing ripped denim that has been designed specifically for a wheelchair user. These photographs show jeans designed by Louise Linderöth, a student at Sweden's Textilhögskolan School of Textiles. Linderöth suffers from a spinal chord injury that means she uses a wheelchair, and which previously left her dependent on crutches for 12 years. For her graduate collection she set out to challenge some of the conventions around disability in fashion. "I soon realised how difficult it is to sit in a pair of jeans for a long time as they don't follow the shape of the body in a seated position," she explains, "so I started deconstructing my own." Turning to her skills as a fashion designer, she began to develop a collection intended to prove that a person ought not be defined by being able-bodied.

Linderöth began by taking apart existing jeans to grasp the garments' underlying pattern, and from there began constructing reinvented versions. She wanted her designs to be recognisable as jeans, while still pushing the limits of the typology's familiar silhouettes.

Rather than obsessing over the garments' construction, Linderöth prioritised unpicking preconceived notions of the human body.

"I use the human body as inspiration at every stage of developing a product, both from the perspective of the wearer and the viewer," she says. "It's fun to interact with our preconceptions, to play and argue with them through art and design." One of the ways in which Linderöth experimented with form was by exaggerating the height of high-waisted jeans – a design technique that makes the legs look longer. Some of her jeans don't stop at the waist at all, but instead reach up to the chest or even go all the way to the shoulders. The result is a collection of seven inspiring items that range from tops to one-pieces: all tailored to suit the seated position of a wheelchair user.

More than fashion items, these designs are conceptual sculptures that make a powerful statement about fashion's bias towards the able-bodied – both in terms of the styles of clothing that dominate, and the models typically seen on catwalks.

Linderöth showcased her collection during the Stockholm Spring Fashion Week in 2017, and her models went down the catwalk in wheelchairs. Her bold, challenging statement about the way the fashion industry deals with the human body was picked up by *Vogue* as a highlight of the graduate show at the Swedish School of Textiles. *Vogue* also reported that he >



the students had been “encouraged to dream, rather than conform to existing commercial standards”, which led many of the young designers to find inspiration in the work of Comme des Garçon’s Rei Kawakubo. This influence can certainly be detected in Linderoth’s designs. Kawakubo has become renowned for her use of sculptural garments which materialise in radical forms that prompt reflection about the body rather than seeking to flatter. An example of these are Kawakubo’s *Body Meets Dress – Dress Meets Body* garments, whose forms suggest deformities or tumours and which were included in the recent solo exhibition of Kawakubo’s work at the Metropolitan Museum of Art in New York.

To celebrate Linderoth’s collection, photographer Frida Vega Salomonsson was approached by Bolon to capture the designs, and she welcomed the opportunity to challenge convention. “It is the first time I have seen a collection of fashion pieces that are made for a body that is not standing up,” she says, “and it is the first time I have seen wheelchairs in this kind of context.”

The resulting images reveal Salomonsson’s penchant for portraits and fashion images that sit outside of the classic studio set-up, and which instead offer a more natural and personal take. Salomonsson’s artistic approach to photography is channelled and developed mainly through *Nuda*, a print magazine focusing on art, photography and fashion, which she describes as her “passion project”. The third edition of the magazine is now underway and will showcase the work of photographers whom Salomonsson encounters on Instagram and through her extensive network of collaborators.



The photographs were styled by Linnea Montano, who opted to pair Linderoth’s jeans with textured tops and shoes. From a furry cream jacket with a striking green trim to a sculptural, crisp white shirt, they add a sense of spikiness to the blue denim. Montano’s design process involves creating a mood board, and then gathering props, clothes and accessories with which to formulate a concept. This culminates in a fitting with the model, in which Montano trials the looks in advance of the shoot and makes adjustments. “I enjoy the versatility of the process,” she says, “as well as the incredibly creative people I get to meet and the opportunity to create a story that will hopefully last.”

The shoot’s location needed to be suitable for wheelchair users, and the flooring for the

Traditional denim patterns were deconstructed for Linderoth’s designs.

images was chosen accordingly. “It can be hard to push a wheelchair forward, but Bolon’s floors were very good for that,” Linderoth observed. “Carpets make it feel as though you are going uphill or on grass, but Bolon’s flooring is flat, so you can roll on it easily.”

One of the floorings chosen for the shoot features a brown warp and a blue weft thread, and comes from the Bolon by You collection. Meanwhile, the light grey floor featured in the images comes from Bolon’s Elements

collection, which will launch in February 2018.

Armed with essential skills from her BA in fashion design, Linderoth wishes to keep on developing clothing that is both wearable and challenging. “I want to make fashion that is about people,” she says, “because fashion is for human beings and human bodies, not for the plastic figures we see in shop windows.” ♦





Textured items, such as fur and lace, contrast with Linderoth's denim pieces

Bolon x NAAF, a stamp of approval.

IN SEPTEMBER 2016, Bolon was certified by the Norwegian Asthma and Allergy Association (NAAF). It is a stamp of approval that accords with the principles of universal design, ensuring that interiors are accessible and welcoming to all.

"Allergies and asthma are increasing enormously," says Kai Gustavsen, a specialist in indoor climate at NAAF. Today, approximately 25 per cent of Norwegian children will have asthma before they leave school. "Compare that figure to 1985, when it was only 3.5 per cent. That's a dramatic growth." NAAF addresses this by consulting on good indoor climate, providing expert certifications for interior products and materials.

"What sets Bolon apart," says Gustavsen, "is that you get a carpet function visually, while the products are easy to keep clean because chemicals, skin cells and pollen do not enter the carpet backing. It means a lot for the quality of the air and the health of those who use the space."

Good design is not limited to technical performance alone, however, as recognised by Anett Kleven from the Norwegian

Association of Disabled (NAD). In December 2016, NAD moved into newly refurbished offices in Oslo, where Bolon's Create, Botanic, and Artisan collections have been used. NAD advocates universally designed workspaces – spaces that are accessible and welcoming to everyone, regardless of means or disability. "Sometimes people think that a universally designed environment will inevitably have an institutional look," says Kleven. "But it doesn't have to be that way. Bolon's products provide a beautiful design element in our interiors while according to the criteria of universal design."

At a time when asthma is the most frequent cause of emergency hospitalisations in Norwegian paediatric wards, and around 1.5 million people in Norway suffer from chronic asthma- and allergy-related conditions, universal design-thinking is more urgent than ever. "An improved interior climate means improved well-being of the people who live or work in a space," says Gustavsen by way of summary. "That's good economics."

To find out more about NAAF and NAD, and their work to create accessible interior spaces, please visit bolon.com.

three creatives

Below, the three women behind the photoshoot from the preceding pages speak to *Projects We Love* about their individual practices.

FRIDA VEGA SALOMONSSON
Photographer

Can you tell me a bit about your work as a photographer?

I work with photography and images in different ways, both by shooting them myself and by curating other people's work for my magazine, *Nuda*.

How did you get interested in photography?

Through rabbit show jumping. I competed when I was younger and all the cool older girls had these massive cameras and would take photographs during the races. I nagged my parents to get me a camera and then I started to shoot my friends instead of bunnies.

What do you draw inspiration from?

Snapshots and diary pieces, portraits and details of everyday life.

What does a typical day in your line of work tend to involve?

It really depends. When I have meetings or deadlines, I need to get up early and sit bent over my laptop for hours. But in a calm period I work until 2 or 3 in the afternoon and sleep until 9 or 10 in the morning. I'll be in my studio, going through magazines, trying out new cameras or just doing little shoots with my friends.

What do you like most about your work?

There really isn't anything I like more than working (except sex or eating sugar and carbs, but you get bored of that after an hour). It's meditative. I feel at peace and I get depressed if I don't keep a steady pace.

What are the challenges of working in your sector?

Making money, having a stable life, staying relevant and not drowning in the ocean of young creative photographers.

LINNEA MONTANO
Stylist

How did you become a stylist?

I've always felt an urge to express my feelings and thoughts through different art forms. Ever since I was little, I have explored new forms of visual communication. My interest in fashion grew immensely during my late teenage years but turned into a lifestyle when I met my husband. We started styling together and then I continued when he decided to move on to another career.

Are there any particular styles that inspire you?

I've always been weak for the classic '70s rock star look with messy hair and black on black. It still inspires me today. But mostly I find inspiration from the people and nature around me.

Can you tell me a bit about your work?

Since I don't work full-time as a stylist I've managed to make time for passion projects, which allow me to experience a higher level of creative freedom. For me, that's necessary to keep my creativity vivid and alive. I usually focus on "art projects" or look-book assignments, since those kinds of mission tend to give me more creative freedom than others.

What would you like to accomplish?

My dream is to be able to work full-time with this as an art form, completely outside of the commercial sector. I would like to create photos that can live on forever as a memory of the stories that are told in the confusing society we live in today. I want to express dreams, hopes, fantasies and realities people can either relate to or learn from. There is so much that can be said in a photograph.

LOUISE LINDEROTH
Fashion Designer

What is your educational background?

I studied fashion, pattern-constructing, art and design, and recently graduated with a bachelor's degree in fashion design from the Swedish School of Textiles.

Can you tell me a bit about your work as a fashion designer?

What I love most about fashion is not textiles or techniques, but the wearer – the human body and human being. Therefore my work as a designer lately has been more about the body and the wearer than the actual textile.

What do you like most about your work?

I love how free it is and how much it is about observation and exploration. I also really appreciate bringing ideas to life.

What are the challenges of working in your sector?

The challenges of working in my sector, and in any other sector, are the possibilities you can use for designing. You have to see challenges as possibilities and be stubborn enough to solve them.

What would you like to accomplish?

It would be a dream to inspire other people, not as a fashion icon, but as a human being (or both). To reach out to people through design and actually change the fashion scene, to open up more diversity in the business and in media.

From left to right: Linnea Montano, Louise Linderoth and Frida Vega Salomonsson.



PICTURE PERFECT

Three million visitors in the short time since Stockholm's Fotografiska opened indicate its success. Here, its founders explain how they did it.

IT'S ONLY SEVEN YEARS since Stockholm's Fotografiska opened, but the photography centre has already established itself as one of the world's foremost cultural venues. Now on the brink of international expansion, its founders tell the story of the gallery's first site.

The immense scale of Fotografiska is best described in numbers. Stockholm's famous photography centre occupies 6,500 m² of a vast historic harbour building, has had around three million visitors since opening, and has a rolling programme of some 25 exhibitions a year. Jan Broman, who founded the privately-run institution with his brother Per in 2010, says it is the biggest arts space in Sweden, and the chief destination for enjoying contemporary photography in Europe. The cultural heavyweight plays an

active part in Stockholm's urban life too, drawing tourists to the waterfront with its award-winning restaurant.

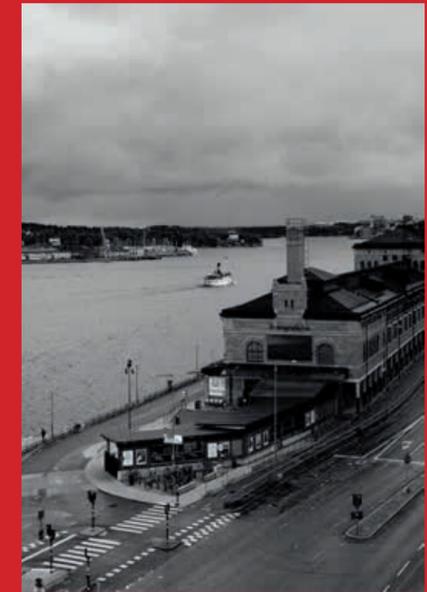
With a firm footing in their native arts scene, Fotografiska's founders are now ready to transpose the concept to two new destinations, starting with east London in November 2018. Rather than commission its own architecture, the institution's vision is to position itself within existing buildings like its harbour building in Stockholm, adding to the cultural offering in areas that may already have arts attractions. Going beyond a traditional museum, the Bromans see Fotografiska as a model for a site of cultural exchange and debate around photography, as much as a place to display works of art. At the heart of Fotografiska is its mission to "inspire a more conscious world". A core part of this ethos is its diverse programming, which aims to reflect the cultural, social and political issues of the time. Micro-exhibitions are organised as smaller displays that cluster around the four major shows hosted at Fotografiska at any one time. The centre's outlook is international, and although based in Stockholm, it sees itself as part of an international network for photography. At the time of writing, projects by Irving Penn, Paul Hansen and Viviane Sassen are on display in >



The exhibition *Umbr* at Fotografiska shows Dutch photographer Viviane Sassen's fascination with shapes and content. Bolon's Graphic Etch provides an impactful contrast.



The gallery is housed in an old customs building in Stockholm. Historically, it's very important to the city and the Broman brothers are proud of its repurposing and continued use. The use of Bolon flooring throughout gives the gallery a contemporary feel.



Stockholm, alongside the exhibition *Last Night in Sweden*, a response to the non-existent terrorist incident in Sweden that was tweeted by Donald Trump in February 2017. The exhibition and its attached photo book explore the reality of everyday life in Sweden. In the foreword, journalist Henrik Berggren says: "The pictures do not depict a paradise or a perfect society, but they are a response to the politicised image of Sweden as a country in crisis." Looking at the world through a wide and critical lens is an important part of Fotografiska's mission, and Broman says selecting photographers from all disciplines – art, documentary, science and nature – is key to achieving this.

This "conscious world" mission also forms the basis of the centre's ethos surrounding sustainability, which runs through all strands of its activity. Alongside the Stockholm galleries, there are event and conference spaces, a private dining area, an academy hosting courses and workshops, a café and a shop. The jewel in the museum's crown, however, is its restaurant, which is headed by the chef Paul Svensson. Focusing on green, organic food, the restaurant has a "no-waste" strategy. This involves designing the menu to focus on seasonal vegetables and feature a reduced amount of meat; recycling leftovers; and offering portion sizes calibrated to be filling, but not excessive.

The building that houses Fotografiska is itself a smart piece of reuse. The former customs building sits squarely along Stadsgårdshamnen in the city's Södermalm district and would have been an important part of a bustling harbour in its heyday. The capacious red-brick building was designed in 1906 by the civic architect Ferdinand Boberg and features many fine period details, like other industrial buildings

“A DARK BACKGROUND COLOUR IS LIFTED BY LIGHT-COLOURED LINES THAT APPEAR TO DASH ACROSS THE SURFACE.”

of its era. "Everything that came to Stockholm by boat would have come through this building," says Broman. "Historically it's very important. And it's still a beautiful building, sitting on the water, looking over Stockholm." One aspect of this transformation was to use Bolon's Graphic Etch flooring extensively across all 2,500 m² of the exhibition spaces. With such diverse content and so many individual exhibitions, the use of a single floor material has a calm and unifying effect across the building. The tight weave of the vinyl gives the Graphic Etch collection its uniform texture. Etch is particularly dramatic in the artificial light of the photography exhibitions: a dark background colour is lifted by lighter-coloured lines that appear to dash across the surface like a refined form of static noise. The flooring helps define each space, and gives the galleries a distinctively contemporary feel. For Broman, however, the choice was mostly practical – durability was the major factor in specifying Bolon. "We wanted to create something sustainable and long-lasting that >

PROJECT
INFORMATION

COLLECTION NAME:
Graphic; Etch
AREA: 2,500 m²
LOCATION: Stockholm, Sweden
CLIENT: Fotografiska
INTERIOR ARCHITECT:
AIX Arkitekter
CONTEXT: Once a customs house, the industrial Jugend-style building that now houses one of Sweden's most popular museums is situated in central Stockholm by the lock between Mälaren lake and the Baltic ocean. The museum opened in 2010 and now attracts over 500,000 visitors a year.

Paul Hansen's exhibition *Being There* in late 2017 is beautifully accented with Bolon's Graphic Etch, which looks dramatic in the artificial light of the photography exhibition.



“IN SEVEN YEARS THERE HAVE BEEN THREE MILLION PEOPLE... AND WE STILL HAVE THE SAME FLOORING.”

can cope with the snow and mud brought in by the Swedish winter,” he says. The floors also needed to withstand the wear and tear of high visitor footfall, and the fact that each space is re-painted four or five times a year as the shows change. “In seven years there have been about three million people walking through the building and we haven’t changed anything yet! That we still have the same flooring as we did in 2010 is quite amazing.”

Bolon’s values were a good match with Fotografiska, but convincing Stockholm Harbour was a harder task. The building’s owners initially did not believe that vinyl could be a sustainable material. “We had a bit of a fight with our landlord,” recalls Broman, who felt impassioned to argue strongly on the matter. “We know the programme Bolon has on sustainability and how the material needs to be taken care of over time.” With some persistence and help from a specialist from Bolon, the brothers were eventually able to convince the owners of their argument. “We really had to teach Stockholm Harbour

about sustainability and material – to look beyond the word ‘vinyl’. We finally got them to understand how sustainable this material is, and how good Bolon is in its efforts to make a very sustainable product.” The victory has left both owner and tenant a fine case study in the major part that flooring can play in a long-term sustainability strategy.

The Fletcher Priest-designed White Chapel Building in east London will house the next iteration of Fotografiska, and its proximity to the Whitechapel Gallery made it a major draw. “We’ve got a fantastic space in Whitechapel and I think it will give London a new kind of venue when it comes to art,” says Broman. The new space will be called Fotografiska – The London Museum of Photography, and transport the centre’s original values to the UK while embracing this dynamic area of the capital. In August 2017, it was also announced that the centre has signed up to take over a six-storey building in New York at 281 Park Avenue South, near Manhattan’s Gramercy Park. The news signals further global expansion, with many more cities potentially getting a taste of Fotografiska’s approach soon. Flooring by Bolon will be installed in all of the new buildings. As the company’s relationship with the photography centre grows, Bolon’s chief creative officer Annica Eklund says: “We are very proud to continue to be part of Fotografiska’s journey as it expands its success internationally.”

As for the Stockholm location, Broman says that, at the ripe age of seven, it is “starting to get mature”. The lessons learned from the success of the original Fotografiska will now be applied to its future locations, but that doesn’t mean the job is completely finished. “It’s better than it has ever been. We will continue to improve every day but I would say we are about 90 per cent where we want to be.” ♦



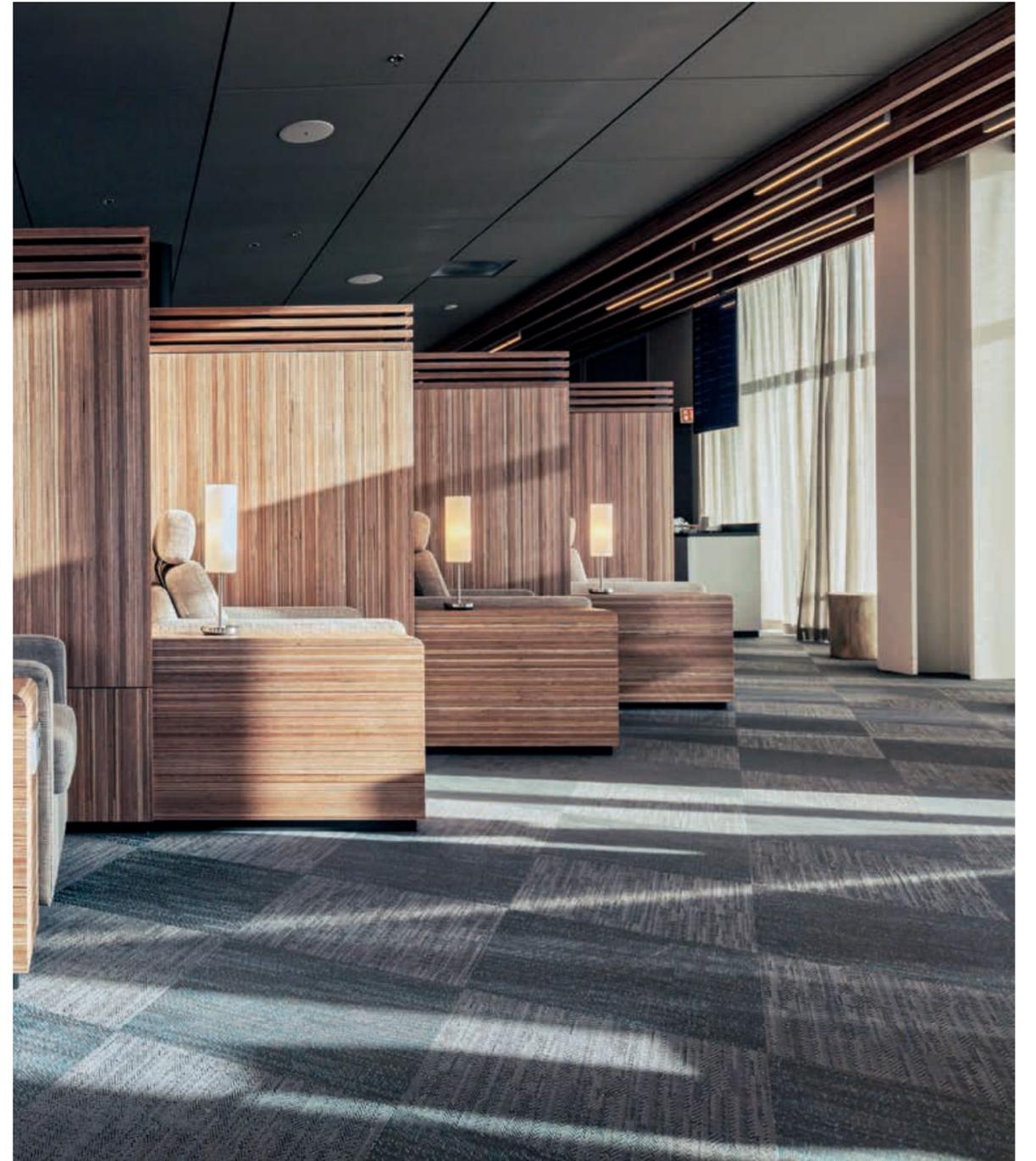
The jewel in the museum’s crown is its restaurant. Head chef Paul Svensson has designed the menu to focus on seasonal produce, and also recycles leftovers to achieve a no-waste strategy.

BOLON

GALLERY

BOLON GALLERY

FOLLOWING IS A SELECTION OF PROJECTS WITH BOLON FLOORING



“We chose Bolon for aesthetic reasons, and because it is low maintenance, has good acoustic properties and is easy to install. The colours and textures available suited our vision.”

EGGERT KETILSSON

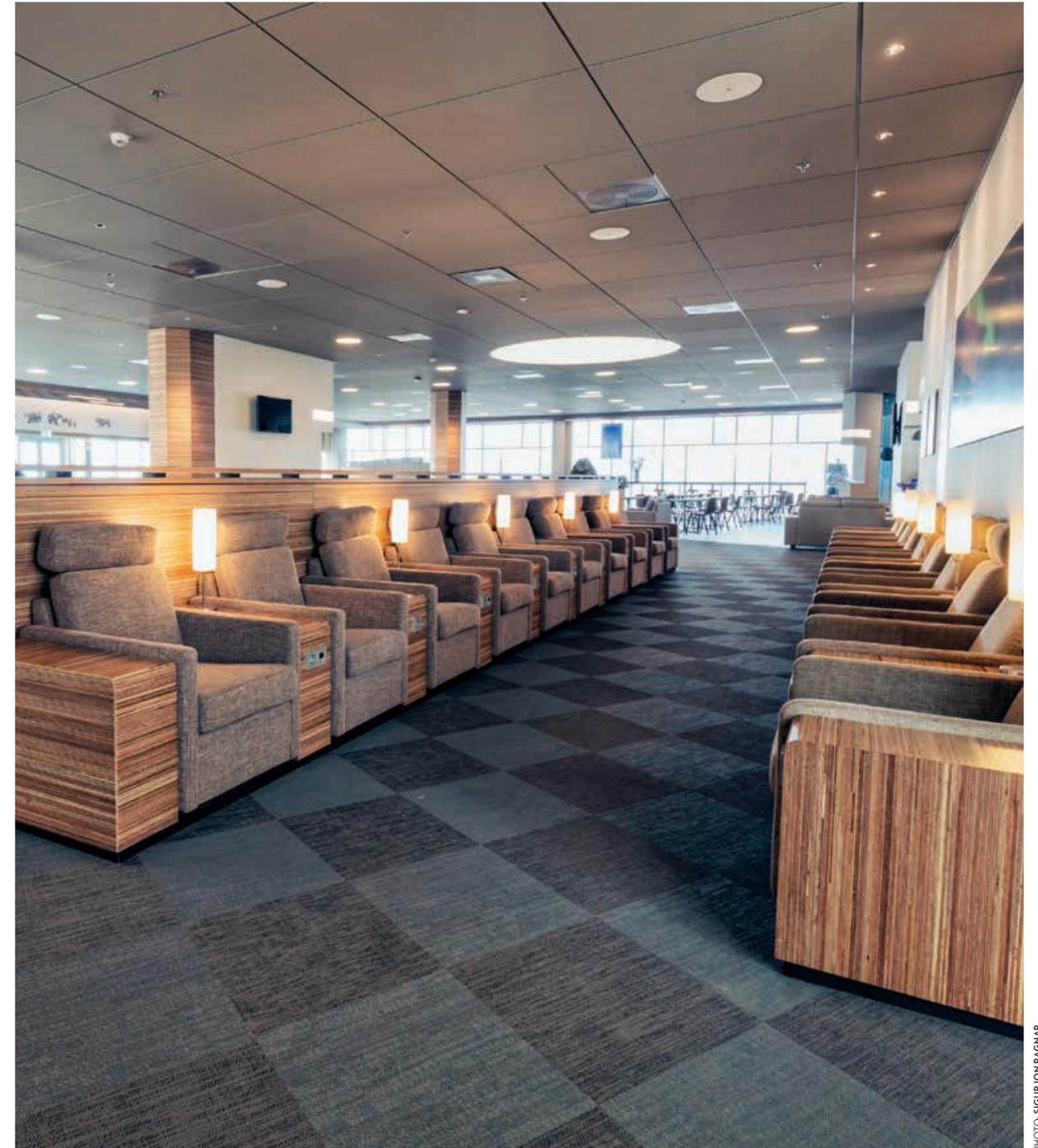


2

PROJECT INFORMATION

COLLECTION NAMES: Silence; Illuminate and Balance
AREA: 600 m²
LOCATION: Reykjavík, Iceland
CLIENT: Icelandair
DESIGN STUDIO/ARCHITECTS:

Ginnir ehf, Eggert Ketilsson and Stígur Steinhórsson
FROM THE ARCHITECT: “The floor space needed the comfort of carpet but none of its disadvantages. Bolon fitted the bill.”



3

LES ARTS DÉCORATIFS

“This flooring is perfectly in synch with the overall aesthetics defined by Jean Nouvel when he revamped the space in 1988.”

EMMA LAGRANGE

4

5

PROJECT INFORMATION

COLLECTION NAME:
Bolon By Jean Nouvel
Design; No.03
AREA: 200 m²
LOCATION: Paris, France
CLIENT:
Les Arts Décoratifs
ARCHITECT: Inhouse

FROM THE DESIGNER:
“Bolon found the perfect solution to highlight the collections. It guarantees harmony in terms of colour, practicality and continuity.”

DANIEL WELLINGTON

6

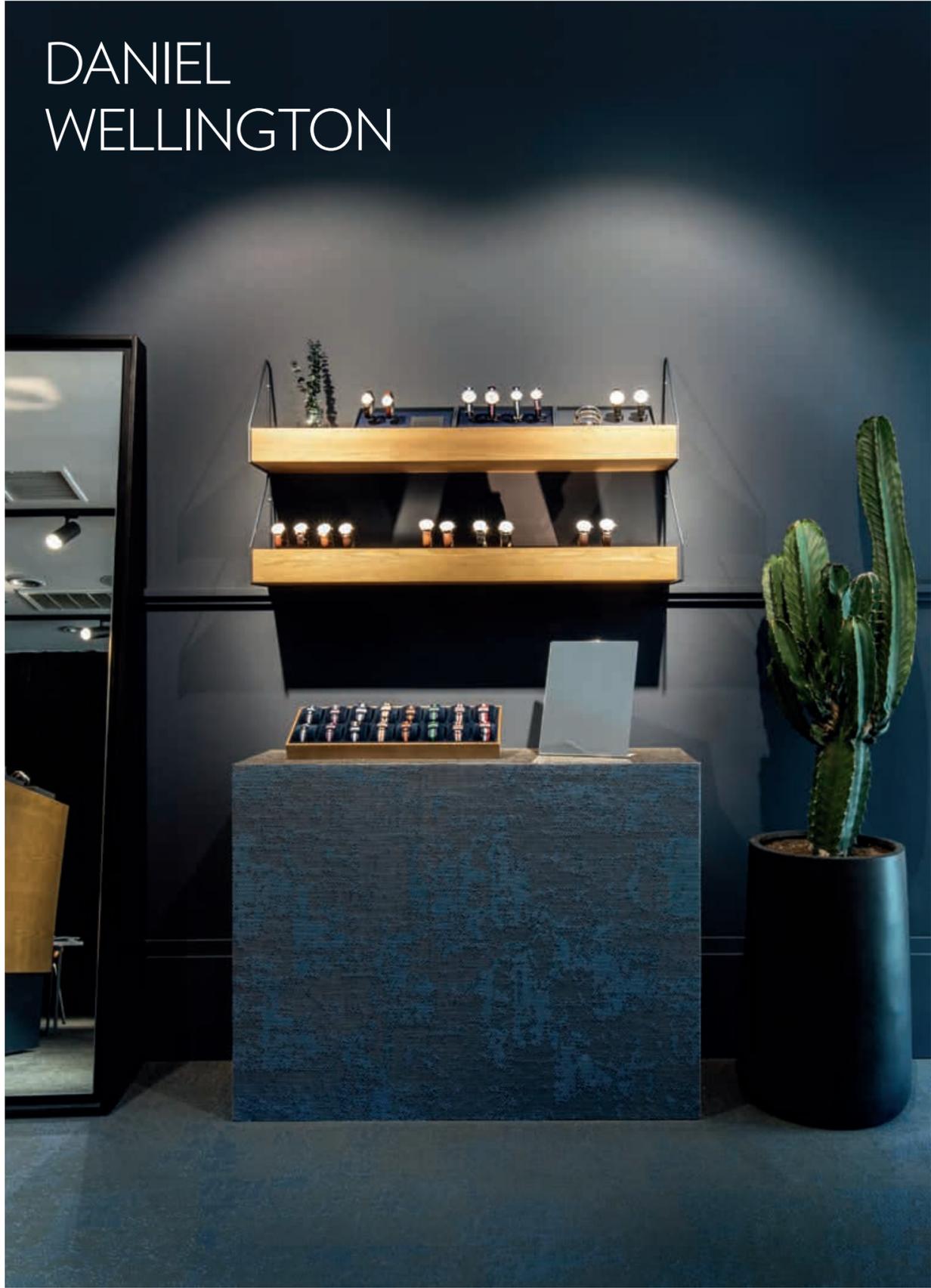


PHOTO CHARLIE BENNET



7



PROJECT INFORMATION

COLLECTION NAME: Create; Fabrico	US and world wide
AREA: 100 m ²	CLIENT: Daniel Wellington
LOCATION: Los Angeles Hollywood,	ARCHITECT: Inhouse

PDG



PROJECT INFORMATION

COLLECTION NAMES: Graphic; Texture Black
AREA: 995 m²
LOCATION: Melbourne, Australia
CLIENT: PDG
ARCHITECT: Studio Tate
FROM THE ARCHITECT/
DESIGN TEAM:

“The product offered the durability and practicality required to sustain the high-traffic of a busy workspace, as well as a beautiful design that complemented and stood up to space’s polished, luxury aesthetic.”

PHOTO: LATITUDE GROUP



“This product looks great, with a contemporary pattern that became a subtle design feature throughout the space.”

ALEX HOPKINS

ZENUITY

“We were after the high-tech feeling and we felt that this was something that the Flow collection provided.”

ANNA MITROLIOS, WINGÅRDHS

PROJECT INFORMATION

COLLECTION NAME:	Gothenburg, Sweden
Flow; Pearl Silver	CLIENT: Zenuity AB
AREA: 7,400 m ²	ARCHITECT:
LOCATION:	Wingårdhs

UMESTAN



PHOTO: JASON STRONG

“Bolon is a durable product that offers a homogeneous aesthetic, comfort and good damping of step noise.”

TORD-RIKARD SÖDERSTRÖM



PROJECT INFORMATION

COLLECTION NAME: Bolon By You; Weave, Grey, Sand Gloss	LOCATION: Umeå, Sweden CLIENT: Lerstene ARCHITECT: Wingårdhs
AREA: 450 m ²	

WOLA PARK IKEA



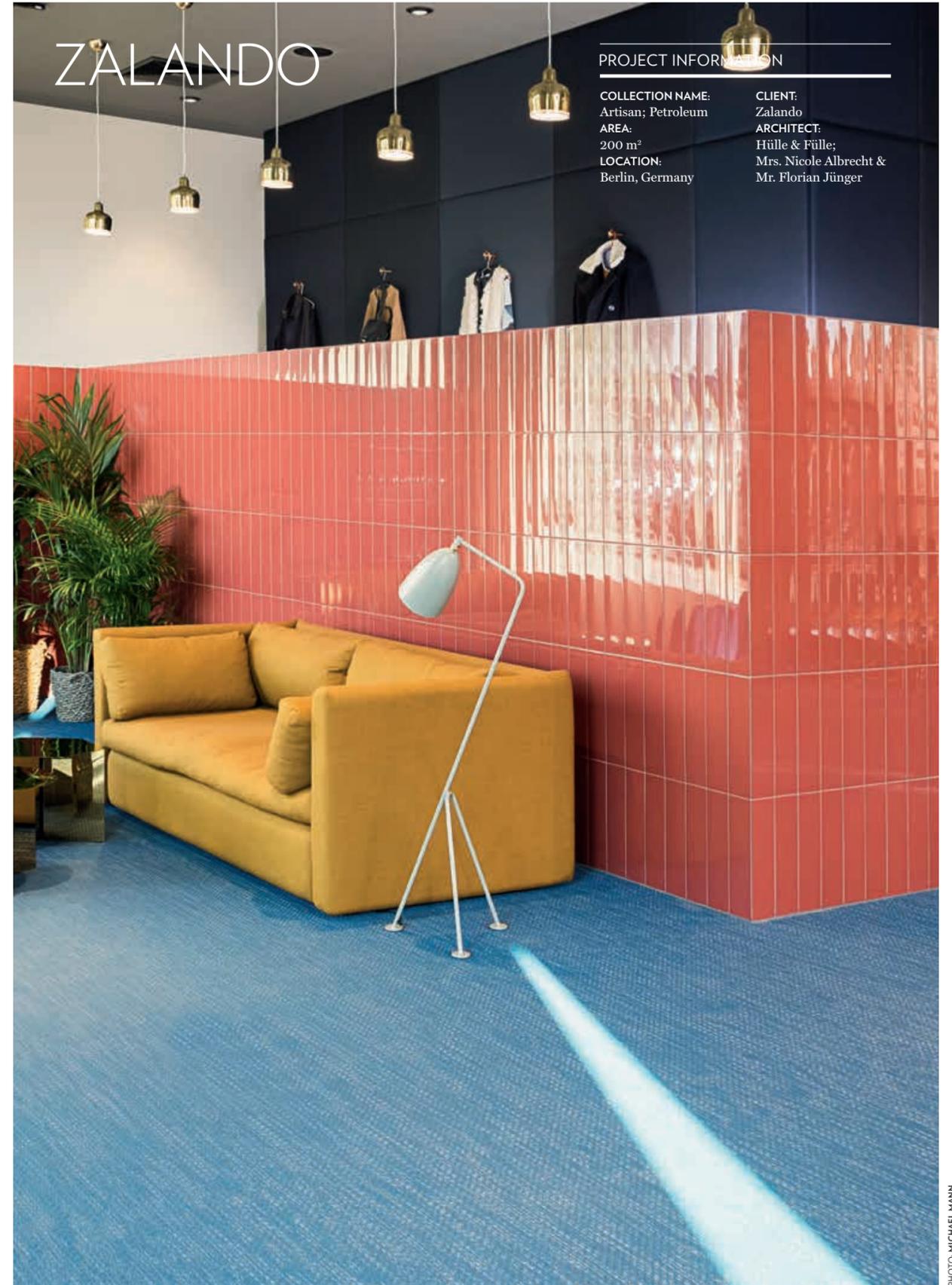
PROJECT INFORMATION

COLLECTION NAME:
Bolon Studio™ Wing
Artisan; Coal, Ivory
AREA: 295 m²
LOCATION:
Warsaw, Poland
CLIENT:
IKEA Centres Polska SA

ARCHITECT: Mocoloco
FROM THE ARCHITECT:
"Bolon's innovative
flooring has all the
parameters essential
for public use, and
looks like natural
woven materials."

PHOTO: MARTYNA RUDNICKA

ZALANDO



PROJECT INFORMATION

COLLECTION NAME:
Artisan; Petroleum
AREA:
200 m²
LOCATION:
Berlin, Germany

CLIENT:
Zalando
ARCHITECT:
Hülle & Fülle;
Mrs. Nicole Albrecht &
Mr. Florian Jünger

PHOTO: MICHAEL MANN

MICROSOFT

“Bolon offered bright vibrant colours in an interesting texture, while also being a durable product that will hold up over time.”

CHRISTIE WANG



PROJECT INFORMATION

COLLECTION NAME:
Botanic; Viva etc.
AREA: 150 square metres
LOCATION:
Vancouver, Canada
CLIENT: Microsoft
ARCHITECT: Clive Wilkinson Architects

FROM THE ARCHITECT:
“The Bolon flooring provided the perfect colour to create the desired immersive setting in the semi-enclosed collaboration ‘rooms.’”

PHOTO: EMA PETERS

BOLON

EVERY

Natural essentials

Balance and calm
are vital ingredients
for any work area.
That's what Bolon's
new collection sets
out to achieve:

a quiet statement.

38

Elements was created to unify large-scale spaces. Here, it is captured in settings that also reflect the flooring's aesthetic affinity with natural materials.





“ELEMENTS IS VERY MUCH about going into nature,” says Marie Eklund, Bolon’s CEO. “For us, it’s a collection based around classic Scandinavian design.” At this point Annica Eklund, Bolon’s creative director, interjects. “But the other very important thing,” she says, “is that Elements is really a collection which broadens out the kind of spaces Bolon can work in.”

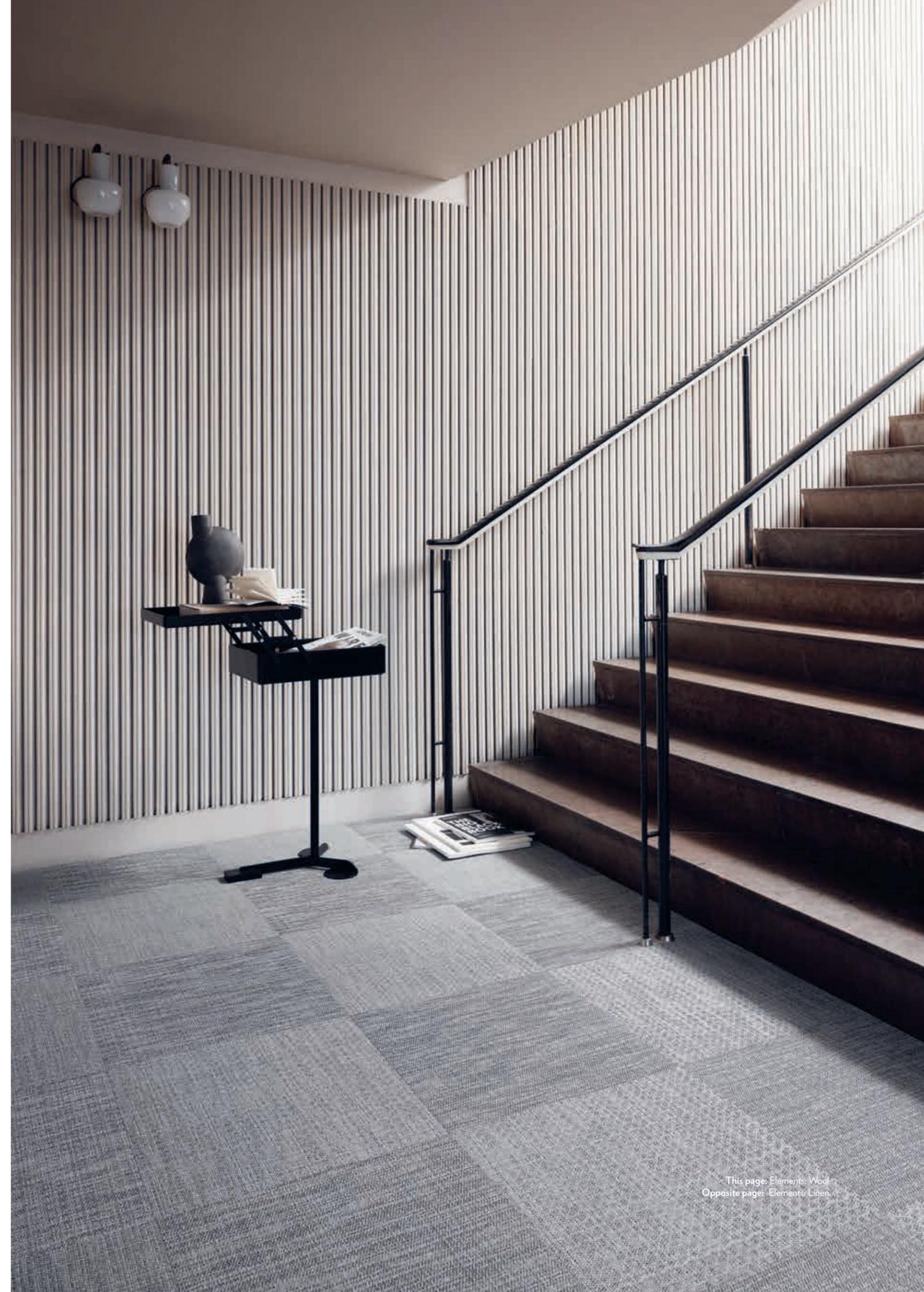
The Elements collection represents new territory for Bolon. As the flooring company has grown and developed, it has received a number of requests to provide flooring for large-scale projects: sprawling spaces whose sheer footprint presents challenges for architects trying to provide high-quality flooring on the required scale. “It’s important to understand how Bolon flooring can be a good element for architects and we always want to help to design rooms where people feel good,” says Marie. “You want to create a warm atmosphere that embraces you with good design, colour and material,” adds Annica, who further explains that Bolon wanted to develop a new collection that would possess all of the brand’s design values, but in a way that felt appropriate for large-scale developments. “Bolon flooring is one element in a total environment,” she says, “but it’s a very important element.”

It was this line of thought that provided the idea behind Elements, a new collection intended to make Bolon flooring available to a wider audience than ever before. The collection encompasses a range of

10 designs, all of which are made from recycled materials and which are available in both rolls and tiles. “There’s a small touch of colour, but it’s a soft-colour range,” says Marie. “It’s hints of oranges, reds and blues. The colour is there, but it’s not dominating.”

Indeed, Elements is based around these ideas of balance and quietness. To make the collection possible, Bolon’s design team developed a new profiled yarn called the H-thread, which provides a soft, harmonious aesthetic, while also proving robust and versatile enough to meet the functional demands of large-scale spaces with a high footfall. Installed across large areas, Elements needs to not only stand up to wear and tear, but also to provide a visual that doesn’t feel invasive or brash, and which can endure over the course of a project’s lifespan.

For inspiration, Bolon turned to nature. “We always start development by talking about what kind of feeling a collection will be able to give us, and for this we wanted something very calm and natural,” says Marie. “It’s a practical flooring, but you still need to design it so that it’s part of a space you would want to be in for a long time. Bolon is for people who are interested in and really appreciate design, and alongside that we’re a Swedish company, so we enjoy working in the Scandinavian design tradition of looking at nature. We wanted a collection that would feel at home alongside wood, glass and natural stones.” ❖





Elements is defined by serene colours and a soft, artisanal materiality. Over the next seven pages, a series of images by Annica Eklund reveal the sensuality inherent within the collection's design.



Bolon Elements: Oak, photographed
by Bolon's chief creative officer Annica Eklund.



“We want to create a warm atmosphere that embraces you with good design, colour and material - an ambience where people feel good.”





Opposite: The newly developed profiled H-thread is the basis of the Elements collection.



What is the ideal balance between new ideas and critical evaluation of the old? As Bolon gets ready to reveal its renewed collections for 2018, designer Klara Persson discusses Bolon's review process, published alongside two photographic explorations of the flooring.

BOLON'S FLOORING
IS ONLY COMPLETE
WHEN ARCHITECTS
AND DESIGNERS
HAVE INSTALLED IT.

HERE ARE SOME
REJUVENATED
FAVOURITES IN THEIR
NATURAL SETTINGS.





This page: Bolon's Now; Copper flooring, developed as part of the Triennial Review.
Opposite page: A space enlivened by Artisan; Denim.

EVER SINCE MARIE AND ANNICA EKLUND took over their grandfather Nils-Erik Eklund's company in the early 2000s, creative revision and analysis has been an important part of the way in which Bolon works. While this process takes place on a day-to-day basis, once every three years it plays out on a grander scale. This is the Triennial Review, an opportunity for the team to formally meet to discuss Bolon's existing collections and to find ways in which they might be improved. Perhaps the team discuss how one existing colour might have proven "functional but less charismatic", or how a particular flooring style could now be paired with a new accent colour. "Together, we revisit the collections," says Klara Persson, a designer at Bolon. "Perhaps the quality of a product is fantastic but the colours feel dated. Instead of reducing the whole concept, we develop colours that make you experience the range differently."

For the past three years, Persson and her colleagues have kept 2018's iteration of the Triennial Review at the back of their minds, collecting performance data from within the company's existing product range – good and bad, predictable and surprising. For instance, ideas for new colourways might emerge through chance occurrences on the production line as different coloured threads are switched; a bespoke commission

might generate new ideas for the general market; or a previously rejected idea might be revitalised and placed within the context of new collections. "This process is invigorating, because we are constantly evaluating what we have, guided by what feels both rationally and emotionally sound," says Persson. "We're learning by questioning our current work in order to anticipate progress. What sells? What products are strategically more viable than others? What is Bolon's positioning on the market? This analysis is always balanced. On the one hand, it is based on data, but on the other it is driven by our creative intuition."

The Triennial Review is an act of creative curation: an opportunity to add to Bolon's collections, but also to remove, reshape and reformulate existing products, and to extend the design process throughout a product's lifespan. For 2018, several collections have been revitalised with a new set of rich, confident colours. The Artisan collection, for example, was launched in 2011 in a series of earthy tones and in 2014 was relaunched with a brighter set of colours. It is now set to be further extended with new additions including a dusty pink, an earthy orange, a denim blue, a concrete grey, and a rich emerald green. "Artisan feels like a true painter's palette, including both strong base and fun accent colours," says



This page: The Bolon Studio™ Rectangle, executed in Artisan; Quartz, Slate and Botanic; Sage.
Opposite page: Botanic; Sage.

says Persson. Another example is Bolon's popular Botanic collection, launched in 2012. This year, Botanic's nature-inspired colours are up for renewal, with the collection's neutrals having been spread across a wider colour spectrum that includes a new shade of green, a blue, and a red that complements a rich yellow. The Now collection has also been reconfigured around dark, oily tones of brass, copper and titanium that sit alongside anthracite, silver and champagne.

The Triennial Review is typically informed by projects from around the world in which designers and architects have used Bolon flooring. These references are collected, before being analysed and debated. In addition, Bolon invites designers and architects to join the dialogue, hosting them at the Urban House townhouse in Ulricehamn or the Villa La Madonna vineyard in Piedmont, Italy. "The most exciting thing with the Triennial Review is to follow how our amendments to the collections are interpreted and used by architects and designers," says Persson. "How do they use Bolon? That's precisely why designing a material is distinctly different to designing other forms of product – Bolon's product is only complete when the architect or designer has installed it."

This process of range rejuvenation takes place over many separate rounds of review. In order to simulate different routes of enquiry, the Review is stretched over many months, with product samples pinned to a board, discussed and then swapped out for further development. It is only consensus – a democratic decision taken by a large multidisciplinary team – that will determine if a new colour makes it into the collections. "For instance, there was a request to bring a black colour into the Silence collection, and we decided to try it and brought back a number of samples of black material," says Persson. "They all came out great and we even discussed bringing out a complete collection in black. There is no need for that collection yet, but the exercise did bring two new blacks into Silence."

Reviewing a product range is an art, and rejuvenation is difficult to achieve. Central to this is Bolon's willingness to kill its darlings. In a process of this kind, everyone has to let go of a few ideas – something which Persson describes as a collective gut feeling. "It's an exciting challenge to nurture what you already have in place," she says. "It's difficult to improve ranges that you've already created, but it's crucial for letting them remain relevant for decades to come." ♦



PROJECTS WE LOVE
RENEW

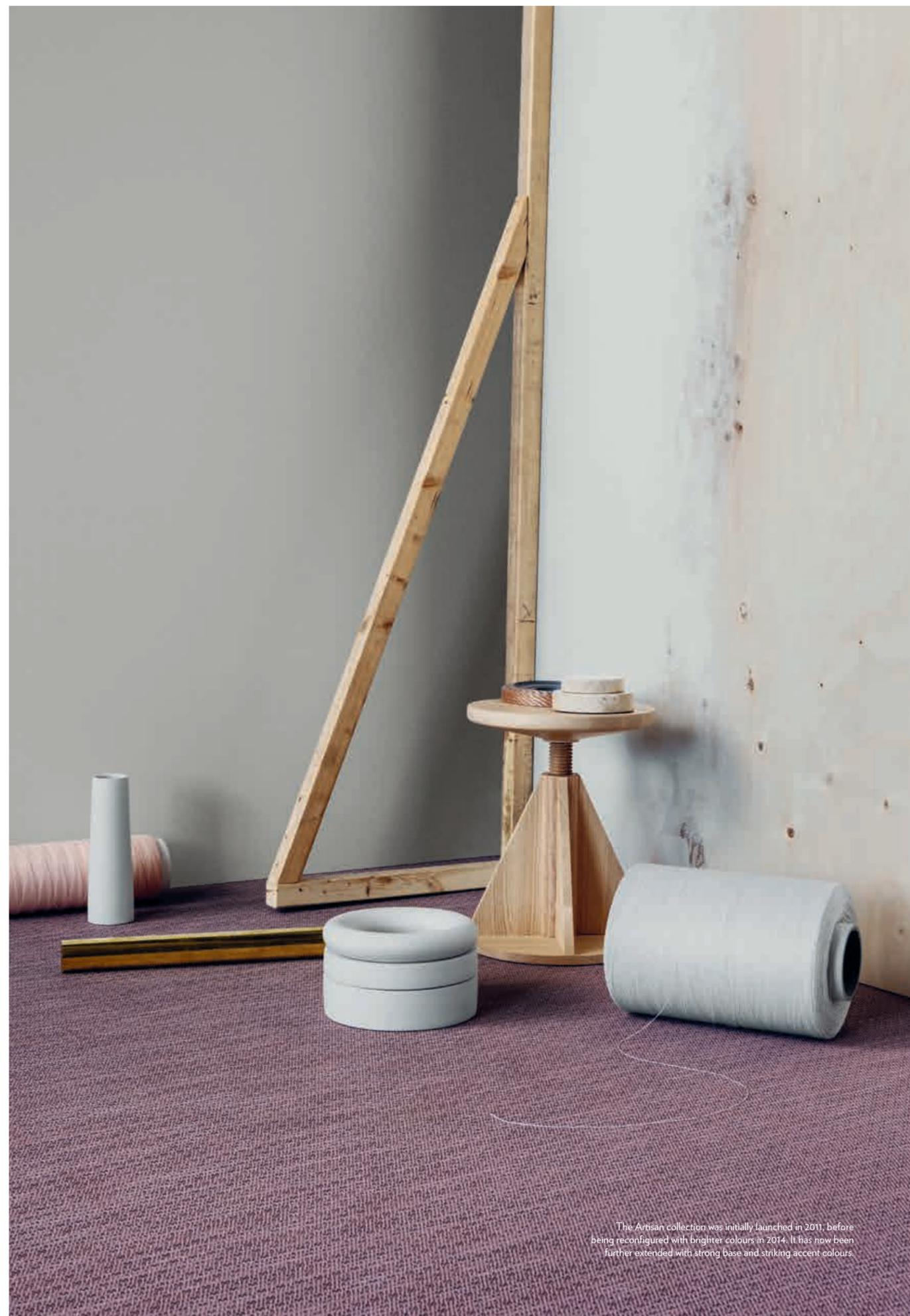
PHOTO ERIK LEFVANDER
STYLING TINA HELLBERG

A SERIES OF STILL LIFES SHED LIGHT ON THE NEW COLOURWAYS BEHIND BOLON'S REFRESHED 2018 COLLECTIONS.



This spread: Now, Copper. A number of the still
lives are styled with furniture from Fredrik Paulsen's
Stoned collection, provided by Etage Projects.

“IT’S DIFFICULT TO IMPROVE RANGES THAT YOU’VE ALREADY CREATED, BUT IT’S CRUCIAL FOR LETTING THEM REMAIN RELEVANT FOR DECADES TO COME”



The Artisan collection was initially launched in 2011, before being reconfigured with brighter colours in 2014. It has now been further extended with strong base and striking accent colours.



This page: Now, Copper. Opposite page: The new Silence. Emotion flooring grew out of experiments to introduce a black tone to the collection. Furniture from Fredrik Paulsen's Stoned collection, provided by Etage Projects.

VERDANT ARCHITECTS

Norwegian firm Snøhetta has designed an industrial area in Holmen that has a distinctive shape reminiscent of a museum. Inside, the personality of the space is just as unique.





This page, from left to right:
Christopher Oh, Margareth Lund,
Knut Tronstad and Bjørg Aarbø.
Opposite page: Interiors from the
Snøhetta offices in Oslo.

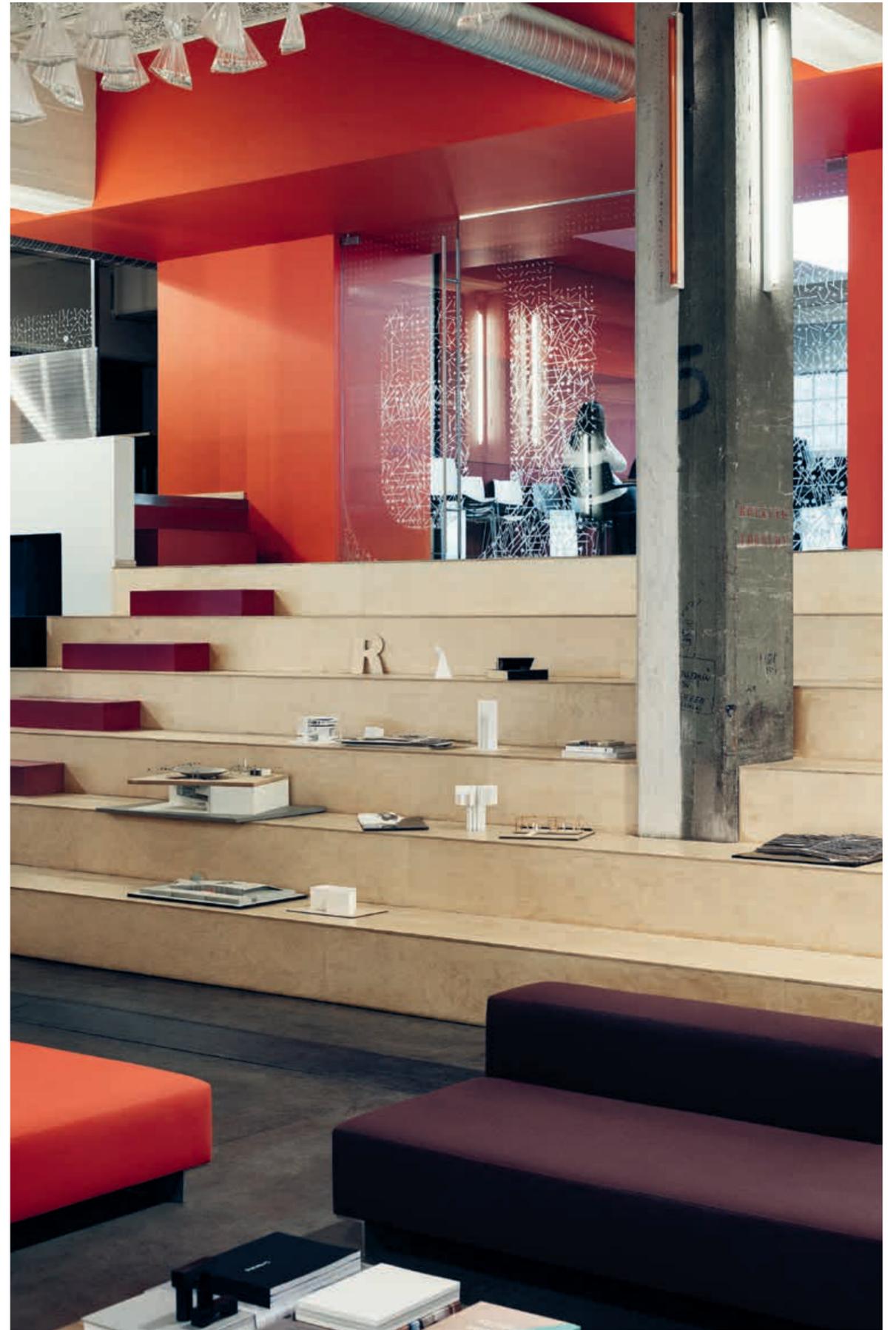
SITUATED ACROSS TWO ISLANDS of the Vesterålen archipelago in north Norway, Sortland contains abundant swathes of natural beauty – the sort of breathtakingly rugged topography for which the country is famed. On a clear winter's night, the aurora borealis transforms the sky into a luminiferous tapestry. "It's a spectacular place," says Bjørg Aarbø, senior interior designer at the award-winning architecture practice Snøhetta. "Mountains, fjords and the ocean. There's midnight sun in the summer."

Aarbø is one of the architects of the Holmen Industrial Area. Holmen – Norwegian for "islet" – is the new base for Holmøy Maritime, a family-run fishing business. A 10km drive from Sortland's eponymous central town, it sits atop the sea, surrounded by green-fingered fjords – an interesting site for Snøhetta, a practice renowned for its sense of place, to work within. "We don't have a signature-style," affirms Aarbø. "Instead, we're very site-specific. Our plans are based upon what a building will contain and where it is located." For a practice whose best-known projects are public, cultural and largely urban,

Holmen's industrial function and verdant setting might seem something of a break from the norm.

Not that Snøhetta projects are ever normal. The practice's story is one of the most extraordinary in contemporary architecture. In 1987, the architects Kjetil Trædal Thorsøe and Craig Dykers coordinated a team to enter an architectural competition to build a new library in Alexandria, the Egyptian city once home to the ancient world's most famous repository of written knowledge. After working on their proposal for five weeks, the young group pipped more than 1,400 other practices to the commission. The Bibliotheca Alexandrina was completed in 2002, whereupon it won both a World Architecture Award and the Aga Khan Award. Snøhetta was instantly enshrined as a practice at the forefront of the discipline – a fitting position for an architecture practice that was named after one of Norway's tallest mountains.

Snøhetta, which now employs more than 200 architects and designers and has its main offices in Oslo and New York, and satellite >





The Oslo Opera House won the Mies Van Der Rohe Prize in 2009.



Bjørg Aabø is a senior interior architect at Snøhetta.

“MORE HOLISTIC DESIGN”

locations in Stockholm, Innsbruck, Adelaide and San Francisco, has gone on to design a bevy of acclaimed projects. A modest selection might include the Oslo Opera House, winner of the prestigious Mies van Der Rohe Award in 2009; the towering expansion to the San Francisco Museum of Modern Art, which opened in 2016; and that same year's beautiful International Centre for Cave Art in Montignac, France, which incorporates a complete replica of the famed Lascaux cave paintings.

Crucial to Snøhetta's design ethos is the importance of multidisciplinary collaboration. Since its inception, the practice has sought to utilise building, landscape and interior architects in each of its projects; more recently, their roster has expanded to include artists and designers from both graphic and product backgrounds. "We try to bring a diverse team together for every project," explains Aabø. "Non-experts can bring insight into other disciplines. It wipes out the borders between professions, and results in a more holistic design." A Snøhetta project often becomes a dialogue between all of these different aspects of design.

Holmen Industrial Area – a project that was led by three architects, two landscape architects and Aabø, along with two artists and a graphic designer – is a perfect example of this broad-minded approach. Snøhetta began by constructing a deepwater quay on the fjord, which floats over the ocean. When that was finished in 2015, a series of buildings were erected, each with its own purpose. The freezer terminal was completed first, followed by the administration headquarters, a guesthouse for boat staff and guests and a dry storage warehouse. Room has been left for further expansion, as well for the land- and seafaring vehicles that travel in and out of the complex on a daily basis.

Many architects would have responded to the brief with something dryly functional. Snøhetta chose instead to create a vibrant collection of distinct structures. The facades boast protruding, sloped forms that would look as at home on an urban art museum as a fishery in the Norwegian countryside. Vibrant colouration – red, yellow, green and orange – distinguishes the different units, while a turfed garden provides space for staff to contemplate the splendour of the >



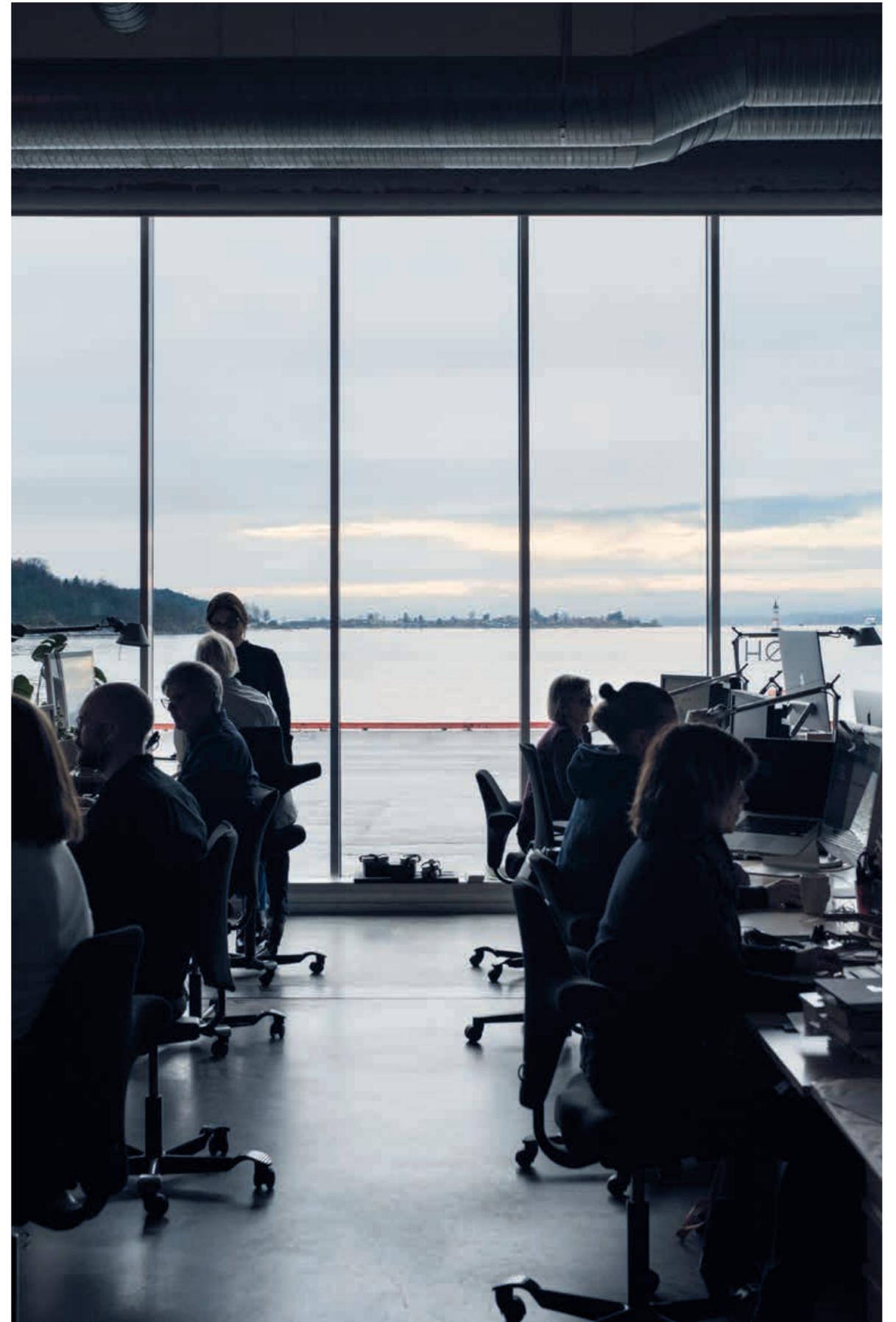
surrounding landscape. The administration building is raised on cantilevers, which both allows vehicles to pass through and offers uninterrupted views of the beautiful surrounding countryside. “We’ve tried,” says Aabø in explanation of this decision, “to avoid making it harsh and industrial, and rather to give it a strong, bright personality.”

This spirit continues inside. “It’s crucial that our interiors belong to their buildings,” says Aabø. In the offices, sea-facing windows feature fishtail-like motifs, filtering the strong light and affirming Holmøy’s nautical identity. The layout is spacious and uncluttered, and abounds with attractive furnishings, such as suspended orb-like lamps and an ochre kitchen alcove. The atmosphere is warm and comfortable, a refuge from the extremes of the Nordic climate.

Bolon flooring forms a core element in two sections of the ensemble. “We decided to use Bolon very early on,” recalls Aabø, “and in a way it gave us a sort of direction.” The freezer terminal deploys both flaxen Botanic Viva and Botanic Lotus, which comprises yellow, grey, brown and black

stripes. “It has a three-dimensionality to it. It gives the room a personality.” And over in the administration building, Aabø chose iridescent Create Efficio. “It’s an intense green,” Aabø continues, “which pairs with the green-painted steel construction and plays with the light and echoes the ocean.” Holmen is the first occasion Snøhetta has used Bolon, but the environmentally-sustainable material made a powerful impression on the practice. “If there’s a raw material that feels particularly strong,” says Aabø, “we have to work with it. You have to trust every material that you use.”

The completed facility opened this year and its impact on the local economy is already being felt. “The town of Sortland is considering moving more industries out to Holmen,” explains Aabø. With the industrial area, Snøhetta has completed more than an architectural project. Holmen, rather, is a brand new place, bringing activity to a location that was previously, to quote Aabø, “almost virgin land”. And in so doing, the practice has proven that the architecture of industry can be every bit as exciting as that of the metropolis. ♦



Above: Fishtail-like art reflects the landscape.
Right: The cosy interior of the Oslo office has views across the stunning scenery.

PROJECTS WE LOVE
ONE CARTER LANE

WORDS JOE LLOYD
PHOTOS DIRK LINDNER

As people spend more time in workplaces, employee wellbeing is becoming increasingly crucial. In this respect, the Cundall office in London is blazing a trail.

THE ETHICS OF SPACE





“Fruit is provided; the coffee is fresh, organic and comes in *recycled cups*. The staff kitchen has a *virus-resistant brass worktop*.”

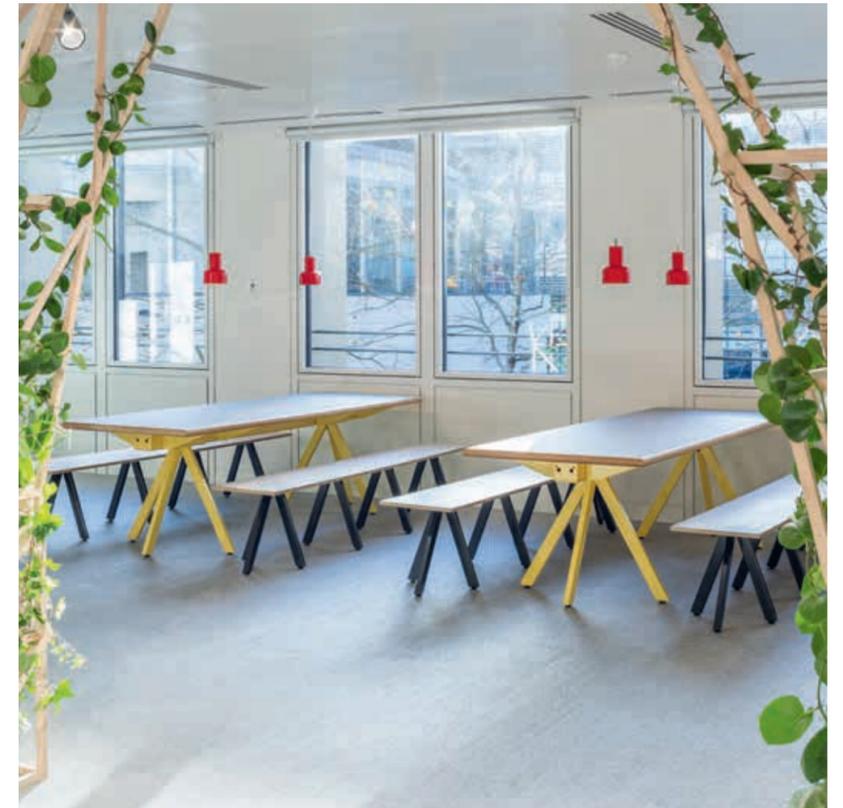
ASK A CONTEMPORARY Londoner where the centre of London is, and they'll likely name Charing Cross. Cast your mind back to before the Great Fire in 1666, however, and that same honour would likely have been bestowed upon St Paul's churchyard, the open land that surrounded the city's great cathedral. This space was the commercial and spiritual core of the British capital for hundreds of years.

Today, the land surrounding Christopher Wren's baroque marvel remains a bustling patch, criss-crossed by City workers and visitors. And on the south side of the church sits One Carter Lane, an eight-storey office building designed in the 1990s by the architect Rolfe Judd. Faced with red brick, it is a modest, almost innocuous structure that doesn't attempt to compete with the adjacent masterpiece. "It's magnificent," says Kavita Kumari, principal engineer at Cundall, a leading engineering consultancy with offices

on four continents, which occupies One Carter Lane's ground floor. "You just look out of the window and there's St. Paul's."

Cundall moved into the building in December 2015. Its previous London base had been a conventional corporate office, with a standard layout of desks and filing cabinets. When the decision was taken to move, the company seized the opportunity to do things differently. Designed by Kumari in collaboration with the architecture practice Studio Ben Allen, the new premises present a meticulous vision of the future of the office.

Upon entering through the reception, the first thing you notice is the density of plants, both potted and entwined with wooden frames. Then there is the noise of chirruping birds, generated by a sound-masking device. Natural light streams through the windows, with the cathedral on one side and a tree-filled courtyard below, while retractable lamps hang from the



ceiling. Across the floor, shining silver in the light, are a series of Bolon's Flow tiles, whose coral palette is suffused with greys, blues and reds. The overall ambience is one of openness and tranquility, removed from – despite the view – the excitement of the city outside.

Sustainability has long been at the heart of Cundall's ethos, for which it has won a bevy of awards. The office at One Carter Lane boasts both BREEAM Excellent and SKA Gold accreditations, two of the most respected environmental certifications. In addition to these green credentials, it has also been granted the WELL Gold Building Standard for its attention to the health and welfare of its users. It was only the seventh building in the world to be accorded as such, and the first in Europe. "Our office," says Kumari, "is a real-life case study."

WELL was launched in 2014 by the International WELL Building Institute (IWBI), an American non-profit organisation

founded in response to the Clinton Foundation's Global Initiative programme to enhance spaces by paying greater attention to occupant health and quality of life. Six years in the making, WELL is now the most comprehensive wellbeing certification in the world. In order to qualify, projects have to meet more than 100 design features, which aim to holistically improve eight different categories of experience, from air quality through to physical health. "WELL looks at sustainability as a whole," explains Kumari. "The air you breathe, the water you drink, the noise, the humidity, the food, even access to local amenities." Maternity and paternity leave and mental health support must be provided for staff. "Everything," continues Kumari, "needs to be transparent. Employees have to know everything they can expect from the company." Last year, Kumari herself became a WELL-accredited professional for >



her work in meeting the standard's stringent qualification criteria.

WELL's values are evident everywhere in the Cundall office. The desks and shelves, for instance, are made specifically from solid wood. Storage and paper use has been kept to a minimum. Everything is customisable and deconstructable, able to be repurposed. If any of the office furnishings are no longer required, they will be sent to the manufacturer for reuse, keeping the material in circulation. "We contribute to a circuit economy," Kumari says, "so there's no waste. We donated our old furniture to a primary school, for instance."

The scheme even encompasses what employees eat and drink. Fruit is provided in the mornings and salad at lunch; the coffee is fresh, organic and comes in recyclable green cups. The staff kitchen has a virus-resistant brass worktop. Two filtering systems purify the water so that the metal

traces and rust of London's century-old pipes are removed. "Apparently it tastes like Scottish mineral water," explains Kumari.

Cundall has used its own engineering expertise to contribute to the system. The Acoustic Lab – within which patented virtual reality software simulates the sonic qualities of spaces – has sound-manipulating panels designed in-house from recycled plastic bottles. The adjoining Green Lab, which features a wall of living moss and numerous plants, allows the company to monitor the air quality and is used for research into green engineering.

Bolon's Flow meets the environmental and wellbeing considerations of such a space perfectly. "We chose Bolon because it's a recycled material, produced by a family-run business," Kumari recounts. "I like that they are doing something good for the world." Although the office has been open for almost two years, the flooring remains luminous.

"It doesn't accumulate dirt or dust, and is easy to clean, without using harsh chemicals."

Along with these environmental credentials, Kumari believes that Bolon supplements the building's wellbeing credentials. When Cundall ran a daylight study, they found that the flooring's reflective qualities increase the office's natural light by 20 per cent, brightening up the workplace and bringing a sense of the outside world within. When one thinks of contemporary developments in the office, one's first thought might be of the brashly-coloured, novelty-filled typology associated with Silicon Valley tech companies. But Cundall's mindful, uncluttered workplace points to a more holistic and thoughtful future, centred around the ethics of a space. In that respect, One Carter Lane is a pioneer. "When the WELL team came round," recalls Kumira, "they said, 'This is a different type of office.' I think it is the future." ♦



PROJECT INFORMATION

COLLECTION NAME:
Flow; Pearl Silver
AREA: 1,500 m²
LOCATION: London, UK
CLIENT: Cundall Office
INTERIOR ARCHITECT:
Studio Ben Allen

THE WELL BUILDING STANDARD EXPLAINED

GOOD HEALTH is a combination of physical, mental and social wellbeing. The WELL certification ensures this is created in a work environment with these seven concepts:

1. **AIR:** For good air quality, consider ventilation, moisture control and material selection.
2. **WATER:** Make sure water is accessible to everyone and that it is promoted as dehydration reduces cognitive performance.
3. **NOURISHMENT:** WELL suggests limiting access to unhealthy foods and encouraging better eating habits.
4. **LIGHT:** Consider activity-based lighting, glare control and maximising daylight, particularly from windows where it's possible to see outdoors.
5. **FITNESS:** Create physical activity spaces and increase awareness and everyday habits of staff.
6. **COMFORT:** People are most productive in a distraction-free and comfortable workspace that considers acoustics, smell, temperature and ergonomics.
7. **MIND:** To promote mental wellbeing in staff, provide transparency, stakeholder engagement and altruism.

Find out more about the International WELL Building Institute at wellcertified.com

“We chose Bolon because it’s a *recycled material*, produced by a family-run business. I like that they are doing something good for the world.”

Family dynamics

As the role of the nuclear family becomes less important to hyper-connected modern societies, what will happen to traditional family businesses? Fathers, sons and siblings talk to the Eklund sisters about the pleasures of working together.

DESIGN HISTORY IS full of family-run businesses – from Magis and Flos in Italy, to Swedese and Dux in Sweden. Indeed, some of the 20th and 21st centuries' most memorable designs have been the product of family pairings, such as Charles and Ray Eames, Ronan and Erwan Bouroullec, and Achille and Pier Giacomo Castiglioni. But in an increasingly global and digital economy, the family is no longer the central node it once was in society. So what leads family members to start collaborating and what is it like to work so closely with those whom you love?

In order to better understand the workings of design businesses with family ties at their core, Bolon assembled three familial pairings from the design sector: Maurizio and Christian Mussati, the father and son team that founded the bespoke glass brand Wonderglass and who have worked with designers such as John Pawson, Marcel Wanders and the late Zaha Hadid; Annica and Marie Eklund, the sisters who together changed the direction of Bolon to become a design-led, global brand; and Paul and Mark Cocksedge, two brothers whose skills as a designer and photographer respectively have helped to create and document countless installations. The topic of conversation, understandably, is working with family.

It's 3pm and time for afternoon tea at the Bolon Urban House in London. The table

is set with beautiful crockery; champagne resting in a cooling bucket; a pot of Earl Grey tea; artfully displayed scones; and, rising up in the centre of everything, a luxurious cake decorated with figs and passion fruits.

The apartment is bustling with people arriving and greeting one another, and they eventually settle down around the elaborately set table. Tea and champagne start to flow, the cake is cut, and scones are slathered with jam and clotted cream. The sound of chatter lowers a little and a conversation begins to emerge about the intersections of family and business.

Annica Eklund We grew up in a bohemian house. We had never been to an art museum and we weren't into fashion until much later.

Marie Eklund Our parents always worked long hours. They bought us a horse each so that we could stay out in the stable while they worked in the evenings. We were into tough work – taking care of the horses.

Annica: So we decided to start working with the family business in 2002. We had an external managing director at that point and we wanted to introduce a new brand strategy that involved launching design editions and so on, but he couldn't really see what we were talking about. He was much more focused on production and numbers. >



Christian and Maurizio Mussati.



Paul and Mark Cocksedge.



Annica and Marie Eklund.

“We are honest and never fight.”



Maurizio Mussati and Marie Eklund.

The families together at the Bolon Urban House, London.



Marie: Annica became the managing director and I became the creative director and we decided “Let’s do this!”. We were finally 100 per cent serious, because before that point we were a little bit in, a little bit out. At that moment we decided that we were all in and we haven’t looked back.

Annica: That’s how it happened. But we were never worried about how it would affect our relationship, because we have always been best friends with mutual friends and interests.

Marie: It wasn’t really any different when we started working together. We are always very honest with one another and we never fight, but we can have a great discussion.

Maurizio Mussati: Well, I was always working in business, but happened to be working in the design industry with companies such as Investindustrial, which now owns B&B Italia and Flos, and with Mooodi to mention a few. At the time the idea behind Wonderglass started to take shape I was at Established & Sons and Christian was working in banking at JP Morgan. I remember his mother saying to me, “Don’t even think of bringing him out of the bank for this!” So I feel a little guilty.

Christian Mussati: I stayed working in banking for another year and then, I remember there was a

moment when I said, “Listen, I’m leaving the bank, it doesn’t make any sense to stay here if I want to give Wonderglass a real chance.” And so I did.

Maurizio: It was after this run of shows that we had for one season at Maison & Objet, Design Miami and London Design Festival. We were presenting this beautiful light by Nao Tamura called Flow and I remember that Tony Chambers, the editor of *Wallpaper**, came by at Design Miami. He suddenly stopped to pick up his phone to take a picture. That’s when we understood something was happening.

Paul Cockledge: We all know the importance of photography as our experience of design often only happens through images and not by interacting with the real thing. As a result, it’s important for me to document a project fully. The photography is part of the project and it can go on for a long time. So ringing up just any photographer doesn’t really work. Mark and I have a relationship which means that our work isn’t finished until it’s perfect.

Mark Cockledge: Paul is seven years older than me so I remember growing up – especially when I started to get into art >



“We think similarly and differently.”

Paul Cocksedge.



Christian Mussati.



and design and photography – that I looked up to him. This was when he was just starting out as a designer, so there has always been this kind of mentor thing going on and I think that translated into our working relationship now.

Paul: To me, Mark was just my younger brother, still wearing a football shirt. But then he went to art school and got really into photography. I was working with another photographer at the time and I just thought, “Why doesn’t Mark do this? Why am I working with this other guy when I have a brother that wants to work in photography?” So Mark’s ambitions and the needs of my studio naturally flowed into each other.

Mark: I remember I had just graduated from university when Paul did his first show with Established & Sons in Milan. So I flew out there with a camera and we shot those images and then, after that, I photographed every project that Paul did.

Christian: I think we complement each other in that same positive way. Dad has in-depth knowledge of the industry, whereas I’m new to the market. Even if I have a lot to learn, it’s sometimes good to have a fresh pair of eyes. Just because something has been done in one way in the past, that doesn’t necessarily

mean that it always has to be done in that way. I think part of the reason that our company is so unconventional is that we have the fortune of not having baggage or a legacy from before. Instead we can sit down and look at the market with fresh eyes.

Annica: Like Maurizio and Christian, we really complement each other in the business. We can think similarly and differently. As a result we get very interesting results by being open and honest.

Maurizio: I don’t have, or even think there is, a set recipe for success. As business partners, Christian and I make decisions together by talking, arguing, debating. In fact, I have never fought with my son as much as I have since we became business partners, but in the end we always manage to reach an agreement.

Paul: I think that passion, that openness, the fact that you can have a meeting or discussion in which you can say whatever you want, has real value. At least your opinion is out in the open and you know where you stand. How many times have we all been in a business meeting with a company or in a professional environment, and found that no one is putting their cards on the table? I think >



The bedroom in the Bolon Urban House, London.

that openness means a great deal in these more familiar working relationships.

Marie: If you are going to be successful, you are always going to need a passion for what you're doing. Even if ours is a family business, it was never forced on us. I think that an important aspect of our success is that we had parents who let us try what was right for us, without simply having to copy their formula.

Paul: Of course, we all want the magic of success and awards, but if it were just about the money, then we would have chosen the wrong journey. Going back to how I view family business, it is important for me to know that you are family and that I can become part of that energy, which is authentic among everyone here. Ultimately, I need you guys to protect me and help me present my ideas in the best way. When you talked about meeting Tony Chambers at Design Miami, I knew that that was your moment. There is a lot of trust and we put a lot on the line that creates a mix of emotions, but it makes it more fun and much more memorable.

Marie: That has been important for us all the time: to have fun while we work. Because it is hard. When you are doing a lot you have to inspire yourself, you have to enjoy it, you have to do things that keep up the sense of passion. ❖

AFTERNOON TEA AT THE BOLON URBAN HOUSE IN LONDON

JOHANNA AGERMAN ROSS is the founder of quarterly design magazine *Disegno*. She hosted the conversation over afternoon tea.

MARIE EKLUND has been Bolon's CEO since 1 January 2018. In addition to her role as CEO, she leads the team that works across all the brand's new collections. She also leads creative collaborations with brands such as Missoni, and architects and designers like Jean Nouvel and Doshi Levien.

MAURIZIO MUSSATI founded London-based bespoke lighting company Wonderglass with his son, Christian. He previously worked with Established & Sons, Moooi and Investindustrial before co-founding his own company in 2013.

PAUL COCKSEGE founded Paul Cocksege studio in 2004 and works on many projects from product design to architecture and clients including the V&A museum, BMW and the Wellcome Trust.

CHRISTIAN MUSSATI established Wonderglass with his father Maurizio in 2013. The company creates beautifully crafted bespoke light installations and sculptures using Venetian glass-blowing techniques.

ANNICA EKLUND, former CEO has been Bolon's chief creative officer since 1 January 2018. She has made the firm synonymous with design.

MARK COCKSEGE is a photographer and has been working with this older brother Paul for many years. His skill behind the lens helps to present Paul's work in a creative context.



“Bolon flooring
has a three-
dimensionality
to it. It gives
the room
a personality.”

SNØHETTA



The view from Snøhetta's office in Oslo, Norway.

